But a Few Acres of Snow? − Weather Images in Canadian Short Prose 1945-2000

PhD Dissertation

Judit Nagy

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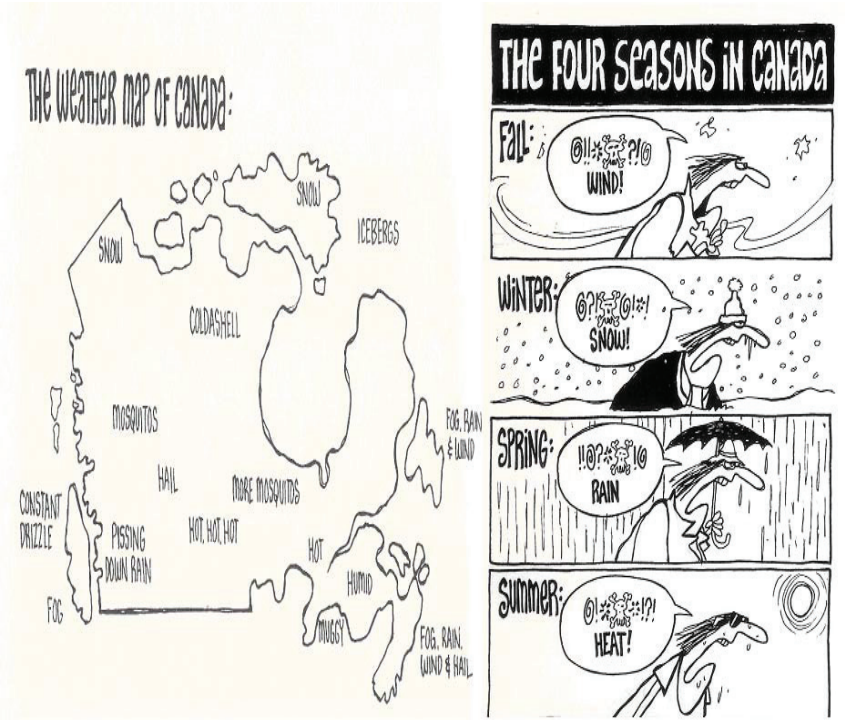
Chapter 1 − Introduction

> *"The electronic message boards in the Tokyo subway scroll the latest financial information. In the U.S. subways up-to-date sports scores are flashed 24 hours a day. In Canadian subways weather info is paramount. If it wasn't for the weather we'd all be mute."*
>
> Adrian Raeside

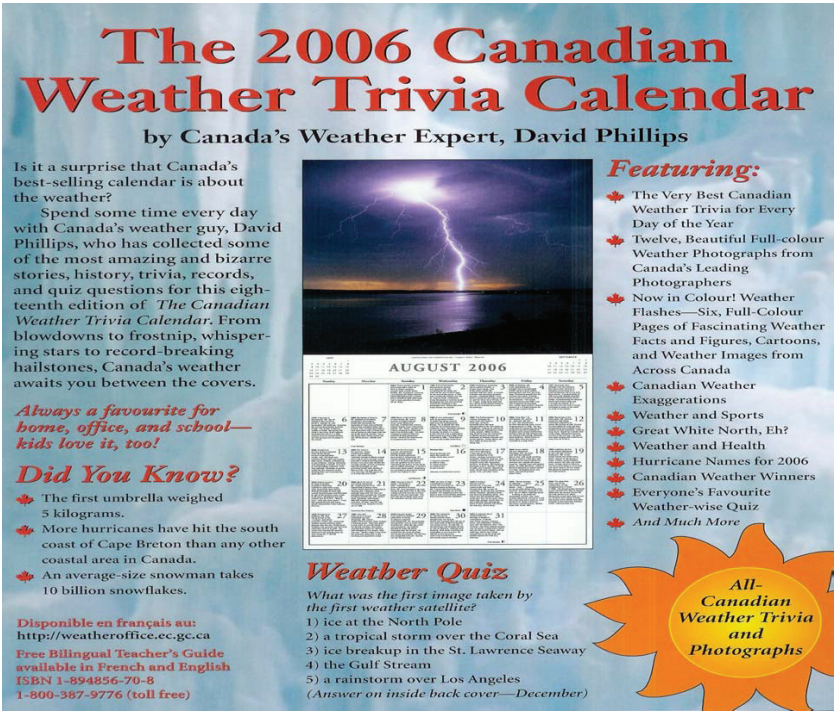
Weather has always been influential both on European visitors and immigrants arriving upon the Canadian scene. Canadian culture being an unequivocally traceable recess of the Canadian mind at hand, various manifestations of weather influencing human existence do not seem difficult to pinpoint in contemporary Canada. Such manifestations may include heated streets and underground shopping malls for more convenient shopping in winter, scientific research on Seasonal Affective Disorder,[1] the nationwide cultivation of the outdoor spirit,[2] or the existence of popular festivals (e.g. *Winterlude* in Ottawa, *Carneval d'hiver* in Quebec in February, maple sugar making festivals in early March, etc.) to make the dark days of winter more bearable. Recently, *Weather Network Canada*, a 24-hour weather TV channel has been established to provide non-stop forecast for the various regions of the country.[3] Moreover, cartoons and comic strips often expose the caprices of Canadian weather as Adrian Raeside's "The Weather Map of Canada" and "The Four Seasons in Canada" illustrate below (Fig. 1.a and 1.b). Non-fictional publications on weather abound, an original instance of which is the annual *Canadian Weather Trivia Calendar* (Fig. 2) of twenty years' standing containing Canadian weather facts and oddities for each day of the year as well as scientific information on weather phenomena observable in Canada. Also, public lectures on weather offered by leading climatologists of the country such as David Phillips, "Canada's unofficial weather guru" tackling issues including the consequences of imminent climate change for Canada or Canadians' national obsession with the weather attract large audiences (Kwok 11). These

[1] According to the Canadian Mental Health Association, 2 to 3 per cent of Canadians are seriously and 15 per cent are mildly affected by S. A. D., most sufferers being women between the ages of 30 and 40 ("Seasonal Affective Disorder").
[2] Cross country skiing, outdoor skating, rafting, canoeing, golf and camping are all popular leisure activities throughout Canada.
[3] The TV channel has a web-page at. www.stuffintheair.com/Weather_Network_Canada.html. A popular on-line weather page is to be found at www.theweathernetwork.com. Moreover, Canadian humorist Adrian Raeside comments upon the importance of such channels as follows: "God help the cable system that doesn't have the weather channel on basic cable" (Raeside 159).

mundane examples all seem to point toward a certain degree of weather-dependency in the Canadian collective consciousness. Therefore, it would be next to impossible to imagine a Canadian literature deficient in weather images.



(Fig. 1.a and 1.b)
Adrian Raeside's "The Weather Map of Canada" and "The Four Seasons in Canada" in Adrian Raeside, *Raeside's Canada*. (Toronto: Doubleday, 1994.) 162, 168.



(Fig. 2)
David Phillips's *The 2006 Canadian Weather Trivia Calendar*
(Ottawa: Royal Canadian Geographic Society, 2005.) 3.

Literary criticism seems to hint, and this is by no means a purely Canadian phenomenon, that the short story as a genre was handled for a long time as a neglected stepsister or a commercialized wilding of fiction accused of presenting life "through a knothole" and belonging to the years of apprenticeship of a talented young writer's career (May 54). In a 1949 study entitled "The Contemporary Short Story", Brickell complained about "the lack of writers who find the short story a natural and inevitable form" (267), symptomatic of the contemporary critical opinion of the genre. By the end of the 20th century it was recognised, however, that the short story is "a high and difficult department of fiction", the validity of which "is proven by the nature of its long life" (May 54). Moreover, even within the tendency of increasing popularity of the genre for the past sixty years, Canadian writers have represented an unprecedented richness of creation. In her foreword to *The New Oxford Book of Canadian Short Stories in English*, Margaret Atwood praises the "recent astonishing proliferation in short fiction in English, in Canada" (Atwood and Weaver xii) adding that the Canadian short story is "widely recognized as a

distinctive and unusually strong genre in the creative literature of the country" (Atwood and Weaver xiv). Similarly, in his entry on the Canadian short story in Toye's *The Oxford Companion to Canadian Literature (1997)*, Hancock stresses the variety and abundance of the genre in Canada in the second half of the 20th century and the Canadian interest in short stories (1061), which coincides with the stance taken by Judith Miller in her article entitled "The Canadian Short Story in English: Now and Then" published in the *British Journal of Canadian Studies* (286) and with that of David Staines's *Beyond the Provinces – Literary Canada at the Century's End* (27). What may also bolster short stories as a genre righteously qualifying for Canada's literary trademark is the fact that, for the first time in the chronicle of similar volumes on Canadian literary history, a separate chapter was devoted to the subject in the 2004 edition of *The Cambridge Companion to Canadian Literature,* and that the Canadian literary historian W. H. New published a study with the title "Back to the Future: The Short story in Canada and the Writing of Literary History" in the critical volume *New Contexts of Canadian Criticism*, to remedy what the 1989 edition of his *A History of Canadian Literature* was missing. In addition, the latest edition of Toye's *The Oxford Companion to Canadian Literature (1997)*, a literary history- related encyclopaedic publication, contains a new three-page entry entitled "Short stories in English 1983 to 1996" in support of the importance of the genre in Canada (1061-64).

The tradition of the employment of weather images in Canadian short prose dates back to the earliest times of the European presence in Canada. Exposed to the caprices of Nature, early immigrants perceived extreme weather conditions as an organic part of their New-World reality so strikingly different from that of their European mother country. Thus, it is not surprising that early travel journals, immigrant letters and court reports make frequent mention of weather phenomena and their impact on the observer's mind. The Jesuit *Relations*, David Thomson and Samual Hearne's journals show a profusion of the weather subject, just to mention a few relevant examples. The prevalent weather image content of early writings did not go very much beyond the sometimes honest, sometimes idealized description of Canadian seasons, which frequently surprised unprepared travellers and immigrants alike. Most of the complaints are about the severe cold of winter and the summer invasion of mosquitoes presiding in the Canadian woods (Grady viii). Another important feature of early weather writing is to be found in its inseparable connection with agriculture and economy. Swedish traveller Pehr Kalm wrote in his work entitled *Travels in North-America* (1753):

> The main stem [of sassafras] is killed every winter [...] it will therefore be useless to attempt to plant sassafras in a very cold climate. [...]
> [of snow-hens] They are plentiful at the time of a great frost, and when a considerable quantity of snow happens to fall. The greater the cold or snow, the greater the number of birds. (Grady ix)

Indubitably, such weather context implies little room for symbolic use. It is possible to trace the weather remaining a popular subject of Canadian literature during the nineteenth and in the first half of the 20th century, which is equally confirmed by numerous sources of criticism. To illustrate this statement with an example, let us refer to Desmond Pacey who, in the volume *Selections from Major Canadian Writers*, states that the period in question, with a peak in the late 19th and early 20th century, "celebrated the spectacular qualities of Canadian landscape and climate" (16). The initial literary idealization of weather and glorification of nature, which also entailed the ignorance and repression of the sublime, got gradually replaced by a rather negative attitude towards the extremities of the Canadian climate along the course of this period. As Alec Lucas writes in his foreword to *Great Canadian Short Stories*, "protagonists appeared in a context that denied them power, confronted as they were with overwhelming economic and natural forces, their authors studied the individual in terms of environment" (ii). The most important achievement of the late 19th and early to mid 20th-century weather image depiction was the development of a gradual symbolism, which is likely to have borrowed from European Romanticism. As David Staines puts in *The Canadian Imagination*, "19th and early 20th century Canadian literature attempts to respond to the Canadian scene in a manner too reminiscent of other countries," where "in a manner too reminiscent of other countries" is a reference to European Romantic and English Victorian patterns, which, regardless of not being an original Canadian invention, Staines considers to be a suitable armoury to "describe the unique landscape of the New World" (31).[4] This symbolism first appeared in poetry while it was not until the 20th century that it became articulate in prose. Though the period did not come up with original ideas in terms of the employment of weather images, its importance is shown not only in the development of some kind of symbolism but also in the unparalleled frequency of weather symbols. One would expect— and criticism seems to hint— that, with the increasing urbanization and with the economic growth enhancing man's alienation from Nature, the literary concern with weather images abates in the second half of the 20th century. In accordance with this, Nature in its weather context seems to be confined to the margins of the palette of literary analysis regarding post-war short prose.[5] Could this indicate that weather images have no longer been important in Canadian writing since the end of WWII? Yet, with meteorological conditions lying at the core of Canadian culture as was pointed out earlier, their presence in literary works is

[4] *Landscape* in the given context is to be interpreted in the regionalist reading, which implies that the notion also comprises climate.

[5] Toye is perhaps the only critic who ascertains in *The Oxford Companion to Canadian Literature (1983)* that the interest in nature regained much of its former favour and status after WWII but for him nature writing comprises sportsman's books, animal stories, animal life histories and the only overlap with the presence of weather images is to be found in his subcategory termed *rural and pastoral traditions* (543-47).

imminent. Apart from the period in question witnessing a proliferation of the short story, it is this controversial status of "literary weather" that has provided the major motivating force for investigating into the second half of the 20th century in terms of Canadian short story writers' treatment of weather images.

Structurally speaking, the following train of thought is adhered to. The current chapter serves as a general introduction to the topic of the dissertation focusing on the ubiquity of weather in contemporary Canadian culture, the popularity of the short story in second-half-of-the-20th-century Canada and the tradition of weather image depiction in the Canadian literary idiom. The second chapter ("Short Story Text and Weather Image") will define the terms within the framework of which the dissertation operates. This will include our approach to the short story texts, those characteristic features of the short story and its Canadian variety that may be of some relevance to weather depiction, and the interpretation of the notion of image as the dissertation aims at discussing weather images. Next, in accordance with the theoretical framework, our hypotheses will be formed. The subsequent chapter ("*The New Oxford Book of Canadian Short Stories* Project") will present some background information on the research carried out just as it will display and evaluate research results taking into consideration both quantitative and qualitative markers such as regional and temporal image frequency, image role and polarity, Margaret Atwood's victimisation theory or the degree of abstraction. Two relevant technicalities are to be mentioned here. First, the above short story collection of Atwood and Weaver's will be referred to as AW for its frequent occurrence in parenthetical references along the course of the analysis and in point 4.3. Second, the weather-related vocabulary of short story quotations is frequently italicized to analytic ends; these are alterations made in the cited texts by the author of the dissertation. Original italicization in the source text will be marked *emphasis in the original*. The fourth chapter ("Supplementing the Project") will contain the extension of the research through the re-examination of relevant ambiguous, deficient or surprising quantitative results at a larger sample, in the light of literary globalization, multiculturalism and the regional code (4.1 and 4.2) and by means of the addition of a related qualitative point (4.3). Finally, the dissertation will be concluded by the appraisal and modification of the original hypotheses.

Chapter 2 − Short Story Text and Weather Image

Before proceeding to the analysis of our sample of short story texts it is essential to communicate our understanding of certain literary concepts, notions, and approaches upon which our analysis builds. This chapter therefore will dwell upon our approach to the short story texts figuring in our analysis, the elements of general and Canadian short story theory that may be relevant to our discussion of weather images, and, finally, the interpretation of certain elements of figurative language pertaining to the application of weather in short fiction, such as image, symbol, or metaphor.

2.1 Approach to the short story texts

As Abrams suggests in his "Orientation of Critical Theories," the four approaches to the text he distinguishes (mimetic, pragmatic, expressive, and objective) are hardly ever purely present in any literary analysis (1088). This observation rightly befits the treatment of text in our sample: our stance may be positioned closest to the objective view of text analysis, yet with repercussions resulting from the influence of the physical environment upon the human psyche -- a factor not to be ignored in the case of weather images --, which in turn makes itself culturally visible and gets translated into the text.

As the dissertation deals with a multitude of short stories scattered in time and place, extending over half a century in six different literary regions, the application of text-centered approaches may be helpful and justifiable. Moreover, some of the included works are conceived by very young writers whose background is either lesser known or provides us with insufficient information for a proper expressive analysis. Focus on the short story text may also help avoid the pitfall of weighing authorial intention with more based and well-documented authors just as it can facilitate considering the suggestiveness of a text and what design it displays rather than being trapped by the allusions pointing outside it (Leitch et al. 1375). The latter will be of particular importance when the role different weather images play in a given story is assessed. Both the immediate and the overall textual context of the image will be taken into consideration. Furthermore, as it will be demonstrated along the course of the analysis, weather images often relate to feelings and human psychology therefore affective relativism poses yet another potential threat to be eluded by means of centering on the text (Leitch et al. 1378). Among the

three forms of affective relativism Wimsatt and Beardsley distinguish, the personal and the psychological type[6] are especially relevant whereas the diversity of the sample renders the cultural-historical type extraneous.

A quick look into the body of Canadian short story texts to be analysed reveals, however, that "texts are worldly" (Leitch et al. 1986), and, as such, they reflect the interaction between the physical environment and the human psyche transmitted into the text culturally. The harshness of weather and extremes of climate in Canada partake traceably in forming the individual's concepts of quotidian life. What is emphatically present will be paid attention to, even if subconsciously. At the level of community, such concepts will lie at the core of culture "forming a conceptual system that plays a central role in defining our everyday realities" (Lakoff and Johnson 3), in accordance with the cognitive linguistic view offered by Lakoff. Within the texture of the Canadian short story, this may hold true for general literary expression and figurative language alike.

The worldliness of texts also implies that no text is without context (Leitch et al. 1986),[7] and, as such, the "relationship between the texts written and the contexts within which they are written" has to be negotiated (Kröller 267). Among the three such contexts Eli Mandel enumerates, all have some relevance to weather: geography, with its regional physical and literary climate, formalism interpreted as "Romanticism with repetitive binaries", the movement frequently seen as centering on Nature , and, finally, literary tradition, which may include British and American fictional conventions of weather image use (20). As Mandel published his *Contexts of Literary Criticism* in 1971, he cannot have observed another important literary context: multiculturalism, which, owing to the diverse background of ethnic short story writers, is likely to entail a variety in Canadian weather image depiction as it alters the composition of the cultural community, of which writers form naturally part. Finally, literary globalization figures as a context to reckon with (Staines 27), infiltrating into Canadian short fiction through the "principle of the local and the universal", a term coined by Hugh Hood (Metcalf and Struthers 97). In this respect, most weather images offer a convenient means facilitating the translation of a local experience into a global one through the potentials of their universal symbolism.

[6] By personal affective relativism Wimsatt and Beardsley mean what the text says to the particular reader. By psychological affective relativism it is meant what sensations a given work induces in an individual. Finally, cultural-historical affective relativism implies "the measurement of […] value by the degree of feeling felt by the reader of a given era" (Leitch et al. 1389).

[7] In fact, Fish also implies that meaning comes from context, which is certainly true for intra-text elements but it has to be made precise what is meant by context pointing outside a text. For example, authorial intention interpreted as context may result in the *intentional fallacy* (Leitch et al. 1374).

The problem of text and context also emerges in Barthes's theory of codes. As much as texts are worldly and thus contextually based, it is impossible to imagine a text stripped of its codes, whether and to what extent one accepts that these codes bring a discourse into play. Our focus of interest will be the codes themselves as placed in the original text, the new text the discourse of such codes generates will be disregarded. In our understanding, codes may roughly correspond to systems of contextual markers provided by the various contexts in which a certain text appears. As such, weather images may appear both environmentally and culturally coded. Eli Mandel argues for a geographical/environmental code as follows: "Perhaps what prevails […] is what we would on all grounds […] want to reject: the image with which we began" (Kröller 273). Both Adamson and Brown propound the existence of a cultural code Canadian readers may learn (Adamson 2-3; Kröller 267). As the notion of region may include both culture and environment (Adamson 2-3), one may speak of weather images forming part of regional coding. Cultural coding encompasses literary trends and traditions of weather image employment as well as the cultural symbolism assigned to and the figurative language representing the different images, whereas environmental coding implies references to elements of the physical surroundings and the landscape -- which weather and climate constitute an organic part of -- and their effect upon the human psyche.[8] Undoubtedly, the above mentioned five Canadian contexts connecting to weather images and the proposed codes entail the same textual suggestivity. For convenience, the environmental and the cultural codes will be merged and referred to as regional. The analysis will investigate into both the quantitative and the qualitative nature of regional coding the text reveals in terms of weather images.

Based on the above, our general approach to the short story text will place the text itself into focal position. Also, the textual context for weather images will be taken into consideration, and as such, it will be regarded in three different senses. First, each weather image will be examined within its own immediate environment in the text (i.e. what suggested meanings may arise from the context furnishing possible connotations and collocations). Second, images will be seen within the context of the whole story, which is essential for the assessment of the function(s) they fulfil in the given work. Finally, the above mentioned five weather image-related contexts will furnish markers of a regionally coded text. It is of great importance to remain inside the text, its actuality and suggestivity providing the main guidance for textual analysis.

[8] The influence of weather on human beings can be measured in several ways. The most modern and complex indicator of such nature is the *Climate Severity Index*, which is to measure the environmental stress laid on individuals by the Canadian climate, and which is composed of the following four factors: *safety* (the threats and hazards posed by the given climatic environment), *mobility*(conditions of moving about), *the comfort of individuals* (clothing, physical effects of weather, etc.), and their *psychological state* (Marsh 426) involving both the social and the physical aspect of environment. The consideration of such factors may provide an environmentalist flavour for the analysis.

2.2 Characteristic features of the short story and its Canadian variety of potential relevance to weather depiction

Let us continue with an insight into the implications of general short story theory as far as weather images are concerned, which, in turn, will be complemented with relevant references to the Canadian short story bearing consequences to our analysis of weather images.

In his introduction to the short story as a genre, Cuddon remarks that "when it comes to the classification this is one of the most elusive forms. [...] It is doubtful, anyways, whether classification is helpful" (815), he argues. He attributes the likely pointlessness in categorization to the genre being a colourful horn of plenty: "The form has shown itself to be so flexible and susceptible of so much variety that its possibilities almost seem endless. […] It may be concerned with a scene, an episode, an experience, an action, the exhibition of a character or characters, the day's events, a meeting, a conversation, a fantasy" (815). Akin to Cuddon's argumentation, Bates points out that it is exactly its elasticity that makes the short story hard to define: "The flexibility of the short story is infinite. […] In that infinite flexibility, indeed lies the reason why the short story has never been adequately defined" (May 73-74). By flexibility, Bates means "the axiom that the short story can be anything the author decides it shall be" (May 73-74). Congruently with the subject of this dissertation, he likens the nature of the genre to that of a cloud for its indefiniteness and infinite variability, each realization being unique and incomparable: "Is the cumulus or the cirrus more beautiful? The thunder-cloud or the flotilla of feathers? The calm blue and white of noon, or the savagery of sunset?" (May 75). As it has been illustrated what makes categorization difficult is the diversity of the short story. From the point of view of diversity, Cuddon suggests four areas of concern within the genre: theme, style, technique and length (823). What further enhances this variety is that "in Canada, the short story established itself at a period characterized by a variety of simultaneous modes of writing rather than by a succession of generally recognised period styles" (Stanzel and Zacharasiewicz 17-18). In Metcalf's view, "the interesting story writers in Canada are writing in the world tradition of tranche-de-vie technique and moral revelation, alienation conflict, and self-reflexiveness" (Metcalf 151), a mixture of modern and post-modern qualities. Both Pache and Kroetsch note the "curious coincidence of the modern and the post-modern" referring to the "literary renaissance" of the short story in the second half of the 20th century (Stanzel and Zacharasiewicz 18) whereas Miller stresses that Canadian short story writers "tend to a certain Romantic heaviness" (Miller

281). Romanticism, modernism and post-modernism have all seemed to be concurrently represented in the Canadian short story writing of the past sixty years.

