

**“Boys and Girls” – Alice Munro**  
**Sample Notes I would make for myself from a story.**

**"Boys And Girls" by Alice Munro    Story text**

My father was a fox farmer. That is, he raised silver foxes, in pens; and in the fall and early winter, when their fur was prime, he killed them and skinned them and sold their pelts to the Hudson's Bay Company or the Montreal Fur Traders. These companies supplied us with heroic calendars to hang, one on each side of the kitchen door. Against a background of cold blue sky and black pine forests and treacherous northern rivers, plumed adventures planted the flags of England and or of France; magnificent savages bent their backs to the portage.

For several weeks before Christmas, my father worked after supper in the cellar of our house. the cellar was whitewashed , and lit by a hundred-watt bulb over the worktable. My brother Laird and I sat on the top step and watched. My father removed the pelt inside-out from the body of the fox, which looked surprisingly small, mean, and rat-like, deprived of its arrogant weight of fur. The naked, slippery bodies were collected in a sack and buried in the dump. One time the hired man, Henry Bailey, had taken a swipe at me with this sack, saying, "Christmas present!" My mother thought that was not funny. In fact she disliked the whole pelting operation--that was what the killing, skinning, and preparation of the furs was called – and wished it did not have to take place in the house. There was the smell. After the pelt had been stretched inside-out on a long board my father scraped away delicately, removing the little clotted webs of blood vessels, the bubbles of fat; the smell of blood and animal fat, which the strong primitive odor of the fox itself, penetrated all parts of the house. I found it reassuringly seasonal, like the smell of oranges and pine needles.

Henry Bailey suffered from bronchial troubles. He would cough and cough until his narrow face turned scarlet, and his light blue, derisive eyes filled up with tears; then he took the lid off the stove, and, standing well back, shot out a great clot of phlegm – hss – straight into the heart of the flames. We admired his for this performance and for his ability to make his stomach growl at will, and for his laughter, which was full of high whistlings and gurglings and involved the whole faulty machinery of his chest. It was sometimes hard to tell what he was laughing at, and always possible that it might be us.

After we had sent to be we could still smell fox and still hear Henry's laugh, but these things reminders of the warm, safe, brightly lit downstairs world, seemed lost and diminished, floating on the stale cold air upstairs. We were afraid at night in the winter. We were not afraid of outside though this was the time of year when snowdrifts curled around our house like sleeping whales and the wind harassed us all night, coming up from the buried fields, the frozen swamp, with its old bugbear chorus of threats and misery. We were afraid of inside, the room where we slept. At this time upstairs of our house was not finished. A brick chimney went up on wall. In the middle of the floor was a square hole, with a wooden railing around it; that was where the stairs came up. On the other side of the stairwell were the things that nobody had any use for anymore – a soldiery roll of linoleum, standing on end, a wicker bay carriage, a fern basket, china jugs and basins with cracks in them, a picture of the Battle of Balaclava, very sad to look at. I had told Laird, as soon as he was old enough to understand such things, that bats and skeletons lived over there; whenever a man escaped from the county jail, twenty miles away, I imagined that he had somehow let himself in the window and was hiding behind the linoleum. But we had rules to keep us safe. When the light was on, we were safe as long as we did not step off the square of worn carpet which defined our bedroom-space; when the light was off no place was safe but the beds themselves. I had to turn out the light kneeling on the end of my bed, and stretching as far as I could to reach the cord. In the dark we lay on our beds, our narrow life rafts, and fixed our eyes on the faint light coming up the stairwell, and sang songs. Laird sang "Jingle Bells", which he would sing any time, whether it was Christmas or not, and I sang "Danny Boy". I loved the sound of my own voice, frail and supplicating,

rising in the dark. We could make out the tall frosted shapes of the windows now, gloomy and white.

When I came to the part, y the cold sheets but by pleasurable emotions almost silenced me. You'll kneel and say an Ave there above me —What was an Ave? Every day I forgot to find out.

Laird went straight from singing to sleep, I could hear his long, satisfied, bubbly breaths. Now for the time that remained to me, the most perfectly private and perhaps the best time of the whole day, I arranged myself tightly under the covers and went on with one of the stories I was telling myself from night to night. These stories were about myself, when I had grown a little older; they took place in a world that was recognizably mine, yet one that presented opportunities for courage, boldness, and self-sacrifice, as mine never did. I rescued people from a bombed building (it discouraged me that the real war had gone on so far away from Jubilee). I shot two rabid wolves who were menacing the schoolyard (the teachers cowered terrified at my back). Rode a fine horse spiritedly down the main street of Jubilee, acknowledging the townspeople's gratitude for some yet-to-be-worked-out piece of heroism (nobody ever rode a horse there, except King Billy in the Orangemen's Day parade). There was always riding and shooting in these stories, though I had only been on a horse twice — the first because we did not own a saddle — and the second time I had slid right around and dropped under the horse's feet; it had stepped placidly over me. I really was learning to shoot, but could not hit anything yet, not even tin cans on fence posts.