As the objective of the dissertation is to focus on the use of weather images within the framework of the short story, the discussion will feature its connection mainly with theme and partly with style and technique. Length will be considered only as far as hinting why the short story may offer a better demonstration of weather image use than the novel in prose.

2.2.1 Weather-related short story themes

As the previous point appears to suggest, the cornucopia of potential short story themes makes it impossible for any literary theorist to provide a complete inventory, "the subject matter of the short story is whatever makes the writer's meaning concrete, allowing us to experience it for ourselves, at our own level of understanding" (Shaw 224). Therefore one will have to make do with a rather sketchy and arbitrary account of themes where weather is likely to make an appearance.

In his foreword to the short story collection *Selections from Major Canadian Writers* published in 1974, Desmond Pacey proposes that "the distinctiveness of Canadian literature in English consists in its attitude to the physical environment" (17). In particular, "the extremes of heat and cold" (17) are mentioned as bearing a character forming function. The volume in question contains short stories conceived mainly between the end of WWII and the mid-seventies, a period in Canadian literature in English "of modestly heroic individuals[9] who manage to endure […] in a climate and landscape which alternately threatens and cajoles" (17). The related stories are of both "bare and grim survival" (Atwood, *Survival* 32), the protagonist "clash[ing] with the hostile world" (Stanzel and Zacharasiewicz 6). The tradition of emphasising the effect of the physical environment upon human beings can be rightly considered an 18th and 19th century remnant, where Canada features as "a place of hardship, difficulty and romance, [...] a wild, unsettled, harsh land populated by […] isolated types" (Kröller 182), and weather takes its fair share of posing hardships in the way of the protagonist by means of turning the landscape into a desert of snow, exhaling a deadly breath of piercing cold and keen frost, or dispensing its mosquito-infested, sultry and muggy summers. The churning rage of spectacular storms to show

[9] Wiebe furnishes the following explanation for the lack of life size heroes in Canadian stories: "Given such a particular political and social climate, it is little wonder that Canadian writers do not create protagonists that suit the traditional literatures of the world, where self-assertion, rebellion, larger-than-life and fight-to-the-heroic-death patterns are always recognised and forever extolled (Stanzel and Zacharasiewicz 114).

how small and defenceless man is against the forces of Nature is a Romantic heritage, just like the popularity of the symbolic use of storms to denote emotional upheaval, or, more generally speaking, the figurative mapping between emotions and weather.

The hardships of making Canada a home is a prevalent theme in stories of social realism, which weather can be a suitable ingredient of, a manifestation of "nature raw in the tooth" (Atwood, *Survival* 50) chilling protagonists with its frosty touch, drying out prairie soil and turning it to dust, or killing a fishing boat's crew in a sudden storm buffeting off the coast of Newfoundland. General short story theory sheds light upon a potential reason for writers' favourization of such weather contexts: "What can be claimed […] is that these subjects have a special appeal for storytellers because they are often inherently dramatic, yielding conflicts which can be encompassed in a brief narrative" (Shaw 193), which view converges to that of the Canadian literary critic W. H. New: "A continuing interest in social realism directed many writers to refer to the empirical world about them, to use conventions of representation to create in the reader a sense of observing real life. […] Crisis was central to these works" (233).

Stories emphasizing "the subjective reality of individual experience" (Stanzel and Zacharasiewicz 6) may make use of the weather alike as this story type involves feelings and moods which are well reflected by images of weather, a Western literary convention favoured by the Romantic tradition, as also referred to above. At a larger scale, this leads up to the connection between weather and psychology. Psychological short fiction, "focusing on individual scenes or incidents" (Stanzel and Zacharasiewicz 7) and shaped by symbolism, suggestion and insight, has been popular in Canada from the sixties on (Miller 282). In this sub-genre,

> moments of sudden revelation, sharply observed details prevail over extended description and comment. Key metaphors and leitmotifs provide an imaginative unity which is supported by the elaborate manipulation of the point of view. Most texts derive their impact from a careful control of the technique of telling a story, geared to analysing psychological changes behind factual events. (Stanzel and Zacharasiewicz 7)

By its marked presence in the Canadian collective consciousness and its conventional Western literary status, weather may furnish the key metaphors and the leitmotifs for the psychological short story just as it is an efficient tool to illuminate psychological changes, or to operate as the projection of the protagonist's mind.

The link between weather and collective identity is not to be ignored. The quest for identity lies at the very root of Canadian literature, which includes "matters of identification and allegiance, of evaluation and audience, [characteristic of] any definition of Canadian writing in English"

(Kröller 184). Two determining factors shaping the literary image of the Canadian collective self within the period to be examined are regionalism and multiculturalism.[10]

"It is inevitable that a country with such marked physical characteristics as Canada possesses should impress itself forcefully upon our artists"[11] (Harper 265). These words of Charles W. Jeffrey's prove conveniently applicable for the justification of Canadian short story writers' fascination with weather images. In the above quotation, Canada is referred to as a single entity unlike in the essay excerpt below by Lawren Harris, which documents how the artist and his fellow artists came to the recognition of thinking in regional rather than pan-Canadian terms concerning their imagery:

> We found that there were cloud formations and rhythms peculiar to different parts of the country and to different seasons of the year […] And we found that all these differences in character, mood, and spirit were vital to a creative expression […] which went beyond mere decoration and respectability in art. (Murray 29-30)

Apart from providing the conceptual grounding for Harris's viewpoint, Egan and Helms elaborate on the link between geography and identity:

> [B]elonging in Canada has had almost more to do with the land and the history of particular regions than with the relatively new and consistently unstable concept of Canada as a whole. The geographical features of place, from climate to political and economic opportunity, have obviously played a significant part in the division of Canada into distinctive regions, contributing to the ways in which writers conceive of space and thus to the ways in which they identify themselves in it. (Kröller 221)[12]

Weather – also a geographical component[13] – forms an organic part of the landscape, which interacts with the human psyche. On the human side, this interaction is responsible for a heightened awareness of climatic effects.[14] Another human consequence is the landscape-induced evocation and intensification of emotive sensations in the observer, which, in turn, may be cast into images. These images, then, are the products of "a peculiar quality of feeling induced by a particular landscape"[15] ("The Meeting of Time and Space" 181).

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[10] However, one may accept Adamson's theory of integrating culture into the notion of regionalism, in which case the issues to follow are all of the regional context.
[11] Woodcock's observation referring to the highly visual nature of Canadian writing ("Pride of Place and Past" 116) confirms the link between visual and literary arts, which gives us the right to set off with an example taken from painting.
[12] Similarly, "according to [Woodcock and Frye] the experience of living in a vast country of strikingly different landscapes has inevitably led Canadian writers to assert a primary imaginative allegiance to specific regions rather than to the whole country" (Kröller 241).
[13] Weather, in fact, is an ideal example to show that "geographical implications cannot be isolated from historical and cultural realities" (Adamson 2).
[14] See footnote 8 on the *Climate Severity Index*.
[15] Also, consider Kreisel's remark, "All discussions of the literature produced in the Canadian west must of necessity begin with the impact of the landscape upon the mind" (206).

In his account "The Story of the Group of Seven", Harris speaks of the existence of particular areas and objects within a region where "form and character and spirit reach their summation" (Murray 30). Do weather phenomena belong to this essential set of region depiction? Do the characteristic places carry weather images as an essential part of the spirit of the place in question? Based on the above, it is perhaps not an exaggeration for the answer to be in the affirmative. Woodcock refers to the literary region of the Prairies as fostering "a literary culture shaped alike by the extremities of the climate and of passion" ("The Meeting of Time and Space" 186). The marriage of climate and passion is conducive to the formation of a most powerful weather symbolism. Similarly, "affirmations of life and vigour against the hard, grey weather and the dangerous ocean" (Dobbs and Varley 169) with disasters induced by the sudden storms of sea dressed up in ballad style recitation are the trademark of the Maritime fictional climate ("The Meeting of Time and Space" 193). Parching Prairie drought, sudden and severe storms on the eastern coastline, the windy, snow-packed winters of Quebec, the muggy heat of Ontario summers, the lack of sunshine and the thick coat of fog in British Columbia – directly or indirectly, these all get translated into the regional weather idiom.[16]

Canadian writers have worked a lot of regional feeling into their stories, which is actually hinted at in Woodcock's essay titled "Pride of Place and Past" (119). In the same study, Woodcock stresses the importance of a "heightened sense of place" (116) in Canadian writing and points out that Canadian geography - and within, regional microclimate- is used both concretely and symbolically in the oeuvre of many Canadian writers. This, in Kroetsch's phrasing, corresponds to Canadian writing being "the writing down of a new place" ("No Name Is my Name"). Again, this concept is likely to yield to the inclusion of regional microclimate. Perhaps it is Staines who captures the phenomenon the most credibly: "The individual Canadian finds his home in a specific region, and Canadian literature and art continue to find homes within particular areas of the country" (*The Canadian Imagination* 12).

[16] Another related issue to consider at this point is whether climatic regions are congruent with their literary counterparts. Five great climatic regions lie in the examined area in Canada: East Coast, Great Lakes, Prairies, Cordilleran and West Coast. Only minor changes have to be made to obtain the five examined Canadian literary regions from these: the Cordilleran climatic region can be eliminated since rarely have short story writers chosen the Rocky Mountains either as their headquarters or as setting. In fact, about 50% of the population of British Columbia reside in the Greater Vancouver area (Sauvé et al. 103), which also accommodates the literary centers of the region. The Great Lakes region is to be divided into Québec and Ontario, a division, which is justified by dissimilar historical-socio-cultural indices of these two literary regions, vital from the point of image formation. Each of the regions mentioned above reveal slightly different quantitative and qualitative patterns concerning the use of weather images.

Canadian literary regionalism[17] has become an acknowledged fact by now. Regionalism, in the classical sense of the word, focuses on the portrayal of "regional experience using 'the details of real-world geography' to assert the value of the particular," it "examines the impact of a distinctive terrain, topography, and climate upon the people who experience them, sometimes suggesting quasi-mystical explanations for the force of geography" (Kröller 242), and is mainly associated with the first half of the period to be examined within the framework of the dissertation. However, a region may be interpreted as a "continuing pattern of interrelation between man and the landscape" (Woodcock, "The Meeting of Time and Space" 182), "a nexus of place, time and culture" (Adamson 2-3). As an early advocate of Adamson's stance, Frye states that "culture, like wine seems to need a specific locality," adding that "no major poet has been inspired by an empire" (175), which at once binds culture to region and implies the key role of the latter in affecting writers' imagination.[18] Giving voice to similar views, Adamson elaborates on the place of identity in the extended regional context:

> Geographical implications cannot be isolated from historical and cultural realities. Man's habitat is subject to a moment in the flow of time we call history and to the inherited cultural subjectivity of the observer. A sense of identity is what is derived from the confluence of these things that add up to regionalism. It's the feeling of one's place in that confluence. (2-3)

In contemporary Canadian literary criticism, the notion of region includes the "social, historical, economic and cultural dynamics" (Kröller 242) of a place. This reading of regionalism also accommodates multicultural realities, extending the validity of regionalism over the end-of-twentieth-century Canadian short story.[19] Highlighting the connection of multiculturalism and the theme of identity, Coral Ann Howells points out that "as policy and social reality, multiculturalism has played a crucial role in radical refigurings of identity concepts,[20] which have been increasingly evident in the 1990s" (Kröller 197), that is, within regionalism, multiculturalism is a factor to be considered when the link between the theme of identity and weather is to be examined.

[17] Consider the Woodcockesque premise "Canada can only be understood in regional terms" ("The Meeting of Tme and Space" 203).
[18] Drawing on Frye and Woodcock, Fiamengo also stresses the dominance of the regional on writers' imagination over the national: "According to these influential literary critics (i.e. Frye and Woodcock) the experience of living in a vast country of strikingly different landscapes has inevitably led Canadian writers to assert a primary imaginative allegiance to specific regions rather than to the whole country" (Kröller 241).
[19] Multiculturalism has been a prevalent force shaping Canadian literature from the eighties on.
[20] Similarly, Sullivan stresses the interconnectedness of multiculturalism and the urge for the redefinition of identity: "The racial and ethnic diversity of current writers has dramatically expanded, reflecting the multicultural nature of contemporary Canadian society. This has, of course, had an impact on how Canadian writing is perceived. […] Issues of the construction of identity […] have become a primary concern for writers" (xiv-xv).

The short story, "a product of context and culture defined in the most inclusive way" (Lynch and Robbeson 3) may function as "an ideal vehicle of the search for collective identity" (Stanzel and Zacharasiewicz 2). Collective identity can manifest itself at a national, regional or communal level, and weather has the potential of surfacing as an element of this collective identity whether with regard to the whole or to a subgroup of Canadian society. Taking the national obsession with weather (Kwok 11) into consideration, weather images could facilitate the literary definition of the Canadian spirit or perform as regional markers in short stories. With regard to the former, Fiamengo states, indeed, that "Canadians in general – and scholars of Canadian culture in particular – have often relied on geography to define Canadianness, emphasizing wilderness, intense cold, snow, and rugged topography" (Kröller 242-43). Similarly, Davies concludes his essay entitled "What is Canadian about Canadian literature?" with the following words: "Climate and the feel of the land; these are the Canadian factors present in our writing, inescapable even when the least aggressive. If you read sensitively, […] you will hear them" (Stanzel and Zacharasiewicz 131). In the same essay, Davies refers to the two factors as overwhelmingly conditioning the inhabitants' temperament. This obviously does not mean that no changes affect what elements of weather and climate get depicted and how. First, going "from rural ethos to urban, global, or cosmopolitan" (Kröller 197) may promote weather phenomena that emphatically influence city dwellers' quotidian life[21] or images that are of universal reach. Yet, one must not forget in the latter case that even in stories carrying a global message the particular locality through which this message is presented may exhibit Canadian regional weather imagery in accordance with "the principle of the local and universal."[22] Second, the free trade mentality of the nineties and the "corresponding loss of confidence in Canadian realities" (Kröller 261) could either enhance the employment of universal weather images in search of a global common denominator, or bring local characteristics of weather and climate into focus in place of a national weather minimum. Weather and climate make suitable regional markers are the notions themselves are of a regional nature geographically, e.g. the scorching prairie sun, or the stormy Atlantic, etc. Not surprisingly, the connecting symbolism will also exploit those weather elements that are at hand in the given region. As for the communal level, the connection of immigrant experience and weather is of particular interest for the latter may function as an index of belonging to or detachment from a community, a projection of multicultural identity as illustrated above. In other words, the question is whether immigrant writers will keep their own weather symbols or whether they will be fascinated by those of their new home country. Employing Saïd's post-colonial theory of marginal cultural groups resisting to the dominant culture, one may predict that writers of an immigrant background will stick to their own weather

[21] Also, we must remember that weather is almost the sole representative of Nature in the urban ethos.
[22] Hugh Hood's term, see page 14.

images and the corresponding symbolism in their stories. However, it must not be forgotten that the Canadian audience may expect immigrant writers to produce something exotic in order to add their *differentia specifica* to the colourful quilt of Canadian literary multiculturalism. Moreover, as it has already been referred to above, *free trade mentality* at work in literature could also cause any writer to turn his or her back on mainstream Canadian subjects.

Women writers are well-known for their remarkable contribution to Canadian literature. Selecting from the cornucopia of praise top-rating the Canadian female literary idiom, one may wish to rely on Rosemary Sullivan, editor of *The Oxford Book of Stories by Canadian Women in English (1999)*: "Literary historians have often noted that Canada, in comparison with other countries, has produced an unusual, even a preponderant number of women writers" (xiii-xiv). "Vitality, quality, and range" are the most frequent subjects of recognition while, even within this abundance, "the sheer number and diversity of new women writers is overwhelming" (xii). Maintaining their unique variety in expression, Canadian women writers seem to share certain themes, of which, without committing to provide a complete list, one may attempt to enumerate a few. Through "fictional retailing of gossip and oral tales" and "authentic account[s] of feminine emotional and psychological experience" (Kröller 197), various stages of womanhood get documented from childhood to adolescence to maturity to old age (Sullivan xii) just as the dissection of different aspects of male-female relationships and female sexuality may also be considered characteristic of short stories written by Canadian women[23] (Sullivan xiii). Howells locates realism, fantasy, romance, entrapment and social myths of femininity as the source of further themes to inspire the female voice (Kröller 200) whereas Sullivan emphasizes the multicultural projections of womanhood centering on displacement, racial hybridity, tensions of assimilation and integration and the clash of cultures (xv), which Howells also seems to support: "Canadian women's writing gives a human face and emotional particularity to the crises which characterize the present cultural climate in Canada" (Kröller 206). All the enumerated themes could potentially foster weather image use as long as they represent emotional-psychological projections of human existence. To mention a few examples in addition to the multicultural applications discussed in the previous point, clash and conflict may be mapped into storm, dismay and sorrow into clouds, and sterility into drought.[24]

[23] This does not mean that the enumerated subjects are uniquely Canadian; they may surface in women's writing elsewhere, too.

[24] Apropos of the last parallel, Adamson remarks the discernible presence of nature when it comes to highlighting the human context: "Many works of modern fiction depict the failure of sexual fulfilment in real loving relationships as symptomatic of the sterility and lack of vitality of society a whole. This theme is important in Canadian literature, too, and it appears at a time when the exhaustion of civilization as an independent entity is becoming inescapably apparent in an environment in which nature exhibits a particularly imposing presence. We are confronted with a force which appears largely in its elemental rudeness" (1).

Finally, let us turn, for a moment, to British and American influence regarding short story themes. In his essay entitled "The Canadian Short Story," Alistair Macleod formulated the following complaint over the marginal position of Canadian short prose: "[For a long time] almost anything written from Canada would be considered on the periphery of literature written in English rather than at the core. This has led to a particular schizophrenia, which until recent years has caused Canadian authors to debate such issues whether their characters should be more British or more American" (Lynch and Robbeson 162-63). In his critical volume entitled *The Bush Garden*, Frye speaks of European culture as the "frame of reference for interpreting Canada" (qtd in New 232). Indeed, British (and European) influence is visible in second-half- of-the-20th-century reverberations of 19th and early 20th century themes of romantic and modern works, just as weather-centeredness may be a culturally inherited trait honed to perfection in an environment that makes one pay attention to its extreme climatic conditions anyway. American influence has been shaped by three factors. Proceeding in a chronological order, first came the desire to break with the colonial past, or, as Morley Callaghan puts it, "to pull away from colonial traditions […] we must let America get us" (Kröller 183), which in turn would lead to the "creation of particular evocations of particular places" (Kröller 183) such as the Faulknerian South. Second, American influence may have surfaced as an economic necessity even in the eighties as far as the marketability of Canadian short stories is concerned (Kröller 183). Publishing -- and, in some cases, abiding -- abroad may have entailed catering for those markets, which could potentially mean either writing in a key similar to what was accepted and/or cherished in the US, or viewing the world through universal lenses echoing writers' preference of and quest for universal themes. Third, based on the geographical proximity of the 'influential neighbour to the south', continentalism may function as a contemporary driving force to seek out themes that reflect shared realities, which, again, points towards the more global stratum of human experience. With all that said, it shows clearly that compiling an inventory of the potentially weather-related themes of British and American literary origin is next to impossible. Whatever the individual realizations of themes, the marked attention devoted to natural phenomena, the emotional-psychological aspects of human existence and the connected Western symbolism seem to pervade certain periods both in British and American literature, which witness a renaissance in the Canadian short story of the second half of the 20th century, with the potential to accommodate a cornucopia of weather images.

Rather than presenting individual themes, this point has been an account of potentially weather-related theme groups and theme group sources, the actual realizations of which will be revealed along the course of the analysis. An organic constituent of Canadian quotidian life, weather may

furnish a theme itself just as it may form a symbol or a metaphor to represent or illuminate other themes. The premise that writers find inspiration in what is emphatically present in their life is supported by the following excerpt from Alistair Macleod's essay entitled "The Canadian Short Story" commenting on Canadian writers' choice of themes:

> We write about what we think about. The more we think about it the more we are apt to write about it. In Canada, for example, we think a lot about winter. Winter can kill us if we are not careful! If one has no shelter in mid-February, unless one is in Vancouver or Victoria, the experience could be fatal anywhere in Canada. Each fall there is a flurry of people checking their furnaces, applying weather-stripping, buying winter tires, checking anti-freeze, buying mittens, gloves, window-scrapers, shovels, coats, scarves and so on. No one in Florida does any of these things. […] They do not think about [winter] or worry about it very much and they certainly don't write many stories about it. Of course there are other things that might serve as subjects. My point is that winter affects the majority of Canadians in a very basic manner. (Lynch and Robbeson 163-64)

In addition, MacLeod remarks that, next to all-Canadian preoccupations, there may be more regional foods for thought: "other worries are more regional but nonetheless quite real" (Lynch and Robbeson 164), just as universal subjects including love, death, betrayal, and the welfare of children may also be tackled, though even the latter will happen in terms of the Canadian landscape and the Canadian weather (Lynch and Robbeson 164).

2.2.2 Style

Style, defined in short as "the characteristic manner of expression in prose or verse" (Cuddon 872), may also possess some relevance from the point of view of weather images as far as figures of speech and rhetorical devices such as symbol, allegory, simile, or metaphor are concerned. As the "Canadian short story has a lot in common with the short story generally" (Lucas 3) it is worthwhile to investigate into the implications of general short story theory regarding style first.

According to Gullason, "if short story writers were asked they would say their medium is closer to poetry than to the novel" (May 21), for which he holds suggestivity responsible, "the characteristic feature of the short story to convey meaning that often lies beneath the surface of the narrative" (May 22), also referred to as the *iceberg principle* by Hemingway.[25] How is the

[25] The essence of Hemingway's iceberg principle is that a flash of insight can reveal a great deal as far as atmosphere, theme and insight into individual characters are concerned, a lot more is suggested than what is actually said through compactness, distillation and telescoping (May 80). Similarly, Eudora Welty compares the short story to an atmosphere: "the most characteristic aspect of the short story is that we cannot see the solid outlines of it- it's wrapped in an atmosphere" -- "the short story is a dream verbalized" (May 81).The iceberg principle also shows that

underwater part of the iceberg made to be seen? How is the meaning lying beneath the surface conveyed? The short story approximates an impression or a sketch, which compels the writer to "show more than he tells, hint rather than explain, or offer scenes where the novelist might provide description and narrative explanation" (Shaw 47). Symbols, and figurative language in general, are an important means of condensation, of making an impression and of hinting more than what is actually told:

> [The short story is] a form which arouses a feeling of wonder at finding so much expressed within such narrow boundaries, the short story is an intrinsically witty genre which has affinities with a wide range of artistic strategies for compressing meaning. It is a special case with its own conventions, of art's capacity to make apparently straightforward or familiar things express complexities through metaphor, symbol and implication, and at the same time to bring seeming opposites into elegant and provoking relationship with one another. (Shaw 11-12)

Next, short story readers' attention must be ˙caught and maintained throughout the work.[26] Metaphors may assist one in this endeavour as their Aristotelian role assigns them to "make things vivid and lively" (Aristotle 167). Also instrumental in facilitating readers' concentration, most stories contain a moment of revelation[27] when "suddenly the fundamental secret of things is made accessible and ordinary circumstances are transfused with significance," and a point, "the key to the [story's] own elucidation" leading to the story "solving its own puzzles even if the solution consists of an aura of suggestiveness which actually expresses the elusiveness of certainties or the instability of human perceptions" (Shaw 193). Here again, symbols and metaphors can do us service with their suggestivity.