Alive, the foxes inhabited a world my father made for them. It was surrounded by a high guard fence, like a medieval town, with a gate that was padlocked at night. Along the streets of this town were ranged large, sturdy pens. Each of them had a real door that a man could go through, a wooden ramp along the wire, for the foxes to run up and down on, and a kennel — sometimes like a clothes chest with airholes — where they slept where they slept and stayed in winter and had their young. There were feeding and watering dishes attached to the wire in such a way that they could be emptied and cleaned from the outside. The dishes were made of old tin cans, and the ramps and kennels of odds and ends of old lumber. Everything was tidy and ingenious; my father was tirelessly inventive and his favorite book in the world was Robinson Crusoe. He had fitted a tin drum on a wheelbarrow, for bringing water down to the pens. This was my job in the summer, when the foxes had to have water twice a day. Between nine and ten o'clock in the morning, and again after supper. I filled the drum at the pump and trundled it down through the barnyard to the pens, where I parked it, and filled my watering can and went along the streets. Laird came too, with his little cream and green gardening can, filled too full and knocking against his legs and slopping water on his canvas shoes. I had the real watering can, my father's, though I could only carry it three-quarters full.

The foxes all had names, which were printed on a tin plate and hung beside their doors. They were not named when they were born, but when they survived the first year's pelting and were added to the breeding stock. Those my father had named were called names like Prince, Bob, Wally, and Betty. Those I had named were called Star or Turk, or Maureen or Diana. Laird named one Maude after a hired girl we had when he was little, one Harold after a boy at school, and one Mexico, he did not say why.

Naming them did not make pets out of them, or anything like it. Nobody but my father ever went into the pens, and he had twice had blood-poisoning from bites. When I was bringing them their water they prowled up and down on the paths they had made inside their pens, barking seldom — they saved that for nighttime, when they might get up a chorus of community frenzy--but always watching me, their eyes burning, clear gold, in their pointed, malevolent faces. They were beautiful for their delicate legs and heavy, aristocratic tails and the bright fur sprinkled on dark down their back — which gave them their name — but especially for their faces, drawn exquisitely sharp in pure hostility, and their golden eyes.

Besides carrying water I helped my father when he cut the long grass, and the lamb's quarter and flowering money-musk, that grew between the pens. He cut with they scythe and I raked into piles. Then he took a pitchfork and threw fresh-cut grass all over the top of the pens to keep the foxes cooler and shade their coats, which were browned by too much sun. My father did not talk to me unless it was about the job we were doing. In this he was quite different from my mother, who, if she was feeling cheerful, would tell me all sorts of things — the name of a dog she had had when she was a little girl, the names of boys she had gone out with later on when she was grown up, and what certain dresses of hers had looked like — she could not imagine now what had become of them. Whatever thoughts and stories my father had were

private, and I was shy of him and would never ask him questions. Nevertheless I worked willingly under his eyes, and with a feeling of pride. One time a feed salesman came down into the pens to talk to him and my father said, "Like to have you meet my new hired hand." I turned away and raked furiously, red in the face with pleasure.

"Could of fooled me." said the salesman. "I thought it was only a girl."

After the grass was cut, it seemed suddenly much later in the year. I walked on stubble in the earlier evening aware of the reddening skies, on entering silence of fall. When I wheeled the tank out of the gates and put padlocks on. It was almost dark. One night at this time I saw my mother and father standing talking on the little rise of ground we called the gangway, in front of the barn. My father had just come from the meathouse; he had his stiff bloody apron on, and a pail of cut-up meat in his hand.

It was an odd thing to see my mother down at the barn. She did not often come out of the house unless it was to do something – hang out the wash or dig potatoes in the garden. She looked out of place, with her bare lumpy legs, not touched by the sun, her apron still on and damp across the stomach from the supper dishes. Her hair was tied up in a kerchief, wisps of it falling out. She would tie her hair up like this in the morning, saying she did not have time to do it properly, and it would stay tied up all day. It was true, too; she really did not have time. These days our back porch was piled with baskets of peaches and grapes and pears, bought in town, and onions and tomatoes and cucumbers grown at home, all waiting to be made into jelly and jam and preserves, pickles and chili sauce. In the kitchen there was a fire in the stove all day, jars clinked in boiling water, sometimes a cheesecloth bag was strung on a pole between two chairs straining blue-back grape pulp for jelly. I was given jobs to do and I would sit at the table peeling peaches that had been soaked in hot water, or cutting up onions, my eyes smarting and streaming. As soon as I was done I ran out of the house, trying to get out of earshot before my mother thought of what she wanted me to do next. I hated the hot dark kitchen in summer, the green blinds and the flypapers, the same old oilcloth table and wavy mirror and bumpy linoleum. My mother was too tired and preoccupied to talk to me, she had no heart to tell about the Normal School Graduation Dance; sweat trickled over her face and she was always counting under breath, pointing at jars, dumping cups of sugar. It seemed to me that work in the house was endless, dreary, and peculiarly depressing; work done out of doors, and in my father's service, was ritualistically important.