Finally, as language and style are interconnected, remarks concerning the language of short stories may be of relevance to genre-related stylistics. Comparing the short story and the novel from the point of view of the language of prose, Brickell observes that the former tends to be "more subjective, psychological, and poetic" (267) implying a rich presence of figurative language including symbols and metaphors. Short story texts "may yield images as vibrant as those captured in an imagist poem," just as there exists a "tendency to replenish prose with contemporary speech and colloquial idiom", which "is probably of more lasting significance" and thus "deserves attention" (Shaw 233). Point 2.3 on image will demonstrate to what extent

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the short story as it is today originates in romanticism, "the short story derives from the romantic tradition" (May 81): what is visible and what is suggested in a story can be conceived as a projection of the dichotomy of appearances and what is behind prominent in the philosophy of the romantic period. The short story is "a vehicle of the author's probing the real. As in the metaphysical view, reality lies beyond the ordinary world of appearances, so in the short story, meaning lies beneath the surface of the narrative. […] The framework of the narrative embodies symbols which function to question the world of appearances and to point to a reality beyond the facts of the extensional world" (May 81).

[26] Quoting L. A. G. Strong, Shaw states that "the story teller's first task is to catch the reader's attention, the second is to keep it" (116).

[27] Same as the Joycean epiphany, or an "instance of radiant insight" (Shaw 193).

figurative language may build on the weather. A commonly applied rhetorical device**,** repetition as a means of emphasis (Adamik et al. 32) may also be relevant in short story texts (Shaw 235), which will reflect in the weather image frequency data of the analysis.

So far those genre-specific characteristics of style have been discussed that may be applicable to the depiction of weather images. Can any conspicuous features of Canadian short story style be identified? Certainly, its amazing diversity may allow for but generalities. One such premise with relevance to weather image depiction is that of Lucas stating that the Canadian short story is "more subjective", where characters "reveal their own feelings and thoughts through a drama centered on allusion, symbol and implication, [and where] the action is internal and psychological" (3). Some of Lucas's traits would also pass for general short story characteristics of style as the above testifies, but it seems the presence of these characteristics is more emphatic in Canadian short story writing, which entails circumstances all in favour of potential weather image application. Pache's comment regards the language of Canadian short stories: "writers show themselves to be well aware of the poetics of the short story. […] Metcalf drafts the rhetoric of a poetic short story based on metaphoric intensity rather than on the conventional devices of circumstantial realism like plot or characterization" (Stanzel and Zacharasiewicz 8). Thereby Pache suggests that the employment of poetic language for the Canadian short story writer may primarily mean focus on figures of speech, which Lucas also seems to support. Again, such focus can facilitate the use of weather images. Finally, quoting Callaghan, Howells characterizes the Canadian short story as "[the depiction of] the flesh and blood of the people of this section of the American continent [reflecting] the Canadian point of view" (Kröller 191), suggesting that Canadian writers give voice to preoccupations deriving from their everyday realities -- including climatic conditions --, which she substitutes for all-Canadian style.

To summarize this point, both general and Canadian short story theories comment upon the presence of figurative language, which is a factor that works in favour of the employment of weather images, especially taking the popularity of the emotional-psychological and the regional into consideration as regards the Canadian short story. Another such factor may be Howells's viewpoint of Canadian style shaped by the emphatic components of writers' everyday realities.

2.2.3 Technique

Questions regarding style may be included in the term *techniques of telling* as the following quotation by Kostelanetz will illustrate:

> Unlike their predecessors, contemporary writers of short stories devote their energies largely to the techniques of telling (previously the emphasis was on the ending) – the use of figurative language, metaphor, the evocation of sharply symbolic (rather than comprehensive) details, well-turned phrases, strategic placement of the climax, manipulation of the point of view – in order to create fiction not of the surface and clarity but of depth and complexity. (May 216-17)

Another conclusion that can be drawn from the excerpt presented above is that technique includes a variety of matters, out of which only those will be tackled that may be potentially weather-related. With style already handled, the current discussion will focus on issues concerning form, characterization and setting.

Redekop notes the presence of the post modern feature[28] of "form and theme work[ing] in tandem" (Kröller 271) in Canadian short story writing. This appears to suggest that it is worth devoting attention to discovering the structural potentials of images of weather. Wheeler enumerates seven formal features of genre stories[29]: character, the *collision idea*, setting, the protagonist trying to solve the problem, he or she failing and the situation getting worse, climax and validation ("Structuring the Short Story"). The points *the protagonist trying to solve the problem* and *he or she failing and the situation getting worse* are commonly referred to as *elaboration*. What regards characterization, weather images may provide an insight into character through their metaphoric power and the Western world repository of connecting symbols. In addition, Henry James's *theory of organic form*[30] implies that "an incident is but the illustration of character" (Shaw 119), wherein weather images may function both as tenors and as vehicles of the incident-to-character mapping. As for the collision idea, it essentially involves conflict, overtly or covertly, which can be well-illustrated with the armoury of storm-related images as central metaphors to the story. Traditionally, setting functioning as a mere mood-setter at the beginning of the story furnished a conventionally well-established location for images of weather. Regionalism has revalued its position as an element of form, breaking more ground for weather images to act. Elaboration can benefit from the rich figurative language of the short story, most of all, from symbol and allegory frequently realizing in sub-stories and parallels just as the climax may harbour the central metaphor(s) of the story leaving room and a second chance for the application of mostly conflict-related weather images. Validation may structurally manifest in a story frame and/or in the use of central metaphors or key symbols, which can, again, accommodate images of weather. Last, Adamson calls attention to the instrumental role of

[28] See Lyotard's "Answering the Question: What is Postmodernism?" (Adams and Searle 1418).
[29] The listed features apply to genre stories, experimental short story writing may not exhibit all of these.
[30] Shaw quotes James's "The Art of Fiction" remarking that James formed his theory based on the novel, but it is equally applicable to short stories.

figurative language in the realization of the unity of form and content, a remark that can be equally relevant in terms of weather image use: "Form is not just outer structure, but the wholeness of a work of art which relates content, […] setting and incident, to the cultural and biological complex which underlies human relationships and which is clarified by metaphor" (4).

In the following, two form-related points listed above will be elaborated on: character and setting. Let us tackle the process of characterization first. The short story is in favour of characterization happening from the inside, focusing on inner realities: "The short story seems a form ideally suited to the treatment of 'reality' in the Woolfian sense of inner experience: […] the duration of a short piece can be made to coincide with the span of a character's introspective interlude" (Shaw 120). A reminiscing protagonist can be conceived as a special case of introspection: "The influence of the past can be conveyed by collecting up memories and scrutinizing them through the mind's eye" of a character "looking back on life" (Shaw 195). Introspection may involve cognition and emotion, two areas of human psychology which can boast rich conventional weather symbolism. Another strategy of characterization is to measure up the main protagonist against other characters in the story, the "focus on one character whose significance and 'intelligibility' are enhanced by the presence of a constellation of other, less prominent characters" (Shaw 124), which Hay compares to the way the Beaufort scale works (363) in her novel, *A Student of Weather*.[31] The interaction of characters can also serve as a mine for weather-related symbols and metaphors.

Next, a few, potentially weather-related aspects of the complex problem of credible characterization should be dealt with. First, as Shaw states, "the task facing many short-story writers […] is to create believable characters and at the same time convey a sense of dimensions larger than the individual characters themselves" (137). As character-related symbols and metaphors, many of which involve the weather, converge to the iceberg principle in the sense of suggesting more than what is actually said, they are of invaluable use to the short story writer in characterization creating the desired sense of dimension. Second, Shaw observes that "fictional time tends to be conceived in terms of discrete stages or periods rather than a process or a flow" (194), which poses some difficulty in the way of credible characterization. One way to override the arising difficulty is to portray characters "through habitual actions which give a credible impression of life's permanent aspects and at the same time compress narrative by summarizing a life-time in the rituals and routines" (Shaw 195), another is to "emphasize stages in which

[31] The essence of the parallel is that the different levels of the intensity of the wind are distinguished from one another based on the wind's effect on the environment just as characters are displayed in the short story in the light of their interaction with other characters.

physical circumstances largely determine what can be expected of a character in the way of action and individual choice" (Shaw 195). Habitual actions, rituals and routines composing the rhythm of ordinary life go hand in hand with physical circumstances, where weather, more in its actual presence than as a symbol or metaphor, deserves and takes its rightful place.

The last potentially weather-related issue to be touched upon concerning character is that of the principle of the local and universal, a means of "broaden[ing] characterization beyond individual portraiture" (Shaw 138) which manifests in particular characters being made to "serve the interests of truths that we are meant to see as larger and more permanent than the individual who embodies them" (Shaw 141). This involves techniques of generalization and abstraction centering upon the human subject, where metaphors of weather are likely to play a role. Through the employment of such techniques, "large issues about human beings and the effects of their environments [upon them] are raised" (Shaw 169). With regard to the influence of environment upon the individual, especially in the Canadian context, weather, again, makes a potent tenor and vehicle.

Setting, "the where and when of a story; the locale" (Cuddon 812), forms an inalienable part of short story texture, which translates into "nothing can happen nowhere" (Shaw 150) in Elizabeth Bowen's concise phrasing. The degree of significance of the locale may vary from story to story. So does its function, apart from the presence of a functional minimum:

> The scene in which the story is set often contributes in decisive ways to the total effect. […] The locale of the happening always colours the happening, and often, to a degree, shapes it […] Although few stories, especially in the modern period, depend entirely on a vividly realized setting for their impact, the short story writer can make locale play a significant part in his story by a variety of means; these range from straightforward description of landscapes […] and geographical position, to oblique evocations of place through dialogue and action. (Shaw 150)

A marked element of Canadian short story writing,[32] setting provides the "distinctive terrain, topography, and climate" the impact of which characters experience (Kröller 242). Passages containing direct references to physical geography as well as those of "'oblique evocations of place' suggesting quasi-mystical explanations for the force of geography" (Kröller 242) abound in images of weather.

[32] Apart from regionalism, it is the "highly visual nature of Canadian writing" (Woodcock, "Places of Past and Pride" 1) that makes setting a marked element of short story writing as setting a scene is "an attempt to direct the […] visual imagination" (Shaw 152).

Traditionally, setting appears at the beginning of the story and this initial position gives it emphasis: “In some cases, setting may be the first element to present itself to the reader’s imagination and the last to leave his memory” (Shaw 150). The application of environmental references in story initial position or preceding a significant event or happening in the story fosters the creation of portents and that of “instantaneous mood[s] of anticipation” (Shaw 155). Certain images of weather, such as gathering clouds or an impending storm, yield perfectly to these contexts.

It is important to note that setting and character interact in the short story. Setting “is not elaborated for its own sake but in order to explain character” (Shaw 169). Conversely, a character may become the symbol of a place by reflecting one or more of its essential features. For instance, the mental or physical sterility of a character can be illuminated through the parched land, and, at the same time, the aridity of a geographical location can be illustrated through the mental or physical sterility of a character belonging to that environment.

As much as for character, the principle of the local and universal is also valid for setting, the mortar holding the microcosm of the story together: a specific locale may possess stereotypical qualities which are activated through the actual presentation of the given locale. As Kostelanetz suggests, all constituent parts of story microcosm may work together towards raising it above the level of the particular:

> The short story devotes its attention to a small area of human existence. If […] this microcosm is sufficiently resonant, the short story will become a complex symbol for larger words. On its surface it may portray a single situation, but in its depth it can comment upon universal issues. For this reason, as a medium the short story is more metaphoric than the novel. In great modern short stories, the techniques of representation stem from […] symbolism. (May 214)

The above quotation also reinforces the metaphoric-symbolic nature of the short story, which makes it a potential storehouse of weather images.

To conclude, the point on technique confirms that the function of weather images will be a relevant matter to investigate into. In terms of short story structure, images of weather are potential agents of structural enhancement. As such, they may participate in forming a frame, an allegoric parallel or a sub-story to the story, just as they may provide its central metaphor, leitmotifs or key symbols. As for the marked role of character and setting, “intense focus on people and place” channel the reader’s imaginative energies towards new perceptiveness (Shaw 166), which may be facilitated through the employment of weather images.

2.2.4 Length

As already stated in the introduction to point 2.2, the issue of story length will be discussed only in terms of why it is not the Canadian novel that forms the basis of research. Three reasons support the preference of short stories over the novel for the analysis of Canadian prose works from the point of view of weather images: the popularity and proliferation of the short story as a genre in its Canadian context in the second half of the 20th century, the statistical realities of managing the project, and the qualitative differences between the short story and the novel.

The introductory chapter contains evidence for the popularity and proliferation of the genre in Canada, "a form that is both readily exportable and commercialized" but not without contradiction, as it "has usually been deprecated to the advantage of longer narratives" (Kröller 179), which can be considered the impact of international literary expectations or attitudes holding the novel to be a "gallant enterprise" and the short story a "pitifully frail and cautious" endeavour, or a literary exercise belonging to writers' apprenticeship (Shaw 1-2). Literary criticism has treated the genre likewise: "comment on the short story has tended to be either rueful or patronizing even among writers who have proved themselves experts in the form" (Shaw 1). In this sense, the current project can be viewed as a celebration of the diversity of the Canadian short story as well as an attempt to do the genre itself justice.

Second, statistical realities also call for the short story to be the subject of research rather than the novel for the sound reason that the former keeps it feasible as opposed to the latter. To exemplify the proliferation and short story boom, over 600 collections have been published in English in Canada since 1983 (Kröller 190)[33] and, more modestly, about 100 between 1945 and 1983 (Miller 280). This gives us the rough estimate of 25,000-30,000 stories within the period in question.[34] Statistically speaking, as few as 30 stories could produce a reliable sample (Cuming and Anson 410) on condition that what is included forms a random cross section of Canadian short story writing, that is, it is representative of the Canadian literary scene. A short story sample of the above size may provide between 500 and 1,000 weather images-a large enough yet manageable database in order for the constituent images to be efficiently analysed and classified. On the other hand, setting up such a reliable yet controllable database would be an unfeasible

[33] The study in question was published in 2004, therefore the figure is likely to refer to Canadian short story collections published between 1983 and 2002.
[34] Neither the Canadian Writers' Union, nor Statistics Canada could provide me with exact data though they were very helpful.

enterprise for the Canadian novel representative of the period between 1945 and 2000 on the grounds that a statistical unit (i.e. a novel) would contain too many weather images[35] to examine their intra-text function and interrelatedness, just as the valid modelling of spatial distribution would be problematic. Besides, if one aimed at surveying the temporal significance of the Canadian novel, the examined period would have to be extended in all probability. Certainly, a reliable yet manageable project of a similar calibre for the Canadian novel as for the Canadian short story would be next to impossible to handle, let alone within the scope of a PhD dissertation.

Third, the qualitative differences between the short story and the novel also tip the scale in favour of the former. It could seem that, in a novel, there would be much more room for weather images to produce an effect. My disagreement is based on the fact that the short story is a more condensed form, and if weather images appear in its text, their presence is more emphatic. In addition, resulting from condensation, suggestivity allows for more figurative language in the texture of the short story than in that of the novel, developing a potentially remarkable image variety. Moreover, unlike in the short story, it is difficult to regard all references to weather in the novel as elements relating to the whole composition. Who will remember every single image displayed on a page a hundred pages later? Metaphors in a novel will not last unless they are central to the plot. For instance, Elizabeth Hay's *Student of Weather* draws the allegoric parallel between measuring the strength of human personality and the principle operating the Beaufort scale for measuring the strength of wind. Repeated references to this parallel function as reinforcement, producing a lasting effect on the reader. The same novel abounds in other 'weatherly' expressions, which are likely to be lost, however, as relating them to the entirety of the work would presuppose remembering every single one of them in their seeming insignificance, which is next to impossible in the case of novel-length prose.

As the above and the quotation at the end of 2.2.3 also seem to indicate, the difference between the short story and the novel is not just that of length, the short story is not a novel proportionately reduced in size:

> The conception of the short story as a miniature art is inherently false. The difference between a novel and a novelet is length only: a novelet is a brief novel. But the difference between a novel and a short story is a difference of kind. A true short story is something other and something more than a story that is short. A true short story differs from the novel in its essential unity of impression. (May 52)

[35] To provide a concrete example, Elizabeth Hay's novel entitled *A Student of Weather* alone contains nearly 800 weather images in my calculations.

It is exactly the shortness of the story and its *unity of impression* that make it possible for its every detail to be measured against the whole composition of a *pre-established design*.[36] It is important to note, though that unity of impression does not necessarily mean homogeneity and unbrokenness: heterogeneity and fragmentation can just as well characterize it (Williams 20). Shortness, condensation rather than reduction in size, is, then, not only a quantitative but also a qualitative factor, which is often held to be a pre-requisite for a successful story: "the novelist may take his time; he has abundant room to turn about. The writer of short stories must be concise, and compression, a vigorous compression, is essential" (May 53). Why is shortness essential to the genre? What purposes does it serve? First, it is to "bring the tale within the bounds of patience" whereby the short story is defined as "a brief tale which can be told or read in one sitting" (May 61), which makes the unity of impression relevant and a working principle. Second, the briefness of the short story coincides with the modern experience of life, which implies that "existence is only an impression, and, perhaps, only an illusion. […] We have no instinct of anything ultimate and enduring beyond the episode. The brevity of the form is directly imitative of the modern experience of being alive. […] The story writer […] can catch any piece of life as it flies and make his personal performance out of it" (Shaw 17-18). Third, a connected application is the *snapshot technique* based on the connection between condensation and immediacy in order to "celebrate spontaneity and the instinctual, or dramatize a moment of revelation which brings a character to full consciousness for the first time in his life" (Shaw 8). Last, shortness is conducive to the exploitation of the power of suggestivity known also as the *iceberg principle*: "Being an essentially terse form, the short story can exploit the fundamental wittiness of making a character say a great deal about himself in a small number of words" (Shaw 115).

One means of achieving condensation is through the use of figurative language, mostly symbol and metaphor. As Patrick notes, "The poetic style appears more consistently in the short story than in the novel because metaphorical dilations are essential to the writer who strives to pack the utmost meaning into his restricted space" (77). Similarly, Perry states that "The short story differs from the novel […] by making use of the poetic devices of impressionism and symbolism" (300).[37] The same view is reinforced by Kostelanetz: "Ideally, in modern short stories, each new paragraph should offer a succession of surprises or intensifying symbols; and since the writers concentrate intensely upon shaping every moment of the stories, the resulting

[36] A classical expert at short story theory, Edgar Allen Poe observed the link first between the essential unity and the shortness of the story: "in the whole composition there should be no word written, of which the tendency, direct or indirect, is not to one pre-established design" (May 74).
[37] Though Perry's remark is more than a century old, it can be considered still valid today as it is the case with the quoted statements by Poe, James or Williams.

fiction is closer in form to poetry than it is to traditional fiction" (May 217). As agents of concise and thoughtful wording, symbol and metaphor generate the submerged part of the iceberg providing the story with depth and complexity (May 74).

As a conclusion to the point concerning length, it can be stated that it is a mistaken view to regard the short story as a miniature novel that has been proportionally reduced in size, or as a brief, shallow and simplified narrative designed for commercial sale and easy reading. A concise and condensed genre, the short story does not lack depth, which is "provided by a symbolic structure" (May 74). The difference between the short story and the novel is not only of quantity but also of quality; "the argument that the novel and the short story are separate entities which share the same prose medium but not the same artistic methods is crucial to an understanding of short fiction" (Shaw 3). As far as the analysis of weather image use is concerned, the choice fell on the genre of the short story for three main reasons: feasibility of the project, the short story developing into a Canadian trademark along the course of the given period, and the qualitative differences between the two genres as outlined above.

To summarize the point on the short story as a genre and its Canadian variety, four -- potentially weather-related -- aspects held responsible for the variety of the genre have been touched upon: theme, style, technique and length. As for theme, the emotional-physical aspects of human existence, frequently tackled in short stories, may prove an auspicious opportunity for weather image application just as Canadian writers' attitude of marked attention to natural phenomena can be conducive to the employment of weather images. Drawing inspiration from what is emphatically present in their life -- which is also supported by the concrete and highly visual nature of Canadian short story writing -- Canadian writers may employ weather as a theme itself or as an illustration for other themes. Concerning style, the emphatic presence of figurative language is to be noted. With relevance to technique, the subject of form has been in focus, wherein the placement of weather images may serve the purpose of structural enhancement. Within the various aspects of form, characterization and setting are of special significance: weather images may provide an insight into character through metaphor and symbol whereas, in terms of setting, weather may operate through passages containing direct references to physical geography as well as through indirect evocations of place. The role of figurative language in the realization of form and content is also to be mentioned. Finally, what regards length, the difference between the short story and the novel as prose media is not only quantitative, it is also qualitative: the short story, being concise and condensed, allows for the symbolic and the metaphorical, the intricate relation of every single part to the whole, and the modelling of life situations and emotional-psychological processes with brevity as their essence.

2.3 Image

The above point on short story text testifies to the significance of figurative language, especially that of symbols and metaphors in short story theory. As the dissertation aims at discussing images of weather, at this point it is essential to state our position concerning what an image consists in and how it relates to figurative language. We will approach the notion of image both from a literary and a linguistic (rhetoric, semiotics and cognitive linguistics) point of view. Along with the general discussion of image, some specifically weather image related observations will be put forward. It is our hope that the following passages will highlight some important views and qualities of images that will provide us with useful insights to be applied to our analysis.

What is meant by image? As Cuddon notes, the term has "many connotations and meanings" (413), numerous (sometimes potentially contradicting) definitions go with it, which makes the discussion of the subject a bit like opening Pandora's box.

2.3.1 Image in literature

To commence our investigations with literary approaches to the term, *The Penguin Dictionary of Literary Terms and Literary Theory* defines it as follows: "the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and sensory or extra-sensory experience" (Cuddon 413). As it is desirable to interpret the notion in the widest possible sense to make the most out of the expressions of weather in the sample, this inclusive view of image will perfectly suit our purpose. What is noteworthy about it is that it does not hold the image to mean a mental picture exclusively: out of the three distinguished subtypes,[38] only perceptual and conceptual images may possess this quality (Cuddon 413). This definition also implies that not all images are conveyed by figurative language,[39] which is relevant given the concrete nature of Canadian writing. What Cuddon's three image subtypes do share is the existence of a concept behind them relating them to three different degrees of abstraction: literal images can be associated with the concrete, perceptual images possess both concrete and abstract elements,

[38] Cuddon distinguishes the following three image subtypes: *literal image* (without figurative language), *perceptual image* (metaphorical use that can be visualized), and *conceptual image* (cannot be visualized, one can only have an idea of it). The division line is not always made clear, "a literal image may or may not convey a visual (i.e. perceptual) image also" just as (413) the perceptual and the conceptual closely linked. (Perception as the basis of the conceptual – e.g.: in phenomenology).