I wheeled the tank up to the barn, where it was kept, and I heard my mother saying, "Wait till Laird gets a little bigger, then you'll have a real help."

What my father said I did not hear. I was pleased by the way he stood listening, politely as he would to a salesman or a stranger, but with an air of wanting to get on with his real work. I felt my mother had no business down here and I wanted him to feel the same way. What did she mean about Laird? He was no help to anybody. Where was he now? Swinging himself sick on the swing, going around in circles, or trying to catch caterpillars. He never once stayed with me till I was finished.

"And then I can use her more in the house," I heard my mother say. She had a dead-quiet regretful way of talking about me that always made me uneasy. "I just get my back turned and she runs off. It's not like I had a girl in the family at all."

I went and sat on a feed bag in the corner of the barn, not wanting to appear when this conversation was going on. My mother, I felt, was not to be trusted. She was kinder than my father and more easily fooled, but you could not depend on her, and the real reasons for the things she said and did were not to be known. She loved me, and she sat up late at night making a dress of the difficult style I wanted, for me to wear when school started, but she was also my enemy. She was always plotting. She was plotting now to get me to stay in the house more, although she knew I hated it (because she knew I hated it) and keep me from working for my father. It seemed to me she would do this simply out of perversity, and to try her power. It did not occur to me that she could be lonely, or jealous. No grown-up could be; they were too fortunate. I sat and kicked my heels monotonously against a feed bag, raising dust, and did not come out till she was gone.

At any rate, I did not expect my father to pay any attention to what she said. Who could imagine Laird doing my work – Laird remembering the padlock and cleaning out the watering dishes with a leaf on the end of a stick, or even wheeling the tank without it tumbling over? It showed how little my mother knew about

the way things really were.

I had forgotten to say what the foxes were fed. My father's bloody apron reminded me. They were fed horsemeat. At this time most farmers still kept horses, and when a horse got too old to work, or broke a leg or got down and would not get up, as they sometimes did, the owner would call my father, and he and Henry went out to the farm in the truck. Usually they shot and butchered the horse there, paying the farmer from five to twelve dollars. If they had already too much meat on hand, they would bring the horse back alive, and keep it for a few days or weeks in our stable, until the meat was needed. After the war the farmers were buying tractors and gradually getting rid of horses, that there was just no use for any more. If this happened in the winter we might keep the horse in our stable till spring, for we had plenty of hay and if there was a lot of snow – and the plow did not always get our roads cleared – it was convenient to be able to go to town with a horse and cutter.

The winter I was eleven years old we had two horses in the stable. We did not know what names they had had before, so we called them Mack and Flora. Mack was an old black workhorse, sooty and indifferent. Flora was a sorrel mare, a driver. We took them both out in the cutter. Mack was slow and easy to handle. Flora was given to fits of violent alarm, veering at cars and even at other horses, but we loved her speed and high-stepping, her general air of gallantry and abandon. On Saturdays we went down to the stable and as soon as we opened the door on its cozy, animal-smelling darkness Flora threw up her head, rolled her eyes, whinnied despairingly, and pulled herself through a crisis of nerves on the spot. It was not safe to go into her stall, she would kick.

This winter also I began to hear a great deal more on the theme my mother had sounded when she had been talking in front of the barn. I no longer felt safe. It seemed that in the minds of the people around me there was a steady undercurrent of thought, not to be deflected, on this one subject. The word girl had formerly seemed to me innocent and unburdened like the word child; now it appeared that it was no such thing. A girl was not, as I had supposed, simply what I was; it was what I had to become. It was a definition, always touched with emphasis, with reproach and disappointment. Also it was a joke on me. Once Laird and I were fighting, and for the first time ever I had to use all my strength against him; even so, he caught and pinned my arm for a moment, really hurting me. Henry saw this, and laughed, saying, "Oh, that there Laird's gonna show you, one of these days!" Laird was getting a lot bigger. But I was getting bigger too. My grandmother came to stay with us for a few weeks and I heard other things. "Girls don't slam doors like that." "Girls keep their knees together when they sit down." And worse still, when I asked some questions, "That's none of girls' business." I continued to slam the doors and sit as awkwardly as possible, thinking that by such measures I kept myself free.

When spring came, the horses were let out in the barnyard. Mack stood against the barn wall trying to scratch his neck and haunches, but Flora trotted up and down and reared at the fences, clattering her hooves against the rails. Snow drifts dwindled quickly, revealing the hard gray and brown earth, the familiar rise and fall of the ground, plain and bare after the fantastic landscape of winter. There was a great feeling of opening-out, of release. We just wore rubbers now, over our shoes; our feet felt ridiculously light. One Saturday we went out to the stable and found all the doors open, letting in the unaccustomed sunlight and fresh air. Henry was there, just idling around looking at his collection of calendars which were tacked up behind the stalls in a part of the stable my mother probably had never seen.

"Come say goodbye to your old friend Mack?" Henry said. "Here, you give him a taste of oats." He poured some oats into Laird's cupped hands and Laird went to feed Mack. Mack's teeth were in bad shape. He ate very slowly, patiently shifting the oats around in his mouth, trying to find a stump of a molar to grind it on. "Poor old Mack, said Henry mournfully. "When a horse's teethes gone, he's gone. That's about the way.

"Are you going to shoot him today?" I said. Mack and Flora had been in the stables so long I had almost forgotten they were going to be shot.

Henry didn't answer me. Instead he started to sing in a high, trembly, mocking-sorrowful voice. Oh, there's no more work, for poor Uncle Ned, he's gone where the good darkies go. Mack's thick, blackish tongue worked diligently at Laird's hand. I went out before the song was ended and sat down on the gangway.

I had never seen them shot a horse, but I knew where it was done. Last summer Laird and I had come upon a horse's entrails before they were buried. We had thought it was a big black snake, coiled up in the sun. That was around in the field that ran up beside the barn. I thought that if we went inside the barn, and found a wide crack or a knothole to look through, we would be able to see them do it. It was not something I wanted to see; just the same, if a thing really happened it was better to see, and know.

My father came down from the house, carrying a gun.

"What are you doing here?" he said.

"Nothing."

"Go on up and play around the house."

He sent Laird out of the stable. I said to Laird, "Do you want to see them shoot Mack?" and without waiting for an answer led him around to the front door of the barn, opened it carefully, and went in. "Be quiet or they'll hear us," I said. We could hear Henry and my father talking in the stable; then the heavy shuffling steps of Mack being backed out of his stall.

In the loft it was cold and dark. Thin crisscrossed beams of sunlight fell through the cracks. The hay was low. It was rolling country, hills and hollows, slipping under our feet. About four feet up was a beam going around the walls. We piled hay up in one corner and I boosted Laird up and hoisted myself. The beam was not very wide; we crept along it with our hands flat on the barn walls. There were plenty of knotholes, and I found one that gave me the view I wanted – a corner of the barnyard, the gate, part of the field. Laird did not have a knothole and began to complain.

I showed him a widened crack between two boards. "Be quiet and wait. If they hear you you'll get us in trouble."

My father came in sight carrying the gun. Henry was leading Mack by the halter. He dropped it and took out his cigarette papers and tobacco; he rolled cigarettes for my father and himself. While this was going on Mack nosed around in the old, dead grass along the fence. Then my father opened the gate and they took Mack through. Henry led Mack away from the path to a patch of ground and they talked together, not loud enough for us to hear. Mack again began to searching for a mouthful of fresh grass, which was not found. My father walked away in a straight line, and stopped short at a distance which seemed to suit him. Henry was walking away from Mack too, but sideways, still negligently holding on to the halter. My father raised the gun and Mack looked up as if he had noticed something and my father shot him.

Mack did not collapse at once but swayed, lurched sideways, and fell, first on his side; then he rolled over on his back and, amazingly, kicked his legs for a few seconds in the air. At this Henry laughed, as if Mack had done a trick for him. Laird, who had drawn a long, groaning breath of surprise when the shot was fired, said out loud, "He's not dead." And it seemed to me it might be true. But his legs stopped, he rolled on his side again, his muscles quivered and sank. The two men walked over and looked at him in a businesslike way; they bent down and examined his forehead where the bullet had gone in, and now I saw his blood on the brown grass.

"Now they just skin him and cut him up," I said. "Let's go." My legs were a little shaky and I jumped gratefully down into the hay. "Now you've seen how they shoot a horse," I said in a congratulatory way, as if I had seen it many times before. "Let's see if any barn cats had kittens in the hay." Laird jumped. He seemed young and obedient again. Suddenly I remembered how, when he was little, I had brought him into the barn and told him to climb the ladder to the top beam. That was in the spring, too, when the hay was low. I had done it out of a need for excitement, a desire for something to happen so that I could tell about it. He was wearing a little bulky brown and white checked coat, made down from one of mine. He went all the way up just as I told him, and sat down from one of the beam with the hay far below him on one side, and the barn floor and some old machinery on the other. Then I ran screaming to my father. "Laird's up on the top beam!" My father came, my mother came, my father went up the ladder talking very quietly and brought Laird down under his arm, at which my mother leaned against the ladder and began to cry. They said to me, "Why weren't you watching him?" but nobody ever knew the truth. Laird did not know enough to tell. But whenever I saw the brown and white checked coat hanging in the closet, or at the bottom of the rag bag, which was where it ended up, I felt a weight in my stomach, the sadness of unexorcised guilt.