[39] Consider literal images.

conceptual images reside within the domain of the abstract.[40] Another, related projection of the image-concept relationship features the binary concrete-abstract division, which, especially taking the concreteness of the Canadian literary idiom into consideration, seems more suitable for the measurement of a degree of abstraction in our sample than Cuddon's vaguely defined, sometimes overlapping categories. However, even this projection needs refinement if it is to reveal sufficient information about the degree of abstraction of weather images in our sample of short stories. Thus, through the employment of Jakobson's idea of binaries (Leitch et al. 1265) for abstraction, its degree will be measured along a metaphoric (overt versus covert) and a metonymic (direct versus indirect) axis (see points 3.2.2.1 and 4.3).

Wellek and Warren discusses the notion of image in Chapter 15 entitled "Image, Metaphor, Symbol, Myth" of their volume "*Theory of Literature*", wherein the authors aim at relating 'image' to the other terms that appear in the chapter title: "Semantically, the terms [in the title of the chapter] overlap; they clearly point towards the same area of interest" (175), which area is assigned to be *figuration* or *tropology,*[41] within which larger category imagery, of an interdisciplinary nature, "belongs to both psychology and literary study" (176). The psychological interpretation of the term is not without relevance from our point of view as it renders imagery the meaning "a mental reproduction, a memory, of a past sensational or perceptual experience, not necessarily visual" (176), where both cognitive and emotive processes may underlie a psychological experience (i.e. mental reproduction). Accordingly, the literary definition of image may contain these two components. To provide an example, Ezra Pound defines image as an entity presenting "an intellectual and emotional complex in an instant of time" (qtd in Wellek and Warren 176). This will be of relevance to image meaning, into which we will investigate next.

Images are represented with the help of words. I. A. Richards states that the total meaning of a word is the summation of different types of meaning including sense, feeling, tone and intention[42] (Adams and Searle 863), where both cognition and emotion are certainly involved. Wimsatt and Beardsley rely on Stevenson's *Ethics and Language* in making a distinction

[40] Another way to group images is according to "the sensory field represented" (Cuddon 413). In this sense, one may distinguish visual (that can be seen), olfactory (smell), tactile (touch), auditory (hearing), gustatory (taste), kinaesthetic (sense of movement) and abstract (intellect) images. Sometimes categories overlap and intermingle (Cuddon 413-14). As Canadian imagery is said to be highly visual, the application of this categorization would be a non-affording endeavour.

[41] The term *figuration* refers to "using words in a way that is different from the usual meaning, in order to create a particular mental image" (Hornby 452) whereas *trope* denotes "a word or phrase that is used in a way that is different from its usual meaning in order to create a particular mental image or effect. Metaphors and similes are tropes" (Hornby 1371).

[42] This is mentioned in *Practical Criticism*.

between what the word means and what it suggests, that is, between its descriptive/cognitive function and its emotive meaning, the latter of which is "conditional to the cognitive suggestiveness of a sign" (Leitch et al. 1389). As it was referred to previously, suggestivity is a key term regarding short story style therefore both the cognitive and the emotive properties of a sign are likely to be built upon. However, one must not forget that emotional meaning may be misinterpreted if the context of the image is not taken fully into consideration.

The next issue to be addressed regarding images is that of presentation and representation. Wellek and Warren draw our attention to the importance of representation in figurative language. Quoting I. A. Richards, the authors state that what matters is the "representation of sensation" in images, manifesting in analogy and comparison (176).[43] Symbol, for example, suggests an analogy between sign and signified featuring "an object which refers to another object but which demands attention also in its own right, as a presentation" (Wellek and Warren 177). Certainly, the object referred to can be either concrete or abstract whereas the referent is always concrete. Equally an image type, metaphor shares the above referential quality with symbol, their only difference being that "an image may be invoked once as a metaphor but if it persistently recurs both as presentation and representation, it becomes a symbol" (Wellek and Warren 178). This interpretation of symbol and metaphor, vital stylistic tools of compression for the short story, builds on the existence of an underlying analogy between signifier and signified, which suggests it is worthwhile examining the existence of such conventional analogies involving weather in our survey.

2.3.2. Image in linguistics

So far, some important literary implications of the notion of image have been discussed. Image, however, may also belong to the study of linguistics. In the following, three linguistic fields will be drawn upon with regard to image: rhetoric, semiotics and cognitive linguistics. As the point on short story style also testifies, an image may form part of stylistics, a rhetorical discipline. Image function exceeds embellishment as characteristic of ornamental rhetoric, though: an image is used "when language (word) is felt to be inadequate to express what is meant (reality seen in a new way)" (Sarbu 12). In fact, an image can be applied in order to vividify, which may happen through analogy and comparison. Bearing resemblance to Wellek and Warren's conclusion concerning the concept, semiotics defines image as a "vestigial (trace-like) representation of

[43] Sensation, again, is both a cognitive and an emotive process.

sensation" involving "elements of analogy and comparison between signifier and signified[44] (Sarbu 12). Images can be classified based on the relationship between signifier and signified. In this reading, symbol may be interpreted as an image with a fixed signifier and an open signified. This is of special interest to us as in our case the fixed signifier will be furnished by expressions of weather, with the spectre of the signified to be investigated into. Also, there may be cases, though much smaller in number, in which weather will appear in the position of the signified and the variety of signifiers will be looked into. In the same reading, metaphor can be defined as understanding the signified in terms of the signifier, where, again, it can be examined what expressions of weather may participate in such a relationship.

The existence of an underlying concept for image, metaphor and symbol alike is shared by both literary and linguistic approaches.[45] Congruently, in the cognitive linguistic view, metaphor, metonym, symbol, idiom are bound by concept -- all the aforementioned elements of figurative language possess a conceptual basis or conceptual grounding (figure 3). In the above, two frequent types of literary images have been touched upon: metaphor and symbol. Accordingly, our cognitive linguistic examinations will also feature these image types first. In addition, metonym and idiom will be tackled with their relation to metaphor in focus.

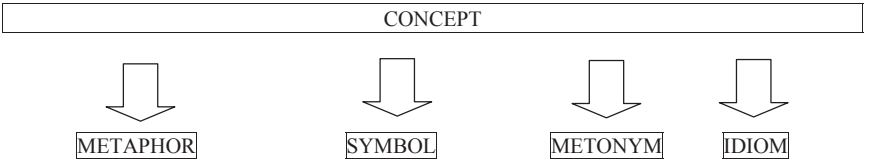

Fig. 3

Let us begin with how the cognitive linguistic view of metaphor differs from the previous ones: it "maintains that -- in addition to objective, pre-existing similarity -- metaphors are based on a variety of human experience, various kinds of non-objective similarity, biological and cultural roots shared by the two concepts and possibly others"[46] (Kövecses 69). There exists even a term to confirm the metaphor's origination in experience: *experiential basis/ motivation of metaphor* refers to "the major ways in which conceptual metaphors are grounded in experience, either perceptual, biological or cultural" (Kövecses 69). Cognitive linguistics defines metaphor as "understanding one conceptual domain in terms of another" (Kövecses 4). The domain that is

[44] Signifier and signified are also referred to as analogue and subject, or vehicle and tenor.
[45] The existence of a concept behind the image also holds true for Cuddon's three categories of images.
[46] It is of relevance to note that metaphors do not form a closed system of ideas (Kövecses 12), just as language itself is a dynamic rather than a static system. This implies that no matter how much we extend our database of Canadian metaphors of weather, we will never get an all-inclusive picture.

understood through the other domain is termed the target, and the one helping to interpret it makes up the source. Individual instances of the mapping from source to target domain are called *linguistic metaphors* or *metaphorical linguistic expressions*. In the following, attention will be paid to features of this reading of metaphor with potential relevance to our study of Canadian literary weather images.

An important quality of metaphor is that "thinking about the abstract concept is facilitated by a more concrete concept" (Kövecses 4), which is based on the observation that "our experiences with the physical world serve as a natural and logical foundation for the comprehension of more abstract topics," referred to as *the principle of unidirectionality* (Kövecses 6) or *the Platonic ladder* in the literature[47]. The principle of unidirectionality associates the source domain with the more concrete and the target domain with the more abstract of two entities, which implies that "the most common source domains are concrete, the most common target domains are abstract"[48] (Kövecses 25). The concept of Platonic ladder suggests that the source-target relationship is irreversible, which is found to be generally true, with some exceptions though. Let us present a weather-related example for the possibility of reversal. Consider the sentence *'He stormed out of the room'*, which can be seen as containing a metaphorical linguistic expression representative of the mapping ANGER IS STORM. At the same time, the phrase *'The storm was raging for hours'* is an individual realization of the STORM IS ANGER mapping. Kövecses adds that "reversal may happen in literary and formal use, not in everyday use" (25). As we are to analyse short stories, reversal may happen, more so, because the mirror effect, a Romantic remnant,[49] builds on employing a metaphorical linguistic expression representing a source-target mapping and another one representing the inverse of this mapping within the same literary work.[50]

Second, elements of weather make an appearance among the most common source domains (figure 4) just as they readily exemplify target domain-related metaphorical linguistic expressions (figure 5). Physical reality in Canada conduces to the production of a rainbow of weather-related metaphorical linguistic expressions that can be associated with the above and

[47] According to *the principle of unidirectionality*, "the metaphorical process typically goes from the more concrete to the more abstract" (Kövecses 6), which view is shared by Lakoff, Ricoeur and Merleau-Ponty. Ricoeur also adds that each abstract symbol has a concrete antecedent, and, in order to qualify as abstract symbols, things have to "climb the symbolic ladder" (Fabiny 192; Ricoeur 212).
[48] Importantly, "not all features of abstract concepts are metaphorical, some are literal and metonymic" (Kövecses 91).
[49] It was mentioned earlier that numerous Canadian short stories written in the second half of the 20th century bear the traces of Romanticism.
[50] Moreover, "isolated linguistic metaphors (or linguistic expressions) seem more likely to be reversible" (Kövecses 25).

other source and target domains. The dissertation will look into what the individual realizations of source domain-to-target domain mappings reveal about the use of weather images in Canadian short stories.

Source domain	***Metaphorical linguistic expression(s)***	***Note(s)***
heat and cold	in the heat of passion cold reception icy stare	As the examples may indicate "the properties of warm and cold sometimes appear as weather conditions" (Kövecses 19).
light and darkness	brighten up a cloud of suspicion a haze of confusion not even the foggiest idea	"The properties of light and darkness often appear as weather conditions when we speak and think metaphorically" (Kövecses 19)
(natural) forces	wind of change cook up a storm "agents causing motion" and change (Kövecses 19)	"[We] live in a physical environment … [which] affects people"[51] (Kövecses 19).

Fig. 4
Weather as source domain

Target domain	***Metaphorical linguistic expression(s)***	***Note(s)***
emotion (including. desire) → psychological and mental states	He stormed out of the room.	"The source domains of emotion concepts typically involve forces" (Kövecses 21).
morality → social groups and processes	He often throws caution to the wind.	light and dark, forces
politics → social groups and processes	The president's words were met by a storm of protest.	political power as a physical force
life and death → personal experiences and events	Her father's illness cast a cloud over her wedding day.	light and warmth versus darkness and cold

Fig. 5
Target domains with metaphorical linguistic expressions containing weather

Supposing that physical reality has anything to do with the origination of individual metaphorical linguistic expressions may need proof. Kövecses states that the selection of the source is greatly determined by environmental factors: "out of a large number of potential sources we 'choose' the ones that 'make intuitive sense' -- that is, the ones that emerge from human experience -- either cognitive, physiological, cultural, biological, or whatever" (76); source "reflects our detailed, everyday understanding of the world" (93).[52] The marked presence of the physical

[51] Though this influence may not always be direct (see Merleau-Ponty on the issue).
[52] An argument additionally supporting the main premise of the paragraph is that "some metaphors are grounded in correlations in our experience", that is, "if certain events co-occur (even if it happens once), we may think of one in terms of the other" (Kövecses 69). Furthermore, "we experience physical forces affecting us; and we also try to resist these forces. [...] Interactions such as these occur repeatedly in human experience. These basic physical

environment was already mentioned in the discussion regarding the nature of Canadian short story writing therefore one may be intrigued how this will facilitate abstraction through metaphoric references.

Third, a related issue is the degree of cultural dependence of metaphor. According to Kövecses, "Even those metaphors that are universal at the generic level may be very different at the level of actual realization depending on the given culture. […] two large categories […] bring about cultural variation in metaphor:[53] 1. broader cultural context, 2. natural and physical environment" (186). Broader cultural context in this case may imply the metaphoric tradition furnished by Western world culture. The relation between the physical environment and cultural variation in metaphor verges on a certain *metaphorical regionalism*:

> The natural and physical environment shapes a language, primarily its vocabulary, in an obvious way; consequently, it will shape the metaphors, as well. […] Given a certain kind of habitat, speakers living there will be attuned (mostly unconsciously) to things and phenomena that are characteristic of that habitat; and they will make use of these things and phenomena (for the metaphorical comprehension and creation of their conceptual universe). (Kövecses 187)

Moreover, it is also mentioned that the field of emotions may be a potential area for cultural variation in metaphor (Kövecses 183),[54] which is of special interest to us for Canadian short stories abound in the subject. A final remark concerning cultural variation targets the importance of unconscious experiences in forming metaphors (Kövecses 98). It was pointed out earlier how much the Canadian collective unconscious is concerned with weather indicating a potential richness of related metaphors, which may be reinforced or counterbalanced by the concrete and highly visual nature of Canadian writing.

So far general characteristics of the metaphor have been discussed that may be of some relevance to our survey of Canadian short stories. Based on Lakoff, Kövecses makes a few cardinal points on metaphor in literature associating it with "a certain richness but less clarity" (44). Firstly, he states that "literature has many image-based metaphors that are rich in imagistic detail" (50), such as picturing the sun as a fried egg. Secondly, relating to the first point in part and relying on

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experiences give rise to […] image-schemas [which] structure many of our abstract concepts metaphorically" (Kövecses 37).
Obviously, the actual world does not get translated into any literary idiom without the employment of at least slight modifications in the manner of Sasenarine Persaud's Writerji, who comments on what he writes as "more than just the truth and more than a little lie" (Ricci 40) converging to Merleau-Ponty's stance that reality quite directly influences us but not without a bit of modification. In fact, influencing itself does not mean copying thus art is by no means mimesis in this view. Philosophically, we start with perception but the mind restructures the mere objects that we take in in the manner of the Husserlian model of perception.

[53] Kövecses holds the statement to be true also for metonymy interpreted in the cognitive linguistic key.

[54] Again, this is valid for metonymy, too.

Lakoff, Turner and Gibbs, Kövecses notes that ordinary language and thought may provide materials for the creation of "novel, unconventional language and images" by means of extending, elaboration, questioning, combining[55] characterizing literary language (47). Exemplifying creative language use, novel metaphors provide a variety in the weather idiom. As to their coming to existence, the following two contexts are provided: "when experiences fall outside the range of conventional mechanisms, or when people cannot make sense of them in a coherent way [e.g. because of coming from a different culture] they may and often do employ less conventional source domains" (Kövecses 32). This seems to suggest that, mainly in the case of immigrant writers, the physical environment in Canada may have the capacity to produce source domains for creative use manifesting in a wide range of unconventional metaphorical linguistic expressions with the aim of "[offering] a new and different perspective on an aspect of reality" (Kövecses 43). Our survey will investigate into how much originality pertains in the Canadian literary idiom. Thirdly, it happens quite often that weather, belonging to the wider category of natural forces, is personified in literary texts: and "what natural forces can do [figuratively] depends on what [and how] they effect" (Kövecses 49-50). Personification can act in two directions. In the phrase *the wind whimpers,* personal characteristics are applied to the weather. Conversely, weather characteristics may be attributed to a person as in the sentence *He stormed out*. Kövecses suggests that there may exist a certain hierarchy in terms of what category is projected onto what other category. For example, for the animal-human relationship, it is noted that "animals were personified first, and then the human-based animal characteristics were used to understand human behaviour" (125). Attempts will be made to place person-to-weather and weather-to-person correspondences in this hierarchy. In addition, Kövecses raises the issue that "most animal-related characteristics capture the negative side of human behaviour" (125), which provides motivation for us to investigate into the polarity of weather-related expressions.

In the next few passages, the cognitive linguistic interpretation of symbol, metonymy and idiom will be touched upon, with special regard to their connection to metaphor. To begin with, as was pointed out earlier, the link between symbol and metaphor is the existence of an underlying concept. Furthermore, symbols themselves can build on the metaphoric process: "symbols in general and cultural symbols in particular may be based on well-entrenched metaphors in a culture […] To understand a symbol means in part to be able to see the conceptual metaphors

[55] What is meant by *extending* is "adding an unconventional aspect to an already existing conventional metaphor" whereas *elaboration* has "no new element added," it captures "an already existing element of the source in an unusual way" (Kövecses 47). The "validity of accepted metaphors" is challenged through *questioning*, while *combining* involves the activation of "several everyday metaphors at the same time" (Kövecses 48-49).

that the symbol can or was created to evoke" (Kövecses 59) (figure 6). Western culture-related symbolism will be compared to the individual realizations of symbols in the sample of Canadian short stories, as it was referred to above, some of which may, in turn, be based on conceptual metaphors.

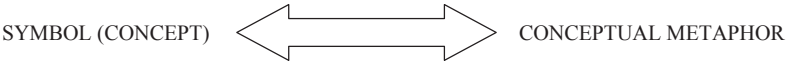

Fig. 6

Metonymy in the literary sense is defined as "a figure of speech in which the name of an attribute or a thing is substituted for the thing itself" (Cuddon 510), that is, one thing replaces another thing that forms part of the previous one. In the cognitive linguistic reading, metonymy "is a […] process in which one conceptual entity (the signifier/ the vehicle) provides mental access to another conceptual entity (the signified/the target) within the same domain, which is termed *the idealized cognitive model*, or ICM" (Kövecses 145). The only discrepancy between the two definitions is that the latter is more inclusive in that it contains not only the part-for-whole but also the association-for-whole relation, which seems more practical in the case of weather-related expressions, as it may be hard to consider *slush* as part of snow, or *mud* as an attribute of rain. Regarding the relationship between metonym and metaphor, Kövecses calls attention to the fact that "particular linguistic expressions are not always clearly either metaphors or metonymies. "Often, what we find is that an expression is both" (159), he states.

Idioms are treated as a somewhat mixed and colourful bag of expressions including metaphors, metonymies, sayings, word pairs and phrasal verbs, which may form part of both literary and non-literary language, and which are distinguished by certain synatctic properties and meaning. By general definition, they "consist of two or more words, [the overall meaning of which] cannot be predicted from the meanings of the constituent words" (Kövecses 199). The cognitive linguistic view of idioms holds that "many idioms are products of our conceptual system and not simply a matter of language. […] It is the conceptual domain (the concept) and not the idioms themselves that participates in the process of creating idiomatic expressions" (Kövecses 201). Apart from revealing that idiom and concept are connected as referred to earlier, the latter view also confirms the generative role of concept in idiom production. Idioms involving weather will, in all probability, be less frequent than weather-related symbols or metaphors, though, as "conventional knowledge can motivate idiomatic meaning" (Kövecses 208), a few occurrences may surface in the sample.

In accordance with the above, weather images in the survey will be interpreted in the wide sense as presented by Cuddon to include any literal, perceptual or conceptual reference dealing with the condition of the atmosphere at a particular place and time, such as temperature, precipitation, moisture, or visibility. Some important qualities of images were mentioned in the discussion; issues touched upon with potential relevance to our survey were the degree of abstraction, the cognitive and emotive component of images, presentation and representation, the signifier-signified relationship, symbolic and metaphorical applications of weather, the relation between various elements of figurative language and the nature of metaphorical linguistic expressions.

2.4 Hypotheses

Based on the observations made in the introductory chapter and in points 2.1-2.3, the following hypotheses can be formulated:

2.4.1 Frequency of weather images

As weather seems to both pervade quotidian life and be present in inherited literary patterns in Canada, weather images will, in all probability, make a frequent appearance in the Canadian short story of the second half of the 20th century in spite of what literary criticism seems to hint for the period in question. Regarding the frequency of the different elements within the category of weather, those connected to winter are likely to dominate on the grounds that Canadian winters are proven to be strongly affecting the Canadian collective consciousness and imagination.

2.4.2 More than just ornamentation

Based on the unity of form and content, weather images are bound to perform a function in the Canadian short story other than that of the traditional introductory mood-setting. Apart from structural enhancement, there may appear weather images with a more local scope yet far from being purely ornamental.

2.4.3 From local to universal

Weather image quality may indicate some alterations within the examined period of time as much as a time span of fifty-five years in the 20th century is unlikely to be homogenous in approaches and attitudes to the short story. Facilitated by the altering cultural milieu(x) writers form part of and responding to the demands of the North-American literary market, a move may be observable towards the preference of universal weather images at the end of the eighties and in the nineties. The two factors that may act as the main driving forces behind this change are the emergence of ethnic writers in Canadian short story writing within the given period and literary globalization.

2.4.4 The existence of a regional code

On the whole, some confirmation of texts being strongly regionally/environmentally coded with respect to weather images is expected. That is, reflecting the congruence between writers' choice of subjects and the surrounding reality, weather images will function as regional markers, which may be realized in two different ways. First, those stories that are set in a Canadian region will carry the climatic characteristics of the region and will operate with the western symbolism connected to these weather images. Second, those stories that are set outside Canada might operate with the Canadian regional symbolism emphatic in the writer's region whereas ethnic writers may prefer to use the weather images prevalent in their country of origin.

2.4.5 Women writers' use of weather images

Women writers may use weather images differently from their male contemporaries. As women are more apt to focus on the emotional-psychological aspects of any theme, this, while also implying a qualitative difference in image use, could pre-destine them to employ images of weather with an increased frequency.

2.4.6 The weather-emotion function

The Canadian short story of the second half of the 20th century displays traces of Romanticism, which may also surface in certain weather depiction-related traits, such as the valorization of personal experience with the inner recesses of personality in focus (Ousby 795), the expression

of intensity, landscape as mindscape, or the mirror effect, all forming part of the weather-emotion function.

2.4.7 Weather image quality

Apart from providing practical evidence to support or refute the above hypotheses, further investigations will be carried out into the nature of weather images in the Canadian short story of the second half of the 20th century, touching upon matters such as the degree of weather image abstraction, polarity, metaphoric references to weather, or conventional and unconventional weather symbols. Based on these, an attempt will be made to establish how much originality the Canadian literary idiom can boast.

Chapter 3 − The New Oxford Book of Canadian Short Stories Project

At the beginning of this chapter, some background information will be provided on the short story collection that forms the basis of the survey to examine weather images in Canadian short stories of the second half of the 20th century. Next, several specific points of observation will be proposed for the analysis which, harmonizing with the previous two chapters, will tackle relevant issues offered by the Canadian literary scene. Following this, a sample of 1083 weather images will be examined according to the factors outlined as points of observation. Finally, conclusions will be drawn as to how the findings relate to the hypotheses suggested in point 2.4.