I looked at Laird, who did not even remember this, and I did not like the look on this thing, winter-paled face. His expression was not frightened or upset, but remote, concentrating. "Listen," I said in an unusually bright and friendly voice, "you aren't going to tell, are you?"

"No," he said absently.

"Promise."

"Promise," he said. I grabbed the hand behind his back to make sure he was not crossing his fingers. Even so, he might have a nightmare; it might come out that way. I decided I had better work hard to get all thoughts of what he had seen out of his mind – which, it seemed to me, could not hold very many things at a time. I got some money I had saved and that afternoon we went into Jubilee and saw a show, with Judy Canova, at which we both laughed a great deal. After that I thought it would be all right.

Two weeks later I knew they were going to shoot Flora. I knew from the night before, when I heard my mother ask if the hay was holding out all right, and my father said, "Well, after tomorrow there'll just be the cow, and we should be able to put her out to grass in another week." So I knew it was Flora's turn in the morning.

This time I didn't think of watching it. That was something to see just one time. I had not thought about it very often since, but sometimes when I was busy, working at school, or standing in front of the mirror combing my hair and wondering if I would be pretty when I grew up, the whole scene would flash into my mind: I would see the easy, practiced way my father raised the gun, and hear Henry laughing when Mack kicked his legs in the air. I did not have any great feelings of horror and opposition, such as a city child might have had; I was too used to seeing the death of animals as a necessity by which we lived. Yet I felt a little ashamed, and there was a new wariness, a sense of holding-off, in my attitude to my father and his work.

It was a fine day, and we were going around the yard picking up tree branches that had been torn off in winter storms. This was something we had been told to do, and also we wanted to use them to make a teepee. We heard Flora whinny, and then my father's voice and Henry's shouting, and we ran down to the barnyard to see what was going on.

The stable door was open. Henry had just brought Flora out, and she had broken away from him. She was running free in the barnyard, from one end to the other. We climbed on the fence. It was exciting to see her running, whinnying, going up on her hind legs, prancing and threatening like a horse in a Western movie, an unbroken ranch horse, though she was just an old driver, an old sorrel mare. My father and Henry ran after her and tried to grab the dangling halter. They tried to work her into a corner, and they had almost succeeded when she made a run between them, wild-eyed, and disappeared round the corner of the barn. We heard the rails clatter down as she got over the fence, and Henry yelled. "She's into the field now!"

That meant she was in the long L-shaped field that ran up by the house. If she got around the center, heading towards the lane, the gate was open; the truck had been driven into the field this morning. My father shouted to me, because I was on the other side of the fence, nearest the lane, "Go shut the gate!"

I could run very fast. I ran across the garden, past the tree where our swing was hung, and jumped across a ditch into the lane. There was the open gate. She had not got out, I could not see her up on the road; she must have run to the other end of the field. There gate was heavy. I lifted it out of the gravel and carried it across the roadway. I had it half way across when she came in sight, galloping straight toward me.

There was just time to get the chain on. Laird came scrambling through the ditch to help me.

Instead of shutting the gate, I opened it as wide as I could. I did not make any decision to do this, it was just what I did. Flora never slowed down; she galloped straight past me, and Laird jumped up and down, yelling, "Shut it, shut it!" even after it was too late. My father and Henry appeared in the field a moment too late to see what I had done. They only saw Flora heading for the township road. They would think I had not got there in time.

They did not waste any time asking about it. They went back to the barn and got the gun and the knives they used, and put these in the truck; then they turned the truck around and came bounding up the field toward us. Laird called to them, "Let me go too, let me go too!" and Henry stopped the truck and they took him in. I shut the gate after they were all gone.

I supposed Laird would tell. I wondered what would happen to me. I had never disobeyed my father before, and I could not understand why I had done it. I had done it. Flora would not really get away. They would catch up with her in the truck. Or if they did not catch her this morning somebody would see her and telephone us this afternoon or tomorrow. There was no wild country here for her, we needed the meat to feed the foxes, we needed the foxes to make our living. All I had done was make more work for my father who worked hard enough already. And when my father found out about it he was not going to trust me any more; he would know that I was not entirely on his side. I was on Flora's side, and that made me no use to anybody, not even to her. Just the same, I did not regret it; when she came running at me I held the gate open, that was the only thing I could do.

I went back to the house, and my mother said, "What's all the commotion?" I told her that Flora had kicked down the fence and got away. "Your poor father," she said, "now he'll have to go chasing over the countryside. Well, there isn't any use planning dinner before one." She put up the ironing board. I wanted to tell her, but thought better of it and went upstairs and sat on my bed.

Lately I had been trying to make my part of the room fancy, spreading the bed with old lace curtains, and fixing myself a dressing table with some leftovers of cretonne for a skirt. I planned to put up some kind of barricade between my bed and Laird's, to keep my section separate from his. In the sunlight, the lace curtains were just dusty rags. We did not sing at night any more. One night when I was singing Laird said, "You sound silly," and I went right on but the next night I did not start. There was not so much need to anyway, we were no longer afraid. We knew it was just old furniture over there, old jumble and confusion. We did not keep to the rules. I still stayed away after Laird was asleep and told myself stories, but even in these stories something different was happening, mysterious alterations took place. A story might start off in the old way, with a spectacular danger, a fire or wild animals, and for a while I might rescue people; then things would change around, and instead, somebody would be rescuing me. It might be a boy from our class at school, or even Mr. Campbell, our teacher, who tickled girls under the arms. And at this point the story concerned itself at great length with what I looked like – how long my hair was, and what kind of dress I had on; by the time I had these details worked out the real excitement of the story was lost.

It was later than one o'clock when the truck came back. The tarpaulin was over the back, which meant there was meat in it. My mother had to heat dinner up all over again. Henry and my father had changed from their bloody overalls into ordinary working overalls in the barn, and they washed arms and necks and faces at the sink, and splashed water on their hair and combed it. Laird lifted his arm to show off a streak of blood. "We shot old Flora," he said, "and cut her up in fifty pieces."

"Well I don't want to hear about it," my mother said. "And don't come to my table like that."

My father made him go was the blood off.

We sat down and my father said grace and Henry pasted his chewing gum on the end of his fork, the way he always did; when he took it off he would have us admire the pattern. We began to pass the bowls of steaming, overcooked vegetables. Laird looked across the table at me and said proudly distinctly,

"Anyway it was her fault Flora got away."

"What?" my father aid.

"She could of shut the gate and she didn't. She just open' it up and Flora ran out."

"Is that right?" m father said.

Everybody at the table was looking at me. I nodded, swallowing food with great difficulty. To my shame, tears flooded my eyes.

My father made a curt sound of disgust. "What did you do that for?"

I didn't answer. I put down my fork and waited to be sent from the table, still not looking up.

But this did not happen. For some time nobody said anything, then Laird said matter-of-factly, "She's crying."

"Never mind," my father said. He spoke with resignation, even good humor the words which absolved and dismissed me for good. "She's only a girl," he said

I didn't protest that, even in my heart. Maybe it was true.

[1968]

What is the story about?

- sex role differences, both those socially imposed and those inherited
- the conflict between individual desires and social expectations and restrictions
- the development of individual identity
- the contrast between the perceptions of a child and those of an adult
- growing up and effecting compromises/coming to terms with who one really is – both individually and in relationship to others
- the conflict between freedom and restriction

One of the points of the story is that young children are free, free of expectations as to the kind of person they must be – free because adults tend to let them be themselves but also because they are oblivious to the roles and responsibilities that will be forced upon them. They have no superimposed identity; they are simply free to be themselves. The narrator describes the word “child” as “innocent and unburdened.” (p. 118) – thus at the beginning of the story, the girl and her brother Laird sit together on the top step – equals in innocence. (p.112)

In her innocence, the girl is initially attracted to the world of men, the world of her father – a bloody world where action is possible. This free world is symbolized by “outside”:

- “Cold blue sky and black pine forests and treacherous northern rivers.” (p.112). Her father is a fox farmer and he works outside and sells his furs to the Hudson’s Bay Company – and thus is associated with a rugged life pictured on the HBC’s “heroic calendars” – which depict “plumed adventurers” or “magnificent savages.” Typically, the father’s favourite book is Robison Crusoe.
- This is the world of the girl’s dreams. When she lies in bed at night and makes up stories, they are ones that “present...opportunities for courage, boldness and self-sacrifice...I rescued people...I shot two rabid wolves...I rode a fine horse spiritedly” and other acts of “heroism...There was always riding and shooting in these stories.” (p. 114)
- She admires the manly talents of Henry Bailey (p. 113) who can spit across the room or “make his stomach growl at will.”
- Most of the time, the girl works outside with her father, helping feed or water the foxes or rake the grass that he has cut. This the girl regards as “real work.” (p. 117) She “work(s) willingly under his eyes, and with a feeling of pride...work done out of doors, and in my father’s service, was ritualistically important.” (p. 116)

Inside the house, however, represents a dreary world of restriction which the girl detests. This world is initially characterized as “warm, safe, brightly lit” (p. 113), just the opposite of her father’s world. “Inside” is the world of her mother, safe and secure but dull and stifling like the “hot dark kitchen.” (p. 116)

- Her mother “did not often come out of the house...She looked out of place, with her bare lumpy legs, not touched by the sun.” (p. 116)
- The girl “hated the hot dark kitchen in summer...it seemed to me that work in the house was endless, dreary and peculiarly depressing.” (p. 116)



- She sees the house as a symbol of restriction and resents her mother for trying to keep her inside. When she hears her mother say, "I can use her more in the house," the girl feels "uneasy...My mother...was not to be trusted...she was also my enemy. She was always plotting. She was plotting to get to me to stay in the house more." (p. 117) Whenever she can, therefore, she escapes, runs "out of the house, trying to get out of earshot..." (p. 116)