3.1 The New Oxford Book of Canadian Short Stories in English

As indicated in the title of the chapter, it is the second edition of *The New Oxford Book of Canadian Short Stories in English* that forms the subject of the survey. The choice fell on this short story collection for the following reasons. Firstly, the volume contains stories written after WWII, which is the most relevant period for research in the history of the Canadian short story as it was pointed out in the introduction. Secondly, the listed stories represent a variety of Canadian short story writing. In Margaret Atwood's words, "This collection does not represent the taste of one, of two or of [..] three people, but the taste of a sort of hybrid and mythical animal with [...] wings, legs, lungs, and gills" (AW xiii). Third, the two editors are recognised and respected critics of the Canadian literary scene, which ensures a more reliable selection than an own database, where the arbitrariness of choice would be non-defendable. Moreover, the stories in Atwood and Weaver's collection are both spatially and temporally representative of the second-half-of-twentieth-century short story distribution of Canada, which makes the volume preferable for our purposes to other similar anthologies. In addition, other short story anthologies by well-established publishing houses either contained too few stories, mixed novel excerpts or poems with short stories, had a specific regional or temporal focus, or contained only women writers.

As for spatial distribution, *The New Oxford Book of Canadian Short Stories*, a colourful selection of works, includes all Canadian literary regions with the exception of the North, a

highly distinct region handled separately in the literature. Obviously, not all regions have the same literary weight within Canada. For example, a certain Ontario-centeredness prevails in the selection, yet, the high number of Ontario-conceived stories forms part of a proportionate, regionally valid literary map, where each region represents itself with proper weight and emphasis in the literary life of Canada. Ontario's emphatic position may be written down to the fact that many major publishing houses are located in Ontario, and, out of publicational and financial necessity, writers may choose Ontario for their authorial headquarters. Also, Woodcock's *cultural centralism* ("The Meeting of Time and Space" 185) and by Fiamengo's reference to Ontario as the province that "sees itself as a centre, or even, perhaps *the* centre" (Kröller 242, emphasis in the original) support this theory. Similarly, a relatively new development, the literary focus on the West (the Prairies to a larger extent, and British Columbia to a much smaller one) is reflected through the choice of stories in the collection.

Temporally speaking, in full accordance with Miller's study "The Canadian Short Story" and Valerie Laws (Writers' Union Canada)'s observations ("Re. Enquiry"), the input of the collection is representative of the number of stories published in Canada within the given periods of time, with the fifties and sixties boasting considerably fewer stories than the seventies, and the abundance of stories from the eighties and nineties mirroring the contemporary literary boom.

Naturally, a regionally and temporarily valid literary map is most likely to result in an uneven regional and temporal distribution, which is to be overridden by the application of relative frequency control in our quantitative calculations. How this method translates into practice is that the frequency data will be compared to those of relative frequency, and conclusions will be drawn taking both sets of data into consideration.

Out of the 47 stories of the above selection, 46 contain weather images, altogether 1083 of them appearing in the 47 stories, that is, approximately 23 images per story on average. In accordance with the implications of the first two chapters of the dissertation, this rich sample of weather-related expressions suggests that it is worth devoting some time to dealing with the nature of references to weather and to the functions these images perform within and outside the structure of the short stories.

3.2 Proposed points of observation

Weather-related images are grouped into four categories for the analysis: primary and secondary weather images, images of seasons, and the abstract noun *weather* itself. **Primary weather images** are those of frequent weather phenomena such as clouds, fog, ice (including frost and icicle), rain, snow, storm (including thunder and lightning), sun, temperature and wind. They will be subjected to a full-scale analysis consisting of all the proposed points. **Secondary weather images** incorporate images of relatively rare weather phenomena, and effects or indices of other, more frequent ones, as well as phenomena in close relation to the weather, which include aurora borealis, drought and dust as an indication of lack of precipitation, moisture ranging from uncomfortably dry to humid, the moon as a portent or as a sign of clear sky at night, rainbow, shade as an implication of intense heat, and sky as an indicator, a stage for weather to perform on. The examination of secondary images will be less extensive for their secondary importance, yet, it cannot be ignored, as studying the margins always has benefits. Linked to weather through the notion of climate are the **seasons** (spring, summer, autumn and winter), which will form the third large group of weather-related images in the survey. Finally, the employment of the abstract notion **weather** may also deserve some attention. The weather image categories listed above will be considered one by one, in the same order as suggested here.

The analysis is divided into a **quantitative** and a **qualitative** part in the case of each weather image. Within the scope of quantitative analysis, **regional** and **temporal distribution** are examined. These points of examination are made relevant by literary regionalism as a significant factor of the Canadian literary scene in the second half of the 20th century, and by the changing approach to literary subject matter along the temporal axis. The comparison with the actual climate will be carried out based on climatic data recorded in the southern, more densely populated part of each geographical region. As rural and urban fiction differ markedly in some traits, and can be conceived as having regions of their own, attention will also be paid to this factor, within the framework of the examination of regional distribution.

3.2.1. Quantitative markers

3.2.1.1 Regional distribution

As far as the **regional distribution** of weather images in the sample is concerned, the region represented by the setting of the story will be considered primarily. A story with multiple setting is included in all the regions it may contain. It will be noted where there exists a significant discrepancy between the depicted region and that of the author around the time of their composing the actual story.

3.2.1.2 Rural versus urban

The urban versus rural distinction can be regarded as an extension of regional space. With regard to urban Canadian writing, Fiamengo asserts that "distinctive urban spaces constitute important regions in themselves" (Kröller 245) and, unarguably, so do rural ones. The reason why urban versus rural setting deserves attention as a separate factor is that both urban and rural living "can involve deep intimacy with a specific place" (Kröller 256). The works included in the sample may fall into three categories in this respect: stories of **rural only**, **urban only** and of **mixed** setting. Stories of mixed setting display both rural and urban scenery.

3.2.1.3 Temporal distribution

With respect to the **temporal distribution** of images, the examined period is broken down into decades. The first decade includes the extra 5 years from 1945-1949, which is balanced off by calculating relative frequency data in the temporal distribution analysis, which is also justified by the uneven distribution of stories per decade, and by the fact that the last decade consists of only 6 years, as the book was published in 1995.[56]

3.2.2 Qualitative markers

Qualitative factors will include **degrees of abstraction**, **image role**, **image polarity** and **weather images in power relation**. Canadian literary theoreticians such as Woodcock

[56] Another solution could have been to start counting the 10-year units from 1945 on, but this would contradict the changing of trends in Canadian literary history. (See W. H. New.)

emphasize the "concrete and highly visual nature" ("Places of Past and Pride" 119) of Canadian writing, which calls for verification examining directness and ouvertness a metonymic and a metaphoric index to measure abstraction. (Definitions for these two notions will follow below, in the next paragraph). Given the textual approach detailed in the previous chapter, one might be intrigued whether images of weather fulfil a merely ornamental role in the sample of the examined short stories, or they play a more substantial part therein. Atwood's "literary pessimism" (*Survival* 39) as elaborated below may leave us wondering about the polarity of weather images based on the role they perform in a given story. Finally, a Canadian manifestation of Foucaultesque power game, Atwood's *victimisation theory* (*Survival* 36-39) has provided the inspiration for looking into another aspect of image role: the victim-victimiser relationship translated into weather images.

3.2.2.1 Degree of abstraction

As it was mentioned above, two scales have been set up for measuring degrees of abstraction. One moves along the axis of **overtness**, the other examines **directness**. I have termed a reference **overt** if it the vehicle refers to an actual quality of the tenor. In the sentence "I always thought that *snow* was *white*" (AW 35) the word *white* describes a quality that would also normally belong to snow. However, this relationship does not hold in the case of a **covert** reference. Consider "*Her voice* has gone *white*" (AW 117), for example. Here *white* is a reference to the whiteness of the snow surrounding the female protagonist of Timothy Findley's "The Duel in Cluny Park" whereas it is human voice this whiteness is attributed to. Again, if you take the phrase "the almost instantly blinding *glare* of the snow" (AW 36), the word *glare*, apart from the meaning *strong, unpleasant, dazzling light* can be associated with a person's angry way of looking, so weather allows for the admission of human qualities here. It follows from the previously said that images with the potential of projecting human characteristics onto weather or weather characteristics onto human belong to the covert category.

Now let us consider the question of **direct** and **indirect** images. An image is regarded as direct in my interpretation if it is mentioned in a given text. "The fields were dead with *snow*" (AW 98) contains a direct weather image because the word *snow* is mentioned in it. An indirect image shows only the consequences of a given weather phenomenon, the phenomenon itself is not mentioned. In Clark Blaise's story "A Class of New Canadians" we view *slithering taxis* and *slushy curbs* roaming the streets of Montreal (AW 282). Even though the snow itself is not mentioned in either case, the words *slithering* and *slushy* imply that there is snow on the road on

which taxis are sliding, and this snow is partly melted to form slush. Note that an image can be covert yet direct, that is, the two categories are not congruent. The image “fields dead with snow” (AW 98) is covert as it involves personification, yet, the word *snow* is present in it therefore it is direct.

3.2.2.2 Image role

My next point concerns **image role** in the sample. In this respect, we can differentiate between **central** and **marginal roles**. An image has a central role in a story if it plays an organic part in forming the short story plot or bears undeniable consequences with regard to the protagonist’s life. It is worth mentioning that, in the same story, one weather image may fulfil a central role while another is assigned a marginal one. In this case, the story will be considered central for overall image role because there is at least one weather image playing a central role in it. Centralization can serve as an additional index for the measurement of regional and temporal interest in the given weather images.

In his work “The Canadian Imagination” Staines ascertains that the representative images in Canadian literature are mostly those of denial and defeat rather than fulfilment or victory (29). Margaret Atwood's *Survival* suggests a similar idea: “Manipulated endings are more likely to be negative than positive. To achieve a satisfactory failure, the author is less likely to produce a sudden inheritance from a rich old uncle [...] than he is to conjure up an unexpected natural disaster" (35). Atwood contemplates over whether the marked preference for the negative has to do with a world wide trend reflected in 20th century writing or whether it has uniquely Canadian roots, which she concludes in the following way: "Both of these arguments have some validity, but surely the Canadian gloom is more unrelieved than most and the death and failure toll out of proportion” (35). These remarks fuelled my curiosity to find out about whether the effect of weather images on their environment tends to be positive or negative, that is, the **polarity** of weather images.

3.2.2.3 Polarity

An image is of **positive polarity**, if it is associated with events or phenomena which contribute to the development of a positive micro-atmosphere (the atmosphere of the narrative-descriptive locality of the image) within the story. Towards the end of W. P. Kinsella’s “Shoeless Joe Jackson Comes to Iowa” the image of rain surfaces as the embodiment of the male protagonist’s

tender and caring love towards the land he owns: “It rained an Iowa spring rain as soft as spray from a warm hose. […] It was near noon on a gentle Sunday when I walked out to that garden” (AW 207). In the same paragraph, affectionate emotions towards the land are confirmed by the male protagonist: “All around me the clean smell of earth and water […] I loved Iowa as much as a man could love a piece of earth (”AW 207).

Similarly, an image is of **negative polarity** if it is associated with events or phenomena which contribute to the development of a negative micro-atmosphere within the story. To provide an example, the sun is described as “rac[ing] like a wizened orange […] through the tattered clouds” (AW 26) in Sinclair Ross’s “The Lamp at Noon”. The word *wizened*, meaning *looking smaller and having many folds because of old age*, expresses, in the given context, how powerless and impotent the sun proves to be in its symbolic function to sustain life in this lonely and isolated corner of the earth. The powerlessness of the sun is paralleled to the helplessness of the female protagonist, whose “eyes were fixed and wide with a curious immobility” three lines later in the text.

It may happen that a weather image is found in a textual environment where neither of the above two relations holds true. In such cases the given image is of **neutral polarity**. In Joyce Marshall’s “The Old Woman”, the sentence “Sunset came and she prepared dinner” emerges when the female protagonist is about to go out to help a woman give birth. The image of *sunset* is of neutral polarity here as it does not contribute to the development of either a negative or a positive micro-atmosphere in the given short story, it simply is a time marker. Similarly, in a passage of Alistair MacLeod’s “As Birds Bring Forth the Sun”, seasons are employed merely to denote the passing of time: “and then they were into summer and fall and winter and another spring” (AW 223) therefore they are of neutral polarity.

It follows from the above definition that the function of polarity can be interpreted not only as one pertaining to a segment of the story but as one extending over the whole story, as well. In this reading, we may examine a weather image throughout a series of localities within a given short story thus obtaining an **absolute polarity** for the image in question. The **absolute polarity** of an image can be **positive, negative, neutral** (as defined above) or **dubious** (when both positive and negative roles are attached to the same image throughout the story). The above entails that only central weather images can possess an absolute polarity as their marginal counterparts produce their effect only locally. To exemplify the notion, in Norman Levine’s “Something Happened Here,” the image of the sun possesses positive absolute polarity, as the

gradual appearance of sunlight throughout the story symbolizes the protagonist's learning about the past thus her gaining wisdom.

3.2.2.4 Weather images and Atwood's victim theory

Margaret Atwood points out that a cornucopia of victims can be found among Canadian literary characters: "stick a pin in Canadian literature at random and nine times out of ten you hit a victim" (39). As an aspect of image effect, it is an interesting question to examine how applicable Atwood's victim theory is for the images of weather. Are they apt to take a victim's or a victimiser's position in the course of the human and Nature interaction?[57]

3.3 Overall results of the survey

Before embarking on the presentation of the detailed analysis, let us display some general quantitative and qualitative results.

3.3.1 Quantitative results

3.3.1.1 Regional distribution

It has been found that there is a correlation between the writers' region and the setting of the listed stories: the respective numbers roughly correspond in three regions. Reflecting some discrepancy between the writer's region and that of the setting depicted by him or her, six Ontario and British Columbian writers chose to write about a region different from their own whereas four writers abiding elsewhere in Canada chose the Prairies as a setting for their stories. Nine Canadian writers favoured an abroad location, mostly in stories written in the era of multiculturalism. It never happens, however, that we do not know where we are. The region is always identifiable. Regarding **regional distribution** by story setting, figure 7 reveals that the region with the highest weather image content is the Prairies. Ontario and foreign setting figure neck and neck, with the Maritimes as a distant third. To override unequal regional distribution, relative frequency has been introduced in our calculations modifying the order slightly, the

[57] Atwood enumerates four basic positions for the interaction of human and Nature. In position one, humans refuse to see that they are victimised by Nature and they idealize it instead. In position two, the fact of victimization is acknowledged and complaints of the harshness of Nature result. In position three, man tries to fight victimization by Nature. Finally, in position four, man sees himself as part of Nature, in all its complexities (*Survival* 61-63).

Prairies remaining in the lead, foreign setting coming second and Ontario third. Data regarding the Maritimes and Quebec are rather unreliable for the small number of stories conceived in or depicting this region.

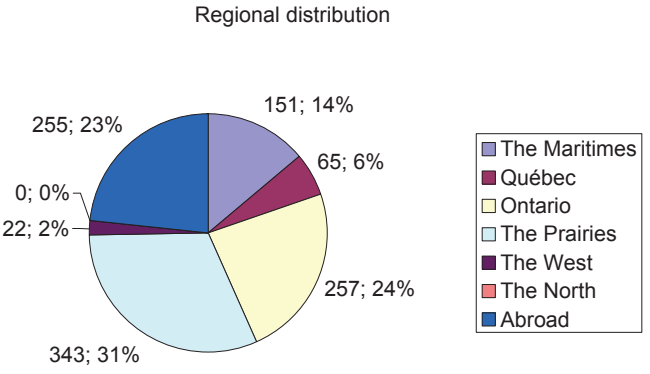

Fig. 7

3.3.1.2 Rural versus urban

Second in our quantitative examinations, the **rural versus urban** distribution data will be presented. Out of the 47 stories in the collection, 22 belong to the rural only category, 14 to the urban only and 11 to the mixed category. 10 out of the rural only, and 8 of the mixed category represent the last two decades of the century. Rural only stories seem to dominate but the last decade of the century, when rural and urban settings are neck and neck reinforcing Fiamengo's assertion that "the city[58] has become an increasingly important focus for late 20th century writers" (Kröller 260). Our survey reveals that rural and small town life still may hold an equally distinguished position, 14 out of the 22 stories of rural setting dating from the eighties and the nineties. As for the number of weather images in the respective settings, the average rural-urban ratio is approximately four to one while the rural-rural/urban ratio is three to one.

[58] According to *The Canadian Atlas*, a remarkable 79.7 percent of Canadians lived in urban areas in 2001, and only 20.3 percent in rural areas, where rural is defined as "any area including small towns, outside an urban centre with a population of 10000 or more" (40).

3.3.1.3 Temporal distribution

As far as **temporal distribution** is concerned, the frequency data are displayed on figure 8, according to which the period containing the highest number of weather images are the eighties, followed by the nineties, the seventies ranking third. However, as it was pointed out earlier, the uneven temporal distribution of the stories makes it necessary to operate with relative frequency in our calculations. This, for the small number of stories, renders data representing the first two decades unreliable. Moreover, it places the seventies in the leading position, with the nineties and eighties ranking second and third, respectively.

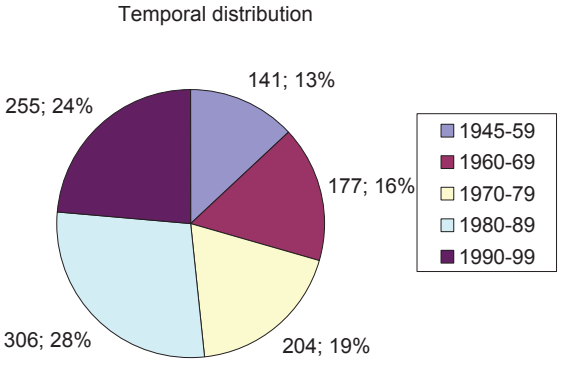

Fig. 8

3.3.1.4 Image distribution within the sample

Next, let us consider the **distribution of the various weather images over the sample**. Two different ways of measuring this will be the establishment of relative frequency for each kind of image within the sample, and the calculation of story percentage in which the given image surfaces. Figure 9 reveals that snow and sun are the most frequent weather images in the sample, making up approximately 14 percent of the weather image total. Wind and rain follow nearing 9 percent, whereas cold and heat finish third, with about 7 percent. All the other images have a considerably lower occurrence in the sample.

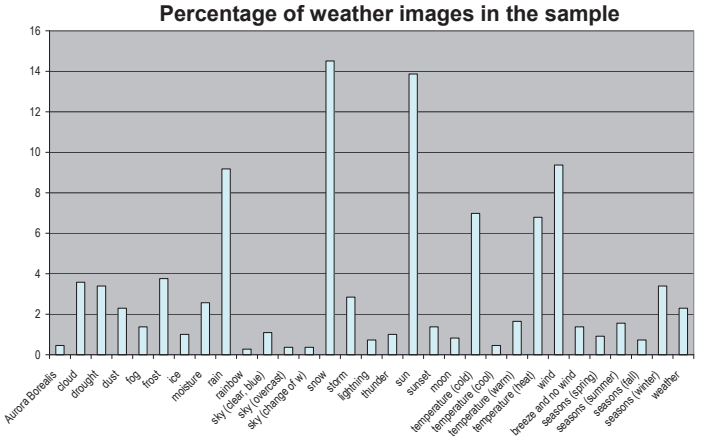

Fig. 9

The bar chart on display to go with figure 10 shows the percentage of the stories in which the various images can be found in the sample. It is the image of the sun that tops the list, making a presence in 70 percent of the total number of stories. Cold, wind and rain are the runner-ups, appearing in 53 to 57 percent of the stories. Heat, snow and frost can also boast values above 40 percent.

Upon comparing the two results, it may seem conspicuous that the same images qualify for the leading group, though the order differs within. In both classifications, the sun ranks high, rain and wind are the runner-ups, whereas heat takes a relatively low rank within the leading group. Snow and cold rank higher in image frequency but relatively low for story percentage, which implies where they appear they do so in abundance.

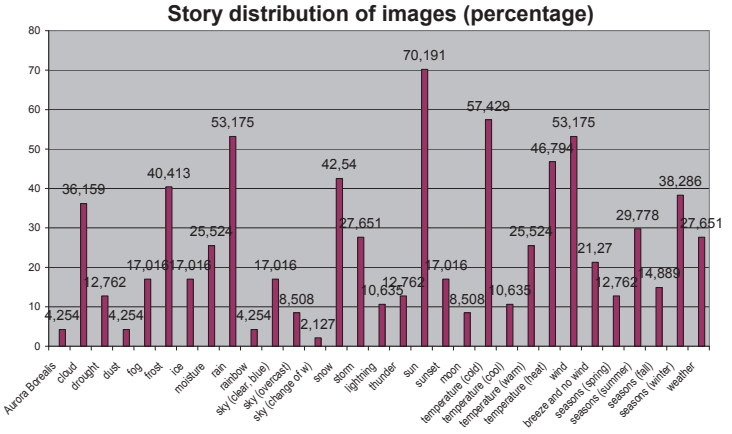

Fig. 10

The decade by decade distribution charts reveal some important changes in the order of image preference. The 1945-59 category is led by snow, cold and wind ranking second and third, respectively, all potentially associated with stereotypical cruel Canadian winters, which did occur in Ontario and on the Prairies in the given period, which can also boast higher-than-average annual snowfall and record low winter temperature rates in the Maritimes (*Canadian Daily Climate Data*).

Wind, dust and heat dominate the sixties in stories conceived in the West, in the Prairies and in Ontario. As indicated in the CCME study "Climate, Nature, People," the sixties witnessed some generally dry and hot years affecting the Prairies and the adjacent regions in particular (33). One must not forget though, that data from this period are rather small for us to allow for far-reaching conclusions.

As for the seventies, snow and sun dominate, followed by frost, wind and winter. Coinciding with this, the *Canadian Encyclopaedia* makes mention of the problems caused by heavy snowfall and the severe winters of the seventies ("Climate and Man" 438), which the values available on the *Canadian Daily Climate Data* CD Rom also seem to reinforce.

The weather images dominating the eighties are rain, sun and heat. Snow and cold rank only fourth and fifth. This decade has much rain in the Maritimes and in coastal British Columbia,

and higher-than-average precipitation in Ontario. At the same time, it is drier than the previous three decades on the Prairies, with relatively hot summers (*Canadian Daily Climate Data*). The persistence of the scorching Prairie sun and its unbearable heat may have added to the increase of the number of rain images included in the stories, though, as the materialization of wishful thinking. Also, the climatic data for this decade reflect that the eighties brought about hot summers in the Maritimes and Ontario (*Canadian Daily Climate Data*), too, the latter of which is the setting to many stories from this period.

As for the nineties, rain tops the list, followed by sun and heat. Snow and drought rank fourth. According to the data on the *Canadian Daily Climate Data* CD Rom, the first half of this decade figures as the rainiest of all observed periods, also in traditionally arid areas. The Maritimes, British Columbia, and the part of the Prairies adjacent to British Columbia boast high summer temperatures for the same period. The fact that a large number of the stories from the nineties represent Ontario and the Prairies in the volume may explain the popularity of the above images.

All in all, a phenomenon, which may be termed *Canadian literary warming*, is observable concerning the occurrence of weather images during the second half of the 20th century in Canadian short stories: from the traditionally Canadian images of snow and cold the emphasis seems to shift to the more universal rain and sun, which is supported by actual meteorological data. This change in the climatic focus may also be reinforced by the process of literary globalization (i.e. the universal preferred over the local) and multicultural colour picking up on it as a means of resistance to the dominant culture. The latter premise will be investigated into more in detail in point 4.1.

3.3.2 Qualitative results

3.3.2.1 Degree of abstraction

Regarding the degree of abstraction of weather images in the sample, our observations moved along the metonymic and metaphoric axes of directness and overtness. As for the former, the findings reveal that direct weather images dominate making up 77 percent of the sample as opposed to 23 percent for indirect images. Similarly, overt images outnumber covert ones, in a ratio of approximately three to one: 73 percent of weather images fall into the overt and only 27 percent to the covert category. These results seem to support the premise that Canadian writing is characterized by much concreteness. (Images with a higher-than-average degree of covertness will be referred to as *metaphoric*, those with a higher-than-average degree of indirectness will be termed *metonymic*.)

One must note though, that not all weather images have the same direct-indirect and overt-covert ratio. Out of the primary images, heat (38%), cold and lightning (37%) have the highest indirect weather image percentage, followed by rain (29%), snow and wind (28%). Two more images above the average percentage for this image type are sun and frost (24%). In the covert category, lightning (87%) tops the list with thunder (73%) and fog (53%) ranking a respective second and third. All three primary images possess rather low frequency values in the sample, which may question the reliability of the given data. However, the rich and ancient symbolism connected to these images may explain their high overt image content. Images with higher-than-average overt image percentage include cloud (49%), wind (44%), frost (37%), sun (35%), storm (32%) and heat (31%), out of which wind, sun and heat make high frequency images and possess considerable related symbolism rooting in ancient times.

3.3.2.2 Image role

Image role, as the detailed analysis will demonstrate, is largely dependent on the specific image, therefore the number of general weather roles is rather limited. In fact, two such roles can be mentioned, which were both predicted in the theoretical introduction. The more common role of the two is the depiction of emotions: many of the weather images in the sample have the function of mirroring feelings – a much exploited link in Romanticism: “The literature of sensibility and romanticism often assumes a sympathetic connection between nature and subjective feelings, so

that all weather may be symbolic" (Ferber 236). This seems to indicate that people feel under the weather also in the literary sense: weather images very often link up with emotions in the stories of the sample. The second characteristic role of weather images is that of structural enhancement: they may provide the central metaphor, form a frame or a micro-story to go with the macro-story, build up an allegory or the climax of the story.

Snow and sun possess the highest number of different image roles, fifteen each. However, in the case of the latter image, all these prove to be conventional, which may be written down to the rich tradition of sun-related symbols. Ranking second, frost and wind figure in eleven different roles in the sample, whereas, at the third place, cloud can boast ten. As a conclusion concerning the leading group of weather images with regard to the number of different roles fulfilled by them in the sample it can be stated that these images fall into two groups fighting a battle: that of Canadian winter-related images and that of universal images with a noted literary history and abundance of conventional roles.

Two Canada-specific images of weather, snow and frost display the highest number of original roles, which finding is not surprising in the sense that what is present in abundance is likely to capture writers' imagination, and, consequently, to produce a novel role for the phenomenon to perform in their stories, however slowly this may develop. Storm and extremes of temperature follow in the ranking for originality, images that both represent ordinary Canadian meteorological events and display a rich literary tradition.

3.3.2.3 Central versus marginal

Considering the stories in the sample, 26 (55%) of them have at least one weather image that plays a central role within the given story, which finding again reinforces the importance of weather as far as the Canadian literary idiom is concerned. What is more, these images often work in tandem or in a small group in order to produce the effects that make them central in the story. To provide examples, both sun and heat form the central images of Neil Bissoondath's "Digging Up the Mountains," the tandem of storm and wind is central to Alistair Macleod's "As Birds Bring Forth the Sun," whereas snow, storm and wind in unison make up the central images of Thomas H. Raddall's "The Wedding Gift." One quick look at such central image groupings reveals that their constituents act towards the same end in the story as they are often supplementary in producing a certain effect on the protagonist(s). Consider sun and heat, drought and dust, or snow, wind and storm. The primary weather image with the highest central role

percentage by story is snow (50%), followed by storm (38%) rain (28%) and sun (24%). From among secondary weather images, drought, dust, (lack of) moisture and the sky as an indicator of change perform a central role exclusively whereas, among the seasons, winter is the only one to play such a part.

In the stories where weather has a central role, the most typical roles are the reflection of emotions and states of mind as well as structure enhancement whereas in stories with a marginal weather image the most typical roles are intensification, accentuation of feelings, illustrating human character or atmosphere or mere circumstance. The latter case is rather rare, there appeared only one story in the collection where the weather is nothing but circumstance.

3.3.2.4 Polarity

As for the polarity of images, Atwood's literary pessimism as outlined in *Survival* (39) seems to be justified. It must be added though, that not every image is negative to the same extent. Also, it has to be taken into consideration that some images are predestined to be negative by their physiology, psychological implications or symbolical associations. For example, frost, cold and heat have unpleasant physiological effects on the human body such as shivering or sweating, the psychological implications of storm and drought associate them with conflict and sterility just as ice is symbolically linked with death, therefore no one should be astounded to see these images surface in a negative context, especially when two or three of the previous factors combine as in the case of clouds, fog, storm, extremes of temperature, dust or drought. In addition, the abstract noun *weather* is also used with an overwhelmingly negative sign in the sample, which is perhaps understandable in the light of its quotidian implications for Canadians. What is more curious and thought-provoking, though, is that images with the potential of positive meanings attached to them will also have their negative meanings exploited rather than the positive ones. To provide some examples, rain in the function of a curer or fertilizer could be of positive polarity but even when the image is used in these senses, the longed-for cure is delayed and fertilization turns out to be a curse rather than a divine blessing. Again, snow potentially symbolizing peacefulness and purity is not predestined to be of negative polarity. Yet, its negative roles seem to dominate the sample (which is understandable taken into consideration that, for the average Canadian, snow means more of an impediment than taking delight in winter's beauty, which may echo in writers' judgement of the image). Similarly, wind makes twice as many negative as positive appearances, though potential positive roles exist, such as vivacity, impetus or wind as an artist. Even more amazingly, the source of light and life, the sun produces the same proportion of positive and

negative appearances as the wind. Finally, mention must be made of the secondary image of aurora borealis, the lustrous magnetic miracle of the north, which is paralleled to emotional tension, thus is of negative polarity, in one of its two realized roles.

The only image group where positive roles dominate over negative ones is temperature (middle of the scale), that is, cool and warmth. It is also remarkable that, though images of frost are predestined to take on negative roles, no original frost role has negative polarity in the sample. Other images where original roles are mostly of positive polarity include clouds, rain and, more surprisingly, winter, with the role of begetting new life dominating within the original applications. This might be a faint indication of some writers moving into position four in the Atwoodian categorization of the human–Nature relationship, accepting Nature as the embodiment of a dual rather than an all-destructive force. It must be emphasized, though, that these examples are the exception, not the rule.

3.3.2.5 Victim theory

As the previous point (3.3.2.5) may also suggest, weather images mostly appear to act as victimisers forming an obstacle or an impediment to humans in the stories of the sample. In fact, they can be classified into two large groups: that of pure victimisers and that of victims and victimizers. It must be mentioned that even the second group is dominated by victimizer roles in the case of each weather image listed. Extremes of temperature (cold and heat), fog, frost and ice, winter, dust and drought, temperature (middle of the scale), (lack of) moisture, and autumn belong to the first group, enumerated in descending order of victimizer frequency. Notably, extremes of temperature, frost and ice, and winter characteristic of stereotypical Canadian weather are placed at the top of the list. Snow, clouds, rain, wind, storm and sun form the second group, snow possessing the highest number of victim roles whereas wind takes the lead in victimizing within this group. A weather image can be victimized in various ways: the snow of Montreal can be despised by immigrants, a snowdrift may be vomited onto, air and rain could fall victim to environmental pollution, a gust of wind might be chased by another, and a storm can consume itself as a manifestation of self-victimization.

It has been pointed out that weather mostly acts as a victimizer in the sample. One may wonder what kind of victims it leaves behind, as such. In this respect, it can be stated that the majority of victims react in the manner of position two according to the Atwoodian categorization of the human–Nature relationship. However, exceptions exist. The protagonist of W. P. Kinsella's

“Shoeless Joe Jackson Comes to Iowa” accepts all aspects of cohabitation with nature through his love of the land therefore he is to be found in position four just like Molly of Joyce Marshall’s “The Old Woman,” who, acting as a self-taught midwife, finds her home in a sequestered corner of the world haunted by the ghost of the Wendigo.

3.4 The detailed analysis

As an overview of survey results can hardly fulfil the function of drawing the attention to the particular patterns persistent within each weather image, and as depth can only be achieved through a detailed analysis, what will follow now is an image by image presentation of the findings of *The New Oxford Book of Canadian Short Stories* project, within which points 3.4.1-3.4.9 introduce the results for primary weather images, point 3.4.10 those for secondary images, point 3.4.11 those for seasons, and finally, point 3.4.12 those belonging to the abstract notion of weather.

3.4.1 Clouds

[1] "June Prairie Sky" in *Canada 2006 Calendar.* (Ottawa: Wyman Publishing Ltd., 2005.) 13.

"Visible accumulation[s] of minute water droplets or ice crystals […] suspended in the atmosphere, created by the condensation or freezing of water vapour, and with its base above the ground" (Dunlop 49), clouds make an inspiring literary subject with considerable traditional symbolism.

3.4.1.1 Quantitative markers

Altogether 39 images of clouds were counted in the sample, appearing in 17 different stories, which implies that most stories have a relatively low number of cloud images in them, yet, more than one third of the stories do contain an image of cloud.

3.4.1.1.1 Regional distribution

The regional distribution of cloud images is displayed on figure 11 below:

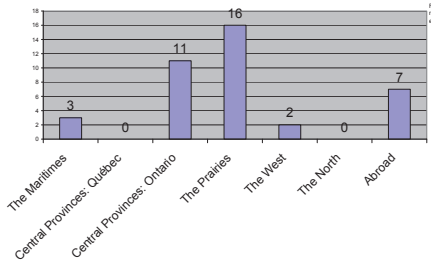

Fig. 11

This finding is a bit surprising at first as two of Canada's sunniest regions top the list. However, some possible explanations can be furnished here. First, if an area receives too much sun, it may be perceived as unpleasant, inducing inhabitants to long for clouds, especially ones that bring rain (e.g. Adderson's "Chmarnyk"). Therefore clouds may operate as an embodiment of wishful thinking in this context. Also, a cloud is often associated with a wheel of dust as demonstrated below, which implies, again, that arid regions are likely to foster this image. Both conditions (receiving much sunshine, being potentially arid) apply to the Prairies (*Canadian Daily Climate Data*) whereas in the case of Ontario, the second sunniest of the five Canadian regions with literary weather data, sunshine paralleled with humidity may be conducive to the formation of nimbuses, (and indeed, Southern Ontario has the highest frequency of thunderstorms within Canada ("Lightning Hot Spots in Canada")), just as such weather conditions can equally make the inhabitants long for clouds or shade.

3.4.1.1.2 Rural versus urban

There are nearly twice as many stories with a purely rural setting that employ a cloud image than those of urban or mixed setting in the sample, which presents a positive deviation towards rural from the standard values established for the collection (3.3.1.2). As for the actual number of rural and urban images, rural ones dominate, in a ratio of approximately two to one. Undoubtedly, clouds display a more spectacular and dramatic scenery in a rural setting than in an urban one.

If the latter two categories (regional distribution and rural versus urban) are put together, it is the rural prairie setting that is of the highest frequency in the sample, for which all the above enumerated reasons can account.

3.4.1.1.3 Temporal distribution

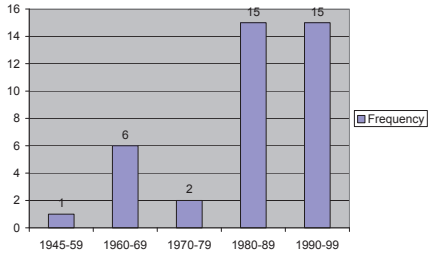

Fig. 12

The above bar chart (figure 12) shows the frequency of cloud images by decade. A steady increase is visible for the last two decades, even with the correction factor employed as a result of the uneven temporal distribution of stories taken into consideration. As for the corresponding meteorological data, Environment Canada's charts of climate normals contain values both for the number of sunny hours and cloud amount. The two regions that need to be checked are the Prairies and Ontario as the majority of stories are from here for the last two decades. According to the available values, both the Prairies and Ontario can boast much sunshine and high values in the "0 to 2 tenth" cloud amount category in the eighties whereas the nineties bring much sunshine yet an increase in the cloud amount over the Prairies, and less sunshine with cloud amount values belonging to the upper third of the medium range of the scale in Ontario (*Canadian Daily Climate Data*; "Canadian Climate Normals 1961-1990"; "Canadian Climate Normals 1971-2000"). Moreover, the Prairies have low precipitation values for both decades, especially for the eighties whereas Ontario has relatively low values in the eighties and the highest values within the examined period of 55 years for the nineties ("Climate, Nature, People" 33; *Canadian Daily Climate Data*; "Canadian Climate Normals 1961-1990"; "Canadian Climate Normals 1971-2000"). Therefore both wishful thinking and inspiring nimbuses can be held responsible for the high relative frequency of cloud images for the eighties and nineties in the sample. (As clouds are a prerequisite for any form of precipitation, it is worth mentioning that the temporal distribution data of rain images (3.4.4.1.3) almost coincide with those of clouds.)

3.4.1.2 Qualitative markers

3.4.1.2.1 Degree of abstraction

As far as the question of **overt** and **covert** images is concerned, their number is roughly the same as shown on the image below to the left (figure 13.a). This may be surprising at first for the higher than average percentage of covert images, yet, one must note that considerable Western World symbolism links to the image of clouds, from the Bible and ancient Greek myths to the Renaissance to Romantic tradition to Modernism. Covert images are more likely to appear with images that have symbolic antecedents, and, it seems, the more frequent the antecedent, the more frequent the covert images.

The data displayed on the figure below to the right (figure 13.b) shore up the premise of the direct nature of the Canadian literary idiom: direct images dominate over indirect ones in a ratio of nine to two, which indicates a positive deviation of the direct image percentage from the standard two to one direct-indirect ratio.

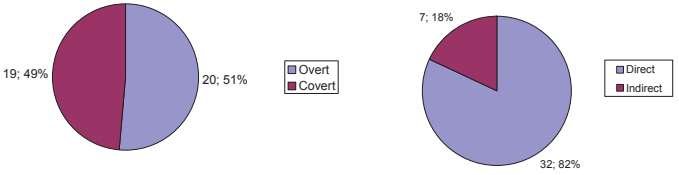

Fig. 13 a and b

3.4.1.2.2 Image role

In accordance with the above reference, one finds numerous traces of Western World symbolism concerning clouds in the sample. Our discussion of image roles will reveal how much the cloud roles in the examined short stories are compatible with Western World symbolism. Ferber's *A Dictionary of Literary Symbols* lists the following roles for clouds. Firstly, they have the nature of preventing vision (44). Second, death and sleep often come as a cloud, which premise is supported by examples taken from Homer, Statius, Spenser and Shakespeare (44). Third, clouds as a location denote God's habitat and the realm of heaven: "the sky gods of the Greeks, Romans and Hebrews dwell among clouds" (44). Fourth, grief, sorrow, and trouble can be represented with the image of clouds, which Ferber illustrates through examples taken from Homer and

Chaucer (44). A further extension to this correspondence is *the sky is a face* classical trope, which will also be referred to along the course of the discussion of other weather images (45; Biedermann 79). To supplement Ferber's compilation, another related ancient trope is to perceive clouds as having shapes of animals, human beings or different objects (Crilot 50), a classical example being the cloud scene in Shakespeare's *Hamlet*. Fifth, clouds often appear in anticipation of rain, snow or a storm, which may bring distress or relief, thus they may be both warning signs and good omens. Sixth, returning to Ferber, dust clouds are depicted as clouds of battle, for example in Homer or Pindar (Ferber 44-45), rooting in the literal sense of battling armies stirring up dust. As a last note in the entry on clouds, Ferber mentions Luke Howard's modern nomenclature of cloud terms which "inspired a great deal of interest in them" (45) after their coinage during the era of Romanticism.

The cloud preventing vision role is represented by two stories in the sample: June, the female protagonist's Catherine Govier's "Sociology" is blind, so her vision is impaired in the literary sense of the word, and, consequently, "her eyes [are] *cloudy* blue" (AW 353). In the light of June's giving birth to a stillborn child later in the story, the image of *cloudy blue eyes* can also connect to the theme of sadness and grief. In Sinclair Ross's "The Lamp at Noon," clouds' preventing vision results in a feeling of isolation and abandonment: "beyond, *obscuring* fields and landmarks, the lower of *dust clouds* made the farm yard seem an isolated acre, poised aloft above a sombre void" (AW 26). It is worth noting that in another story, namely, in Norman Levine's "Something Happened Here," a cloud-like substance, fog fulfils the function of preventing vision. As the dissertation has a separate section for images of fog, the issue will be discussed there.

The role of clouds bringing death or sleep can boast four instances in the sample. Ferber explains the background to clouds symbolising the approach of death as follows: "in Greek terms life is seeing the light, as well as being seen in the light, [therefore] death comes as a cloud" (44). In Guy Vanderhaeghe's "Dancing Bear," "the living room gradually darkens as the low, scudding *rain clouds* blots out the *sun*. [The protagonist] wishes it were a fine *sunny* day" (AW 373). There is nothing extraordinary in the previous statement until the reader learns at the end of the story that this is the day the protagonist dies of a stroke, thus his final struggle for life is accentuated by a storm (AW 378). Also, the rain clouds in this context can be interpreted as portents raising misgivings about Dieter Bethge's future. In the other three stories, Cohen's "Trotsky's First Confessions," Svendsen's "White Shoulders" and Glover's "Swain Corliss, Hero of Malcolm's Mills (now Oakland, Ontario). November 6, 1814," the motif of cloud

bringing death is so closely connected to that of gloom and grief that these stories will be discussed within the framework of the *gloom and grief* function of clouds.

The role of clouds as God's habitat appears three times in the sample: in Hugh Hood's "Getting to Williamstown," in Sinclair Ross's "The Lamp at Noon" and in Caroline Adderson's "The Chmarnyk". In Hugh Hood's "Getting to Williamstown," -- a stream-of-consciousness story of a dying man meditating amidst the play of shadow and light -- shade fulfils the role of clouds as opposed to the light of sun. Here the previously mentioned symbolism of cloud and sun is reversed: shade symbolises life and light symbolises death. What may account for this reversal? Referring to Byron ("all-cloudless glory," DJ 9.61) and the Bible, Ferber furnishes the following explanation: "One might think that the glory of the Lord would be revealed by a parting of the clouds, as if the Lord was shining with all-cloudless glory" (44). And indeed, upon the protagonist's visualizing of his own death, light gains a final victory over shade: "walls open and fade […] a line of trees in the distance and coming closer, lustruous in the sun […] Blaze of glory on leaves in the windows as these six bear [him] kindly up the aisle" (AW 109). This instance of Hood's conventional weather symbolism is even more understandable taking the fact into consideration that he "tended to use modernist technique to reflect his religious beliefs" (Metcalf and Struthers 74), those of Roman Catholicism. In "The Lamp at Noon," Sinclair Ross describes a devastating dust storm of the Depression years. It is not the glory of God, however, that shines through an opening in the clouds: "there was a *sudden rift* overhead, and for a moment through the *tattered clouds* the *sun raced like a wizened orange*. It *shed a soft, diffused light, dim and yellow* as if it were the light *from the lamp reaching out through the open door*" (AW 26). Ross's God/sun dwelling in the dust clouds is truly post-modern: small-looking, helpless and impotent, without any power to sustain life on the prairie. It is a microcosm with humans toiling in vain "until all the brave future [they] looked forward to was but a stark and futile past" (AW 31). Moreover, Paul and Ellen's only son representing the future generation dies in the dust storm at the end of the story: "The child was quite cold. It had been her arms, perhaps, too frantic to protect him, or the smother of dust upon his throat and lungs" (AW 33). In Adderson's "The Chmarnyk," the male protagonist, Teo embodies a Christ-like figure who is shot dead by a local farmer. Years later, he appears to his mother in a dream: "I have seen the face of our saviour. He lets me *spit off* the *clouds*" (AW 441). This also implies the conventional use of cloud images as God's habitat. Moreover, Ferber quotes Matthew 24.30 on the Second Coming: "we shall see the Son of man coming in the clouds of heaven with power and great glory" (44). Like Christ, Teo is also a human being but, unlike Christ, he stays in the clouds and his power is limited to making rain in a less-than-dignified manner.

An equally numerous group of conventional cloud images is the one expressing grief, sorrow and trouble: five stories n the sample belong to this category. Claudine, the female protagonist of Dionne Brand's "Sans Souci" wanders off to a cliff from time to time to contemplate suicide, the only way out of a joyless, burdensome and futile existence. It is at the cliff where her children find her waking up from sleep: "the boy with his *glum* face turning *cloudier* and the girl and the little boy looking *hungry"* (AW 391). The word *glum* has the meaning *sad, quiet and unhappy* therefore *cloudier* in the given context implies *even more unhappy*. It is also worth mentioning that the name of the female protagonist can be read as *cloud + dine* corresponding to the facial expression of Claudine's children: *cloudy* and *hungry*. In Austin G. Clarke's "Griff!", when the male protagonist bets his salary on a horse and loses the money in one day, he "[thinks] of the drastic act like a *cloud* over his thoughts" (AW 161), which is an obvious reference to cloud as the embodiment of a nagging, troubling thought. In Matt Cohen's "Trotsky's First Confessions," R/T's "voice had become *gloomy*" (AW 300) when she spoke about her terminal illness and envisaged her funeral to a colleague. Moreover it all happened on a day "in that *monochromatic zone* between fall and winter. Dark grey *clouds* turning black in the late afternoon*"* (AW 300) adding to the sombre tone and bleakness of the scene. Linda Svendsen's "White Shoulders" uses reference to the idiomatic expression *every cloud has a silver lining* meaning *every sad or difficult situation has a positive or hopeful side*: "[Irene] was my older sister, who'd been zealous about the silver lining in that *cloud*, and now it seemed she might be dying" (AW 417). Here the image of the cloud is connected to the fact that Irene has breast cancer, which causes great distress to the whole family. Jill, Irene's teenage daughter commits suicide after her own father rapes her being unable to make love to Irene. On the way to the funeral, "on a *warm, cloudy* morning" (AW 421) Aunt Adele is informed of the circumstances of Jill's suicide. In Douglas Glover's "Swain Corliss, Hero of Malcolm's Mills (now Oakland, Ontario). November 6, 1814," the image of the cloud is linked with distress caused by war: "We stared at the *clouds* and we saw fatherless youngsters weeping" (AW 336).[59]

In the previous section, *fatherless youngsters weeping* is a prediction concerning the outcome of the war rather than a reference to forms one can make out of clouds. Utterances regarding the shapes of clouds are present in two stories in the sample. In the story "Shoeless Joe Jackson Comes to Iowa", W. P. Kinsella likens the slow movement of storm clouds to a herd of buffalo grazing away: "The second *spring* […] a covering of black *clouds lumbered off* westward like *ghosts of buffalo* and the sky became *the cold colour of a silver coin*" (AW 203). Diane Schoemperlen's "Red Plaid Skirt" is a tableau of the narrator's associations with different

[59] Note that Cohen's, Svendsen's and Glover's story links the image of cloud indirectly to death as well.

colours. Among the enumerated images inspired by the colour brown, clouds appear as the celestial embodiment of various animals ranging from yellowish light brown (camel) to maroon (horse) to dark brown (bear): "some of them [women] lying now fully dressed on their little iron cots with their hands behind their heads, staring at the ceiling as if it were full of stars or *clouds* that drift slowing westward *in the shape of camels, horses or bears*" (AW 410). In the same story, the colour black conjures up the image *blue-black bruises* (AW 410) for clouds in the night sky as if the sky was a human body having suffered an injury.