The foxes are another symbol of this restriction: they are kept inside sturdy covered pans (shaded from the sun – like the mother [p. 115] and their fate is determined from the moment they are born; they inevitably will be killed "when their fur [is] prime." "The foxes inhabited a world my father made for them. It was surrounded by a high guard fence...with a gate that was padlocked at night." (p. 114)

- As a child still largely unaware of restrictions, the girl finds the pelting operation and the fox small that permeates everywhere "reassuringly seasonal."
- The foxes, in one sense, are a symbol of the restrictions placed on the girl; at the same time, however, they are a foil. Although the girl and Laird give the foxes names, "naming them did not make pets out of them;" in other words, labeling them does not change them. They are constantly ready to lunge for freedom as they pace in their pens, "always watching, their eyes burning, clear gold, in their pointed, malevolent faces...their faces drawn exquisitely sharp in pure hostility..." (p. 115)

The name "girl," however, does have the effect of taming the narrator:

- She learns this first when the salesman comments, "I thought it was only a girl" and her mother notes that she is not "real help."
- She gradually becomes conscious that "a girl was not, as I had supposed, simply what it was; it was what I had to become. It was a definition, always touched with emphasis, with reproach and disappointment...a joke on me."
- Her grandmother is always admonishing her: "Girls don't slam doors...Girls keep their knees together when they sit down...That's none of girls' business." (p. 118)
- At first, like the foxes, she tries to resist the confinement, the surrender to captivity: "I continued to slam the doors and sit as awkwardly as possible, thinking that by such measures I kept myself free." (p. 118)

However, the changes she cannot resist are the ones taking place inside her; she is developing sensitivities and interests that keep her "inside" more forcefully than any external pressure ever could.

- While at the beginning of the story, her songs about death produce "a pleasurable emotion," (p. 114) when she sees Mack killed, her compassion overcomes her. Afterwards, her "legs [are] a little shaky" and she immediately seeks out an image of life, a female image, a cat who has had kittens. (p. 120) When they are going to shoot another horse, she does "not think of watching it. That was something to see just one time." As a result of seeing her father shoot the horse, "there was a new wariness, a sense of holding-off, in my attitude to my father and his work." (p. 122) Instead she is reacting more like her mother who does not like the pelting operation (p. 113) or the sight of blood (p. 124).
- While at the beginning of the story, she had been a tomboy, now she is concerned with combing her hair, "wondering if I would be pretty when I grew up," worrying about "what I looked like...and what kind of dress I had or," or with fixing her room up fancy. (pp. 121 and 123)

- Whereas her earlier daydreams had been ones of action in which she was the hero, now she is passive: "somebody would be rescuing me." (p. 123)
- She erects a symbolic barricade between herself and Laird. (p. 123)

The final symbol of the girl's restricted identity is the horse Flora:

Initially the horse is wild and spirited like the young girl, "given to fits of violent alarm...but we loved her speed and high-stepping, her general air of gallantry and abandon...flora threw up her head, rolled her eyes, whinnied despairingly...she would kick...and reared at the fences, clattering her hooves against the rails." (p. 118) Just before she is to be shot, Flora breaks free: "She was running free in the barnyard...it was exciting to see her running, whinnying, going up on her hind legs, prancing and threatening...an unbroken horse...wild-eyed...she got over the fence." (p. 122)

- All of the images surrounding Flora suggest a desperate fighting spirit, an unquenchable desire for freedom. It is with this desire for freedom that the girl can initially identify and which inspires her, without "mak[ing] any decision to do this, " to open the gate against her father's express orders.
- Ironically, at the same time that the girl has been inspired by freedom, however, she has also surrendered to her own corral: her femininity. She has been inspired by compassion, by a desire to preserve rather than end life, by sentimentality rather than practicality. She knows now that her father is "not going to trust [her] any more; he would know that [she is] "on Flora's side" in every sense: in the desire for freedom, in the desire to preserve the horse's life, but most significantly, in the recognition that "there is no wild country for her to run to," the girl knows she is doomed as surely as the horse is. At the end of the story, when the father excuses her disobedience and her tears by labeling her "only a girl," the narrator does not "protest...even in [her] heart. Maybe it was true." (p. 124)

The absence of choice is reinforced by the character of Laird:

- Initially Laird is free and "genderless" just as the narrator is – by virtue of his age and his innocence or obliviousness to those forces both internal and external that will determine his direction in life. He is fated, however, to enter the "outside" world, the world of men, just as surely as his sister is fated to be lured "inside" the woman's world.