Another conventional role for clouds is to herald rain, storm or snow. Depending on the anticipated weather phenomenon, they may be regarded as a portent foreshadowing misfortune, ill-fate and calamity, or, as a good omen with the promise of relief. In three stories out of the five that belong to this category, clouds fulfil the role of a portent: clouds pile up "in preparation for a summer storm" (AW 51) in Hugh Garner's "One Two Three Little Indians," "far away, to the east, and high above the bursting green of the elms that lined the street, *greasy, black clouds rolled languidly*, their *swollen underbellies* lit by occasional *shudder of lightning* that *popped* in the distance" (AW 367) in Vanderhaehe's "Dancing Bear," and finally, *"random dark clouds diffused the light into a harsh yellowness*" signalling that "it would probably rain tomorrow" (AW 435) in Neil Bissoondath's "Digging up the Mountains." What is common in all three stories is that the predicted storms/rain are paralleled to loss the main protagonist has to suffer: Tom will lose the sick papoose, Dieter will die of a stroke and Hari will be expelled penniless, respectively. The reader may also interpret these warning signs as impending trouble and sorrow, in which sense they converge to the corresponding image role outlined earlier.

It may also happen that a sinister-looking cloud image turns out to be a good omen: the sky turns "blue grey and forbidding" (AW 18) with the presence of snow clouds in Thomas Raddall's "The Wedding Gift." However, the subsequent snowstorm becomes the token of Kezia's happiness, without which she would be forced into a dreaded wedlock. In W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa," the overcast, "low, grey sky [that is] *close enough to touch*" (AW 207) is expected to bring rain, especially with the writer continuing the sentence as follows: "so close that looking up is like seeing my own eyes in a rain barrel" (AW 207). Instead, the subsequent passages of the story provide a detailed description of a baseball game featuring the legendary hero, Shoeless Joe Jackson. In other words, Kinsella leads the reader by the nose playing up on the expected anticipatory role of the image of the cloudy grey sky.

Next, Ferber mentions that dust clouds often represent clouds of battle as a conventional symbol (44-45). Two stories appear in the sample where clouds of dust symbolize an inner battle rather

than a literary one. When Dieter Bethge of Vanderhaeghe's "Dancing Bear" reminisces of his childhood shortly before his death, a scene appears to him in which "[a dancing bear] whirled and whirled, raising a small *cloud of dust*" (AW 373). The context reveals that the bear is humiliated and fighting a battle for his life just like the protagonist battles against his housekeeper, Mrs. Hax.[60] Sinclair Ross's "The Lamp at Noon" abounds in dust cloud images embodying the stultifying environment prairie farmers struggle against and serving the purpose of the externalization of internal emotional conflict. Dust clouds "[isolate] people from the rest of the world" and "obscure fields and landmarks" (AW 26) along with the traces of work and effort invested into the land. Ellen, the female protagonist feels incarcerated on the farm: "I am so caged- if I could only break away and run" (AW 30), and "[she looks] forward to no future, she [has] no faith or dream with which to make the dust and the poverty less real" (AW 31). As a result, she quarrels bitterly with her husband, Paul, trying to convince him that all his efforts to maintain the farm are futile and senseless in the long run. The conflict of the spouses reflects in the battle of the dust clouds and the sun: "across the field a few *spent clouds of dust* still *shook and fled*. Beyond, as if through smoke, the *sunset smouldered* like a distant fire" (AW 33). Nobody has gained victory here: both the clouds of dust (*spent*, *shook, fled*) and the sun (*sunset, smouldering, distant*) look powerless at the end of the battle – the reader witnesses a post-modern dust storm ending in a whimper.[61]

Finally, in accordance with Ferber's last remark on cloud images, it is worth mentioning that Caroline Adderson's "The Chmarnyk" also uses the modern nomenclature of clouds. When Teo attempts to conjure up clouds to bring rain to relieve the parched land, he casts the spell "Cumulus, cumulus, cumulus" (AW 437). Upon his return to the village, he performs his rain-making magic and "*a nimbus, seven-coloured, [is] shimmering all around [him]*" (AW 440).[62]

Apart from the above conventional ways of using the image of clouds, we can find a few original ones, too. First, clouds may function as a portent of a portent. In Timothy Findley's "The Duel in Cluny Park," "smoky orange [infuses] the *clouds* of carbon compounds lying like a veil above the city" (AW 122): an obvious reference to environmental pollution, also anticipating the party guests viewing "the seventh wonder of the world" (AW 122): the emergence of the blood-orange coloured moon foreshadowing the duel, the night of which is later remembered as "the night

[60] The name of the housekeeper is revealing, one may associate it with *hex/hag* (=witch) and with *(battle) axe*.
[61] The word *spent* suggests 'tired of arguing', one may *shake* with anger and *flee* from a conflict or marriage, *smoulder* may refer to anger and repression of feelings meaning *to be filled with a strong emotion that you do not fully express*, the *sunset* may signal the end of something and *distant* may suggest not friendly; *not wanting a close relationship with somebody* or *not paying attention to something but thinking about something completely different*.
[62] The Son of God living in the clouds parallel shows here, too.

before the duel in Cluny Park; the night Claire Bongard came inside and told us she had seen the moon on fire" (AW 123). Upon seeing the clouds, the party guests react as follows: "'Fire', someone said. And a big one, too, someone added" (AW 122). It is important to note that the word *fire* may also be connected to the shotgun with which Bobby Finster is killed in the duel at the end of the story.

Second, the image of the cloud is used to describe an atmosphere surrounding a person. As an example, Griff's wife is "clothed [in] the *cloud* and virginity of sanctity" (AW 158) in Austin G. Clarke's "Griff!". Normally, the words *halo*, *aura* or *air* are used in such context, *cloud* makes an original variation. This application of the image may be vaguely connected to two conventional meanings, though, that of clouds preventing vision (i.e. the cloud is a cover-up of your real personality), and, in the above example, the words *virginity* and *sanctity* may connect to the idea or angels living in the clouds.

Janice Kulyk Keefer's "Transfigurations" projects clouds onto hairdressing moves. A "circumambient chemical *cloud*" of dye and lacquer spreads over the shop, where "hair like cotton candy [is] whirled into a *sunset cloud* around the cone" (AW 398). It is worth noting the implications of the title to clouds: according to the Bible, "a change came over Jesus, and his clothes became shining white […] Then a cloud appeared" and [God's] voice came from the cloud" (Mark 9.7). Chemical clouds of the hairdresser's shop prompt the client's transfiguration just as God wrapped up in a cloud prompts that of Jesus, which antecedent also lends the hair creation -- *a sunset cloud around the cone* -- a touch of divinity.

Diane Schoemperlen's "Red Plaid Skirt" creates a rich palette of object-colour associations. Among them, four colours remind the writer of clouds: black, blue, brown and grey. Examples were presented for black, blue (*blue-black bruises in the night sky*) and brown (*clouds* […] *in the shape of camels, horses or bears)* in the discussion point of clouds coming in different shapes. The colour grey conjures up the image of a "*cool grey day overcast with clouds*" (AW 406). Interestingly, the most obvious cloud colour, white, is missing from the associations.

To conclude, Western World functions dominate the image of clouds, the most common ones being the expression of sadness, grief and trouble and the anticipation of another weather phenomenon in the form of a portent or a good omen, which phenomenon is often a vital constituent of the story, its application thus functioning as structural enhancement. In addition, clouds may act as preventing the protagonist's vision, foreshadowing death, adding a divine touch to a protagonist or to an event just as they may fulfil the role of magicians conjuring up

any substance through their shape in accordance with the author's wish. One conventional role seems to undergo modifications: clouds of battle are paralleled to conflicting emotions rather than to literary warfare. As this instance also suggests, the cloud roles in the sample reveal frequent connections with the emotive field.[63]

3.4.1.2.3 Central versus marginal

Clouds are reduced to a marginal role in all but two of the seventeen stories containing cloud images, namely, Caroline Adderson's "The Chmarnyk" and Guy Vanderhaeghe's "Dancing Bear," and even in these stories, they have to share the central role with images of the sky, storm and rain thus they qualify as central in a team effort rather than in solo. Clouds' marginal role is that of a typical catalyst preparing the ground for other weather images to act centrally: they anticipate rain or a thunderstorm, they are loaded with snow to cover the land, they unveil the rising, sinister blood-orange coloured moon.

3.4.1.2.4 Polarity

As the Western World coding of the image mostly entails a negative role (sorrow, gloom, trouble, preventing vision, inner emotional conflict, approaching death), negative polarity will dominate for cloud images in the sample, supporting Atwood's remarks on literary pessimism (*Survival* 39). In one of the two stories with a central cloud role the polarity of the image is negative as it foreshadows the protagonist's death. In the other, the polarity of the image is dubious as clouds finally bring the craved rain but "[it] costs" (AW 440): Teo, the rainmaker has to be sacrificed.

3.4.1.2.5 Victim theory

One would think that the persisting negative polarity of cloud images implies that a great many act as victimisers. However, it happens very often, that an image of negative polarity is neither a victim nor a victimiser. Consider the role of a cloud image expressing sorrow, for example: "We stared at the *clouds* and we saw fatherless youngsters weeping" (AW 336), where the cloud image obviously does not manifest in a victim or victimiser role.

[63] As it is demonstrated above, only four stories out of the seventeen containing cloud images use them in a somewhat original role.

Two examples in the sample qualify for the position of a victim: the clouds that are *tattered* by celestial hands to expose the racing sun (AW 26) in Sinclair Ross's "The Lamp at Noon," and night clouds viewed as the "*blue-black bruises in the night sky*" (AW 410) in Diane Schoemperlen's "Red Plaid Skirt".

Sinclair Ross's story also boasts an image which operates both as victim and victimiser. Dust clouds "[isolate] people from the rest of the world" and "obscure fields and landmarks" (AW 26) therefore they are victimisers. On the other hand, the storm leaves them *spent*, they *shake* and *flee* (AW 33), which identifies them as victims.

The group of victimiser cloud images is the most populous: everything that fits into the portent role may qualify. For example, clouds pile up "in preparation for a summer storm" (AW 51) drenching Big Tom with rain in Hugh Garner's "One Two Three Little Indians". In addition, the theme of environmental pollution and its result, winter smog invading the city manifests in the "smoky orange [infused] *clouds* of carbon compounds lying like a veil above the city" (AW 122) in Timothy Findley's "The Duel in Cluny Park."

3.4.2 Fog

[2] "Fog" in *The 2006 Canadian Weather Trivia Calendar*
(Ottawa: Fifth House Ltd., 2005.) 23.

Fog, "a visible suspension of water droplets in the atmosphere near the surface" (Dunlop 87), resembles clouds both in its physiology and in certain roles and symbols attached to it, which premise the analysis of the image will reinforce.

3.4.2.1 Quantitative markers

The total number of images of fog is fifteen in the sample, which is rather low in comparison to that of other primary weather images. Fog makes an appearance in eight stories, which results in about the same image per story ratio as in the case of clouds.

3.4.2.1.1 Regional distribution

Data for the regional distribution may be unreliable due to their low number. It can be the subject of further research to assess what a larger sample would indicate. It is interesting to see, however, that no fog images were found in the Atlantic region in the sample, though this region, Southern Ontario and the West Coast are said to be the most fog-prone areas within Canada, in this very order ("Fog and Humidity"). It should be mentioned that all in all there were two stories from the Maritimes and eight from the West by the author's region, whereas the

respective numbers are three and two by the region of the depicted setting of the story (figure 14), small indeed to allow for a well-justified conclusion. It is also remarkable to see that many fog images surface in the abroad section, which could indicate that fog is considered a non-Canadian, so-to-speak, exotic image with little symbolic value to the Canadian writer. However, once again, it must be emphasised that the available data are insufficient to be reliable.

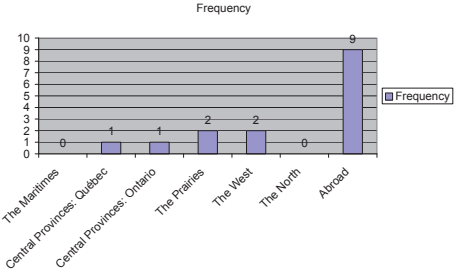

Fig. 14

3.4.2.1.2 Rural versus urban

Rural stories containing an image of fog outnumber the respective urban, and rural-urban stories in a ratio of three to one, both ratios favouring the rural above the standard calculated for the entirety of the sample. Regarding the actual number of images in each category, rural images keep on dominating in a ratio of three to one and two to one, respectively. Again, the possible explanation might be that fog looks more conspicuous in a country setting as it needs space to come into full display.

3.4.2.1.3 Temporal distribution

The bar chart below indicates (figure 15) that an increase is apparent in the number of fog images along the temporal axis. However, one has to be careful with jumping into far-reaching conclusions in this case, again. Taking the relative frequency data into consideration for the examined decades, and the overall small number of images of fog, one can only conclude that there may be an increase in fog image number in the last two decades. To actually prove the premise takes further examinations therefore verifying the data by checking Canadian climate normals makes no sense at this point.

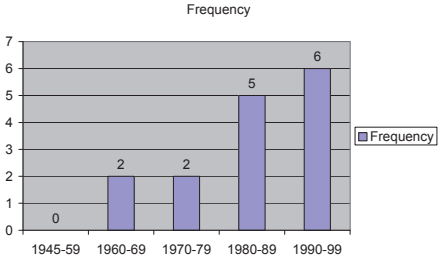

Fig. 15

3.4.2.2 Qualitative markers

3.4.2.2.1 Degree of abstraction

The pie charts below indicate that the number of **overt** and **covert** references (figure 16.a) is nearly the same, which, again, in my view, is the result of the rich traditional symbolism attached to the image. As for the **direct-indirect** axis, direct images outnumber indirect ones in a ratio of fourteen to one (figure 16.b). It is perhaps not surprising that the results of measuring abstraction greatly resemble those calculated for clouds as "there is no physical distinction between fog and cloud, other than the fact that the base of clouds is above the surface of the ground" (Dunlop 87). Resemblance in physiology may bring about resemblance in image role and symbolism, and, indeed, if we consider the conventional meanings attached to the image of cloud and fog, these also have an intersection in accordance with the similar physiological features of the two weather phenomena.

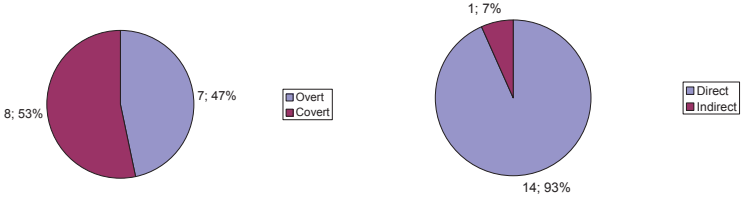

Fig. 16 a and b

Direct references to *fog* manifest in four different nouns in the sample: *fog, mist, haze* and *blur*. Meteorologically speaking, the only difference between *fog* and *mist* is that the former one refers to visibility within one kilometer (Dunlop 87) while the latter to visibility exceeding one

kilometer (Dunlop 151). At the same time, *haze* is defined as "obscuration of dry particles" (Dunlop 151) as opposed to wet ones (droplets of water) in the first two cases. Having no proper meteorological designation to describe fog, the word *blur* refers rather to a quality of fog: one cannot see things clearly wrapped in it. We will try to elicit an answer to whether the four different manifestations mentioned in this paragraph have different image roles attached to them.

3.4.2.2.2 Image role

Conventional image roles link the image of fog partly to those of a veil, and partly to those of a cloud. In accordance with this, fog may play a protective role (Hoppál et al. 64), or, more importantly, it may prevent vision (Fontana 113; Carr-Gomm 94). The latter can be done in several ways. First, in the literary sense of the word, fog may reduce visibility. Second, following from this more concrete sense, it may prevent someone's *emotive vision*[64] leading to abrupt decisions and false judgment made in the heat of the moment, a sudden surge of emotions which will block the rational or the moral in the protagonist (Cooper 94). Third, fog may also refer to memories that are half sunk into oblivion, in which case one's cognitive vision is prevented. Finally, loosely connecting to the previous two roles, fog may hide a secret from the protagonist, e.g. spiritual reality from ordinary men, or someone's real personality[65] (Hoppál et al. 64).

First, let us see the image of fog in its protective role. To protect the grass of his home-grown baseball field from frost, the narrator-protagonist of W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa" "[sprays] it with a hose […] the spray so fine scarcely more than *fog*" (AW 203) using old farmers' method. In fact he is reproducing the water droplets constituting fog, he is creating fog. What this method and the common practice of smoking plants for protection against frost damage have in common is that small particles create a veil, a coating around the frost-prone plant, they are hiding it from the enemy: Jack Frost- in which sense they prevent his vision. At other times Mother Nature offers her own protective gear: "a *ground mist*, like wisps of gauze, snakes in slow circular motions just above the grass" (AW 205). The word *gauze* can be associated with bandage and snake guards may keep an unwelcome guest like Jack Frost away.

As indicated above, the function of preventing vision can connect to that of a protective veil. It is also likely to surface with an emotive or a cognitive exponent, of which we will consider the

[64] One *seeing well with one's own heart* -- Saint Exupéry's term.
[65] This way it is also the embodiment of the impersonal.

former first. Mathilde of Mavis Gallant's "Scarves, Beads, Sandals" "[sees] the roses through a *blur* which [is] not the *mist* of happiness" (AW 55). Her vision is blurred because she is shedding tears, the mist in her eyes also signals water droplets of emotional gloom. Further emotive overtones for fog include those of isolation, despair, hope anger and panic. "The *dust* [thickens] to an impenetrable *fog"* (AW 26) in Sinclair Ross's "The Lamp at Noon" resulting in minimal visibility and increasing the isolation of the scattered farms. As a corollary, changing conditions of visibility may cause an optical illusion: "through the *haze of dusty air* the walls receded, dimmed and came again" (AW 29) creating the illusion of movement. In the second example, the altering visions of space may correspond to the altering moods of both protagonists oscillating between despair and hope. Next, anger and panic can cause someone's vision to fog. Hari, the male protagonist of Neil Bissoondath's "Digging up the Mountains," is found in a game-over situation as tangible evidence is presented that the local government has got wind of his business with the Americans: "He reached for the revolver, levelled it at the leader and pulled the trigger. The hammer clicked emptily. Hari's vision *fogged*; the world went into a tilt: he had drained the clip at the sky and mountains" (AW 433).

Fog may stand for problems of both emotion and cognition at once. Carol Shields's "Milk Bread Beer Ice" features a couple, Barbara and Peter Cormin, with communication problems. Communication itself amalgamates emotion and cognition. Barbara fails to see what is wrong with her marriage even though she has taken part in marriage consultation sessions with her spouse. She is obsessed with words, which she takes by the face value thinking they constitute knowledge and add up to communication: "Looking for the word *drizzle,* she thrashes around in her head for the French equivalent: *bruine*, she thinks or is that the word for *fog*? She says aloud to Peter, 'I hate not knowing things'" (AW 210). Taking all the above and Carol Shields's language-centeredness into consideration, perhaps it is not by accident that the words *fog* and *drizzle* surface in this part of the story: *fog* may refer to Barbara's emotional and cognitive blindness whereas *drizzle* may stand for the low functioning and emotional intensity level of the Cormins' marriage.[66]

Another story where both the emotive and the cognitive exponent of fog surface is Linda Svendsen's "White Shoulders." When she was supposed to be at school, Jill is sitting on a bench "draped in her mother's London Fog raincoat, her hands resting on her thickish thighs" (AW 417). It may not be accidental that the raincoat belongs to the mother, who is blind to see, or chooses to be blind to see what is happening to her daughter, i.e. that she has fallen victim to

[66] The function of the word *drizzle* will be discussed at length with images of rain.

rape-incest. Moreover, the image of fog in such a context may also have emotive overtones: both characters are miserable like the stereotypical London weather with its perpetual fog and rain, there is a homogenous, drizzling cloud of misfortune, trouble, sorrow and despair over both of them.[67]

The following examples will focus on the role of fog as a cognitive barrier preventing a protagonist's vision. A Canadian variant of this conventional application features cabin fever. Toddy of Joyce Marshall's "The Old Woman" does not conceive why his wife, Molly occupies herself with duties other than catering for him. Molly furnishes the following explanation: "I am the sort of woman who must have work to do. If I don't, my mind will grow *dim and misty*" (AW 38). *Dim and mist of the mind* here is reference to the development of a special form of psychosis or psycho-social dysfunctioning, *cabin fever*, which may overlap with the Algonquian *Wendigo* once "the spirit of the place takes possession of [a person sensitive to it], causing a part of him or her to externalize itself" (Atwood, *Strange Things* 74). It is notable that the Wendigo may be considered "a personification of winter" (Atwood, *Strange Things* 67) inhabiting the woods of northern Quebec, where the story is set, in winter. Sensitive to the spirit of the place, suspicion arises in Molly, soon after her arrival: she finds winter snow "blue and treacherous as steel" (AW 35). As for an ideal environment for the onset of cabin fever, two essential elements are "the bush, the trees," that is, wilderness, and loneliness (Atwood, *Strange Things* 75). The house, where Molly lives sits near the edge of a waterfall, isolated from any settlement, with "no neighbours within miles" (AW 37), and loneliness is exactly what Molly is fighting against by first busying herself around the house until it is spotless clean, then engaging herself as a midwife, thus becoming a self-made woman of the north the French-Canadian settlers living in the nearby *ranges* can call for. A constructive survivor, she manages to save her consciousness from growing *dim and misty*. [68]

[67] Fog and rain are united in the image of the *London Fog raincoat*, therefore their implications were chosen to be discussed together in this passage. Also, due to the mother's real or fake cognitive and emotive blindness, the London Fog raincoat proves an insufficient veil of protection for Jill from the symbolic rain.