Laird is initially free to do what he likes – though chiefly because he is yet too young to know much or do much – "young and obedient" (p. 120)

- Not "old enough to understand such things" (p. 113)
- "Laird went straight from singing [Jingle Bells] to sleep. I could hear his long, satisfied, bubble breaths."
- Does not have a real watering can (p. 115)
- Not old enough yet to be "real help." "Who could imagine laird doing my work..." (p. 117)
- However, the threat – the absence of choice – is there with Laird as well; his mother says, "Wait till Laird gets a little bigger, then you'll have a real help." (p. 117)
- Just as the girl is discovering the definitions that confine her, laird is becoming physically stronger, able to pin her arm, and Henry says that "Lair's gonna show you, one of these days." It is that physical strength of course, that will usher him into the man's world.

- The “fate” is inside Laird as well. When he sees Mack shot, for example, he is not bothered as his sister is by the death; “his expression was not frightened or upset, but remote, concentrating.” (p. 121)
- When Flora breaks for freedom, Laird is eager to shut the gate and eager to go with the men (pp. 122–123) to recapture her. As they take him into the truck, they also usher into the world of men; he returns with a symbolic streak of blood on his arm that fills him with pride at his initiation. Unlike his sister, he does not identify with Flora; instead, he boasts, “We shot old Flora...and cut her up in fifty pieces.” It is Laird who tells the father that his sister let Flora escape and it is Laird who says “matter-of-factly, ‘She’s crying.’”

The story, therefore, is titled “Boys and Girls” because Munro is implying that the identities and experiences of both men and women are not simply a matter of free choice; both are restricted by not only social expectations and stereotypes but also, apparently, by internal proclivities. In a commentary on the story, Munro wrote.

This is what I was trying to say: Up until she is twelve or thirteen years old a girl feels free, able to think of her future in terms of action, to dream of adventure, heroism, power. With the full realization of her sexual nature a change is forced on her, partly from within, mostly from without. (This was true in my generation and, it goes without saying, in previous generations; I have hopes it is much less true today.) She understands that, for her, participation in the world of action is not impossible, but does hold great dangers, the greatest danger being that it will make her not splendid, but grotesque. She must go back inside the house, inside herself, wait, dream of being beautiful rather than courageous. The full human powers she thought she had are seen to be illusory. She cannot make herself; a definition of herself, as a woman, is waiting for her. Unless she has fantastic strength or stubbornness she is going to accept that definition or at least compromise with it.

But this very denial of action, of full responsibility to the girl, gives her a kind of freedom the young male in most societies must give up. To be accepted, to be fully male, he cannot criticize, he must sometimes participate in, whatever bloodstained practices his society believes necessary to itself, or become a revolutionary. In this story the family is economically dependent on the systematic killing of animals; if the boy wants into his father’s world, he just learn to take part in this. It is the girl, already half shut-out, becoming mutinous, confused, critical, who is permitted the gesture of refusal. She is permitted because she is “only a girl.”

That is how the story ends. What it says is something like this: it is permissible to have fine feelings, impractical sympathies, if you are a girl, because what you say or do does not finally count. On the other hand, if you are a boy, certain feelings are not permissible at all. So taking on these roles, whichever you get, is a hard and damaging thing.

The thematic conflict is developed by a series of contrasts:

- the contrast between the narrator early in the story and the narrator later in the story.
- working outside – going inside
- enjoying practical tasks – reacting on the basis of emotion/ideals
- dreaming of heroic deeds – dreaming of being beautiful and being rescued
- accepting killing as natural – repelled by killing
- identifying with father – identifying with Flora
- close to Laird – separated from Laird
- rebelling against restrictions – passively accepting her definition
- the contrast between the mother and the father:

- the mother working inside; the father, outside (contrast between settings as well)
- the mother concerned with nurturing tasks; the father, with the family livelihood
- the mother talkative and expressive; the father, taciturn
- the mother disliking killing and blood; the father, accepting his job matter-of-factly
- the mother resented by her daughter; the father, idolized
  
- the contrast between the narrator and Laird
- narrator repelled by killing – Laird accepted killing
- the narrator relegated to less important work – Laird “real help”
- the narrator weaker physically and more sensitive – Laird stronger physically and less sensitive
  
- the ironic contrast in the narrator’s motivations for helping Flora
- ambivalence of the gesture
- act of rebellion against her father – act of submission to her own feelings/to her own sex
- desire for freedom – admission of restriction
- with to fight limitations of her sex – identification with female
  
- parallel and contrast between narrator and foxes
- parallel in their restrictions – kept inside
- contrasting in that the foxes can be confined but never tamed; whereas, the girl can be tamed and thus does not need to be confined; she finally becomes her own inhibitor

Notes about author Alice Munro:

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**Alice Munro** *Writer, Canadian author*

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Alice Munro is a three-time winner of the Governor General's Award, one of the most prestigious literary awards in Canada. She is known for short stories that explore relationships through the ordinary events of daily life.

Alice Munro - Munro, Alice, 1931–, Canadian writer. Much acclaimed as one of the finest contemporary ...