[68] The very word *dim* also implies the prevention of vision. (Meaning by definition: *where or what you cannot see well because there is not much light,* and, *a person's eyes that cannot see well*.)
Morton I. Teicher wrote a study with the title "Windigo Psychosis among Algonquian-Speaking Indians" in John Robert Colombo (ed.) *Windigo: AnAnthology of Fact and Fantastic Fiction* (64; Atwood, *Strange Things* 68).
What may cause the Wendigo is either "a manifestation of the environment, the spirit of the place," or "a fragment of the protagonist's psyche, a sliver of his repressed inner life made visible" (Atwood, *Strange Things* 73-74). The two can also combine, equating the Wendigo with the disease of the white man who goes up north and "has been claimed by the sinister wilderness" (Atwood, *Strange Things* 77): *cabin fever*, or *getting bushed* (Atwood, *Strange Things* 80).The Wendigo may trigger its victim to "[lose] his human mind and personality and destroying his own family members" (Atwood, *Strange Things* 67) either in the physical or in the spiritual sense. In fact, this is what Toddy is doing through idolising the powerhouse nicknamed *old woman*. The absence [or loss] of language is also among the symptoms of Wendigoization (Atwood, *Strange Things* 67), a change that characterises Toddy at the end of the story. Last, the Wendigo is frequently associated with a whistling, whining sound (Atwood, *Strange Things* 65) that is emitted by the *old woman* in the story: "[Molly] pulled open the door of the power-house and was struck, as she had been before, by the way the thunder of the waterfall was suddenly replaced by a low even whine" (AW

One can observe how fog fulfils the conventional cloud role of preventing vision in Norman Levine's "Something Happened Here" centering again on the cognitive in the form of an allegory (structural enhancement). When the female protagonist travels to Normandy, her ignorance of the history of place reflects in the fog, which hides the landscape from her sight: "I could hear the gulls but I couldn't see them because of the mist" (AW 65). Next, Roman meets Georges, who becomes instrumental in her learning about the area and "a brisk breeze [is] blowing but the sea remain[s] hidden by mist" (AW 66). A breeze has the potentials of driving out the mist, just as Roman has come across Georges to facilitate her learning about the place. After their initial conversation greatly focusing on the present of the region, Roman "[still] [can]not see the sun because of the mist. But the surf, breaking on the pebbles, glisten[s]" (AW 67), a clear indicator that the process of enlightenment has started. On the day of the 'grand-tour' of the countryside Roman is offered by Georges, "the sun [is] out" (AW 71). During her visit to Georges's farm the past is often addressed, with multiple references to WWII. The story climaxes in Roman venturing out on a tour of her own and finding, by accident, a WWII monument on the hilltop commemorating Canadian soldiers that lost their lives in the region, which discovery is anticipated by the sparkling of the water (AW 72-73):

> The surf gentle…The water sparkled […] As I came to the top of the paved slope I saw, across the road, on a stone, in French and English:
>
> *On this beach*
> *Officers and Men of the*
> *Royal Regiment of Canada*
> *Died at Dawn 19 August 1942*
> *Striving to Reach the Heights Beyond*
>
> *You who are alive on this beach*
> *remember that these men died far from home*
> *that others here and everywhere might freely*
> *enjoy life in God's mercy.*

Upon returning to her small hotel, Roman is told that she "ha[s] caught the sun" (AW 73), which may refer to the climactic encounter with the European trace of Canadian history on the hilltop. In parallel with the process of Roman's learning about the spirit of the place -- present and past-- gradually, the mist disperses and the sun comes out, and, on the day of her leaving Normandy behind, "the sun [i]s warm, the sea calm" (AW 74).[69]

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42). As the notion of Wendigo operates with mist, winter, and snow, the latter two images also had to be included in the discussion, though this section aims at concentrating on images of fog.

[69] She ha not even heard about Dieppe: "'Do you know about Dieppe?' 'No, it's my first time here' (AW 66). As implied above, this story may also connect to the past-buried-in-the-mist- of-memory conventional pattern for the image of fog.

Finally, the discussion of a minor, and non-conventional fog role remains, that of indicators. They are pointing to rural life and heat in the sample. Associated with boredom, backwardness and the rudimentary nature of existence in the eyes of Mr. Fessenden's family, the countryside is characterized by *haze and dust* in juxtaposition to the excitement, modernity and comfort of a metropolitan city in Hugh Hood's "Getting to Williamstown" referring to one of the retrospective dilemmas of the dying protagonist, who once fell in love with a country house and a lifestyle the rest of the family disliked. Williamstown is like the decaying Faulknerian South in its backwardness, but with a significant difference: there the images of *haze* and *dust* also connect to moral decadence and deviance, whereas here they signify a traditional, simple and human lifestyle, a rural sanctuary the protagonist extols as opposed to the temptations of a sinful metropolitan city.[70] Fog acts as an indicator to illustrate the intensity of heat in Jane Rule's "The End of Summer": "it was *warm* enough, now that the early morning *fog was burning off*" (AW 151).

As demonstrated above, fog appears mostly in conventional roles in the sample. It is worthwhile noting that the majority of the images in the sample somehow fit into the conventional role of preventing vision, of which both the emotive and the cognitive exponents are popular. It also shows from the above discussion that the question posed at the beginning of the fog image role section whether the different quasi-synonyms for fog are assigned different roles in the sample can be answered in the negative.

3.4.2.2.3 Central versus marginal

Out of the eight stories with references to fog in the sample, only one places it in a central role: Norman Levine's "Something Happened Here." In fact, it is the play of mist and sun that constitutes the central role here, systematically building up an allegory of ignorance and knowledge thus realizing structural enhancement.

[70] Buried "deep, deep in the countryside" (AW 102), "the street is always *dusty* with a light *haze* hanging in the air" (AW 103).
Geographically speaking, *haze* is more likely to produce/develop in the countryside.

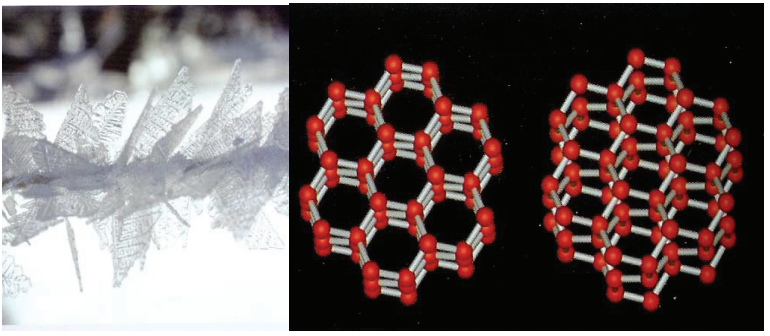
3.4.2.2.4 Polarity

Judging from the section on image role, the negative polarity content abounds in the exploitation of images of fog, which is mainly connected to the conventional function of preventing vision. Negative polarity may affect two main areas in this respect, that of emotion and that of cognition. However, fog may possess a positive polarity, as well: it may form a protective veil to cover the grass of the baseball field of the male protagonist's dreams in W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa" thus saving it from frost and prompting his baseball dreams to come true. Or, in an equally positive context, haze may be a mark of old rural times along with dust as in Hugh Hood's "Getting to Williamstown". Still, one must admit that fog images of negative polarity outnumber their positive or neutral counterparts, and they do so in a ratio of five to one.

3.4.2.2.5 Victim theory

The image of fog is subject to fulfilling the position of a victim or victimiser to about the same extent as clouds, leaving us, however, with no fog as victim, and five cases of fog as a real or would-be victimiser, all connected to the role of preventing vision: Irene of Linda Svendsen's "White Shoulders" is too blind to see her daughter's suffering, Ellen of Sinclair Ross's "The Lamp at Noon" and Hari of Neil Bissoondath's "Digging up the Mountains cannot see their future, Barbara Cormin of Carol Shields's "Milk Bread Beer Ice" is incapable of looking into the root cause of a dysfunctional marriage. Finally, in Joyce Marshall's "The Old Woman," the image of fog is a would-be victimiser trying to besiege Molly's consciousness, in response to which attempt she becomes a position four victim according to the Atwoodian categorization of victim roles (*Survival* 36-39).

3.4.3 Frost and ice



[3] "Hoarfrost" and "The Structure of Ice Crystals" from *The Snowflake* Libbrecht, Kenneth. *The Snowflake- Winter's Secret Beauty*. Stillwater, MN: Voyageur Press Inc., 2003. (97) and (36)

Possessing similar conventional uses and physiology, the images of frost and ice (and related formations such as icicles) will be discussed within the framework of the same section. The term *frost* describes first, a period "when the air temperature is equal to or less than the freezing point of water" (Dunlop 91), second, the state "when the temperature falls below freezing and ice is deposited directly from water vapour in the air" (Dunlop 91). As the definition illustrates, the first meaning of the term *frost* forms a cause-effect relationship with *ice* (i.e. ice results from frost) while the second one, in addition to highlighting the same relation ship, even mentions the word *ice*. Moreover, ice surfaces in two definitions among the frost-related words: that of *rime* ("a deposit of ice that forms as rough crystals through the freezing of supercooled water droplets from fog on contact with solid surfaces" (Dunlop 188)) and that of *glaze* ("a transparent layer of ice that forms when drizzle, fog, or raindrops freeze on contact with a cold surface" (Dunlop 100)). Another reason for discussing the images of frost and ice together is that they intermingle, especially in the case of indirect references.[71] As ice is a comprehensive term for all "solid phases of water" appearing "in many forms throughout the atmosphere and on the Earth's surface" (Dunlop 117), and as there occurs a great variety of ice-related terms (27 expressions are mentioned altogether in Dunlop), it can be expected to perform a rich palette of roles.

[71] Even in the abstract sense, a cake can be covered with icing or frosting, the words are interchangeable.

3.4.3.1 Quantitative markers:

The sample counts 41 images of frost and 11 images of ice, which, in their quantity match those of cloud and fog respectively. To the question, whether they realize a centralized or a decentralized distribution pattern, the answer is that images of frost are spread over 19 stories, and images of ice over 8 stories in the sample, resembling the respective data belonging to cloud and fog images: all decentralized.

3.4.3.1.1 Regional distribution

As far as the regional distribution of frost and ice images is concerned, data of frequency (figure 17) place the Ontario region to be the most frost and ice-prone, followed by the Maritimes and the Prairies. However, one must not forget that the regional distribution of stories is uneven in the sample, therefore it will be a better approximation to consider the relative frequency data when assessing the regional distribution of frost and ice images by the writers' region and by the depicted region. According to both the former and the latter, the Maritimes and Québec top the list, which interestingly coincides with the snowfall rate rather than data for temperature for the given areas. (Lightbody et al 20; "Climate and Man" 438; "Last Frost in Spring"; "Frost Free Period"). It is perhaps not surprising that the West scores low in both readings, which result is supported both by climatic data regarding snowfall and temperature ("Weather Conditions in Capitals and Major Cities"). What is more conspicuous, however, is the relatively high number of ice and frost images in the abroad category by the writers' region, which may reflect a subconscious homesickness, longing or nostalgia on the part of Canadian writers of ex-patriot status as epitomised by Ethel Wilson's "Haply the Soul of My Grandmother." On the other hand, if one takes the depicted region into consideration rather than that of the author, the relative frequency quotient computed this way is the lowest for stories set abroad among the observed regions. It will take a larger sample of the abroad category to decide which one of the two hypotheses stands.

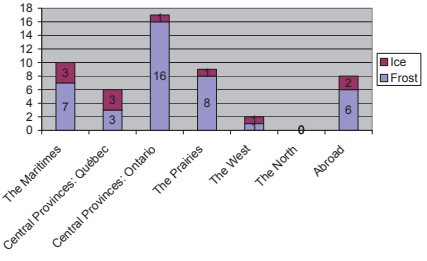


Fig. 17

3.4.3.1.2 Rural versus urban

Rural stories of frost and ice outnumber both their urban and rural-urban counterparts in a ratio of two to one, slightly above the standard rural story content for the sample (3.3.1.2). Also, rural images seem to dominate both in the case of frost and ice over urban and rural-urban ones in a ratio of two to one, five to one, two to one, and seven to one respectively, which may be explained by rural areas being more frost and ice prone. In a city, temperatures are always higher than in the countryside due to the substantial presence of concrete and reduced percentage of vegetation ("Simmer in the City") and buildings forming obstacles in the way of wind chill. Also, ice on roads and pavements is salted and sanded to reduce the danger of accidents. Melted into slush, it becomes less attractive a literary subject.

3.4.3.1.3 Temporal distribution

As indicated below, it is the seventies and eighties that boast the highest number of images of frost and ice (figure 18). These data are reinforced also taking relative frequency into consideration, which, however, places the fifties ahead of the nineties. The severe winters of the seventies and eighties are a climatological fact ("Climate and Man" 438). Also, looking at the statistical data provided by the CCME (Canadian Council of Ministers of the Environment), one may be reinforced that the seventies and the early eighties had much frost while the late forties and fifties also witnessed notable spells of cold ("Climate, Nature, People" 37).

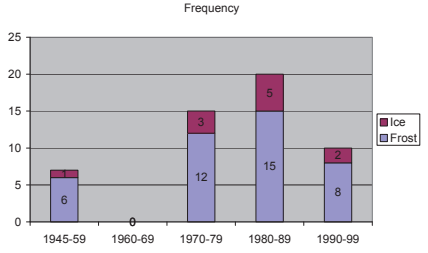


Fig. 18

3.4.3.2 Qualitative markers

3.4.3.2.1 Degree of abstraction:

The pie charts below indicate the respective **overt-covert** and **direct-indirect** distribution for the two images examined in this section. Overt images dominate over covert ones both for images of frost and ice, but the percentage of covert references seems quite different: 37% in the case of frost as opposed to a mere 9% in the case of ice (figures 19.a and 20.a). It is worth noting that the respective data are 49% and 53% for clouds and fog whereas the average for the entirety of the sample is 27%. As for direct and indirect images, direct images dominate in a ratio of approximately three to one in the case of frost, and in a ratio of nine to two in the case of ice (figures 19.b and 20.b), which shows a correlation in the ratio of direct and indirect images as compared to the respective data for images of clouds and fog. All in all, taking both abstraction-related indices into consideration, perhaps it is not an exaggeration to suggest that images of frost represent a higher and ice a lower degree of abstraction than those of clouds and fog.

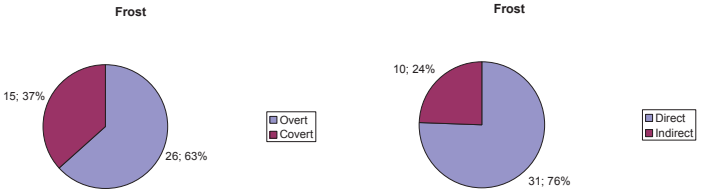


Fig. 19.a and b

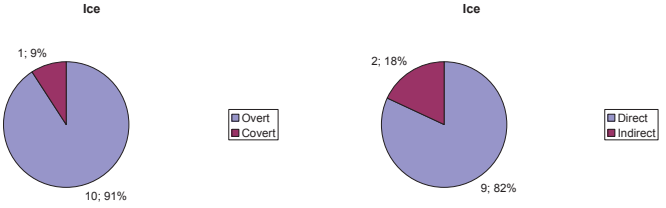


Fig. 20.a and b

3.4.3.2.2 Image role

Both frost and ice relate to winter, and this bond is also drawn on in the conventional roles attached to them. In Old English tradition, winter is signified, on the one hand, by frost and ice "lock[ing] the earth," on the other hand by "ice making bridges over water" (Ferber 238) with ice and frost as the embodiment of preventing and making access possible in one move.[72] Second, the deadly nature of both frost and ice gets much attention (Ferber 239). Examples of this conventional role were presented in the previous section with *Jack Frost* as a potential killer to grass, and the *Wendigo* haunting the realm of frost and ice. Third, related to the theme of death, frost and ice may refer to old age (Ferber 239). Finally, frost and ice may come to represent disaffected human manners, or lack of emotions, the end to any romantic dream (Ferber 239; Fontana 113).

First, let us consider the conventional ice and frost role of enabling or disabling access. The role of enabling access is represented by a single story in the sample, that of Alistair MacLeod's "As Birds bring Forth the Sun," in which the cold winter "form[s] ice on the sea" (AW 225) to enable the strange dog, *cù mòr glas*, to "cross the *winter ice* to have her pups" (AW 227), one of which will later on kill an ancestor of the narrator.[73] The role of frost and ice disabling access is present in two stories of the sample. The frozen winter realm of Joyce Marshall's "The Old Woman" makes it difficult for Molly to venture outside: "her feet *slipped* several times on the *icy* steps" (AW 42) thus contributing to her loneliness and isolation, a prerequisite for the Wendigo's victimising attempt. In Matt Cohen's "Trotsky's First Confessions" the hardened soil locks away food from a hungry bird, which, as a result was "pecking angrily at the *frozen ground*. It shook its head at [the narrator], fluttered to the fence, looked up to let [him] know it was suing God for *this fracture of the bird-God weather bargain*" (AW 303). A parallel can be drawn between the bird and the narrator-protagonist as the death of a close friend prevents the latter from his accessing his spiritual food that fuelled their friendship, an act of God he equally resents.[74] An example of combining the enabling-disabling and the murderer-intent-on-killing function of frost and ice can be found in W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa": "the [thin, fog-like] spray *froze* on the grass, enclosing each blade in a *gossamer-crystal coating of ice* […] a coat of armour to dispel the real *frost* that was set like a weasel upon killing in the night" (AW 203). The cover of ice forming enables the protection of the blades of grass by preventing deadly frost from accessing the plant.

[72] Also, winter "locks the land with frost" in line 2.317 of Virgil's *Georgics* (Ferber 238).
[73] *Cù mòr glas* becomes the embodiment of the ancient curse which haunts the family.
[74] This way the image of the frozen ground also links up with the idea of death.

In our discussion of frost and ice image roles, there follows the exploitation of their deadly nature, which can boast six stories in the sample. First, let us present an example where the realization of this conventional correspondence is quite unusual. An icicle features in the role of a sward of death in Caroline Adderson's "The Chmarnyk" delivering the ancient curse a nomadic family now residing on the Prairies has: "One *bright* day Mama went to town, stood before a shop window admiring yard goods, swaddled infant in her arms. From the eaves above a *long glimmering icicle* gave up its hold, *dropped like a shining spear*. The baby was impaled" (AW 437). In Timothy Findley's "The Duel in Cluny Park," a dying dog is lying in the middle of the road, "its body […] cold and stiff and matted with bits of ice" (AW 113), where the presence of the *bits of ice* may imply the animal's imminent death. In two further examples, the dictionary meanings *to stop e.g. a film to look at a particular picture* and *to stop moving suddenly because of fear* of the word *freeze* link up with death. In Neil Bissoondath's "Digging up the Mountains," Hari loses his best friend due to violence raging in the neighbourhood. His memory of Rangee is captured in a frame: "Rangee was found the next day, shot twice in the head. […] So many had already left, gone to lands unfamiliar beyond the seas, that he took Rangee's death as just another departure. He *froze* Rangee in his mind" (AW 429). In Bonnie Burnard's "Deer Heart," a deer is run over by the protagonist, and as a result, it has to be killed. Speculating about the circumstances of the accident, she mentions that "[the deer] had every chance […] all it had to do was *freeze*" (AW 322), that is, the animal's *freezing*, stopping with fear would have enabled its survival. The misfortunate incident conjures up memories of a TV show in the protagonist's daughter, in which a woman reminisced about a similar accident explaining that "when [deer] are trapped like that they don't wait to die. They can make their hearts explode" (AW 325). The protagonist amends this interpretation of deer psychology: "I think it would be fright" (AW 325), which brings us back to *freezing*, this time as impediment to survival. [75]

Another projection of the conventional correspondence between ice-frost and death is self-destruction assisted by these elements of weather.[76] The suicidal protagonist of Margaret Gibson's "Making It" views winter as a benefactor providing her with a means of ridding of her life: "I am afraid I would just lie there and lie there letting the *frozen sheet* cover me and then it would be all over and no one would find me for days and days (AW 339).[77]

[75] Again, this example contains a combination of death and enabling-disabling access.
[76] Exposing yourself to the elements, usually as a result of emotional disappointment or disillusionment, was a customary way of the protagonist's suicide attempt in Romanticism -- consider *Sense and Sensibility* or *Wuthering Heights*.
[77] The thought of suicide is reinforced through the creation of a further, more subtle link between frost and death: "we must have been in the cemetery for a couple of hours sawing and cutting at the tree and our fingers were *frozen*"

Before her suicide, Jill of Linda Svendsen's "White Shoulders" sends a warning signal, a poem to her aunt, in which "a young girl [is] ice-skating across a *frozen lake* – fleeing an unnamed pursuer […] During each quick, desperate glide, the *ice melts* beneath her until, at the end, she is underwater" (AW 421). The identity of the pursuer points in the direction of Jill's father's person, who is of Belgian origin, where skating on the frozen canals has a well-established tradition.[78] It is equally important to note that the real cause of Jill's suicide is her becoming a victim of incest, and the expression *each quick, desperate glide* has sexual connotations referring to intercourse. Finally, as foreshadowed by the poem, Jill dies of hypothermia when taking a plunge and submerging in the icy water.

Conventionally, the image of frost and ice may refer to indifference or disaffection within the emotive sphere. The sample has surplus emotive roles just as some of the actual realizations of conventional emotive correspondences may be unconventional. The protagonist of Bonnie Burnard's "Deer Heart" pictures the Queen wearing a fox stole with its "*cold, glassy* nose" (AW 319) in a story where a wounded deer is mercy killed, and where there is little room for emotions. The word *glassy* implies *smooth and shiny like glass*, to which the adjective *cold* adds a touch of ice. As for frost and ice as epitomes of unfriendly behaviour, the climax of the story is preceded by a description of extreme cold weather and its effect on a group of schoolchildren in Isabel Huggan's "Celia Behind Me": "we wiped, in *frigid* resignation, our sore red faces with rough sleeves knobbed over with *icy* pellets" (AW 309).[79] Such weather, with its touch of ice and its trademark of hot, itchy pain may manifest in an increased level of aggression in children, just like extensive heat ("Hot and Bothered"). Tension builds up under the surface, and "it [is] the last day before the *thaw* when the tension [breaks], like northern lights exploding in the *frozen air*" (AW 309): Elizabeth packs Celia out of revenge for her own victimization- rage inflames in this unfriendly atmosphere, just like the children's hot red faces fired by ice.

The protagonist of Clark Blaise's "A Class of New Canadians" offers English lessons to immigrants. Not even "the honks of *slithering taxis*" (AW 277) can dwindle his enthusiasm for this occupation: "[he] lives [him]self for tramping down Sherbrooke Street in *zero weather* just to help [his students] with noun clauses" (AW 277). However, entering into conversation with his class painful learning takes place: his altruism is in vain, his students have chosen Canada

(AW 343), as if the thought of death was a contagious product of the cemetery, leaving its imprint also on Liza and Marvin's fingers in the form of frost.

[78] Think of Brueghel's paintings. More so in the Netherlands with the famous annual Dutch speed skating competition called the *Elfstedetocht.*

[79] The word *frigid* also has the meaning *not showing any feelings of friendship or kindness*.

only as a second best home and they are planning on leaving for the United States as a final destination. This fills him with anger, as an externalization of which "slushy curbs *harden*" (AW 283) by the end of the story.

As cold is conventionally connected to fear-- just think of the expression *to be in cold sweat* -- perhaps it is not surprising that images of frost and ice can also produce this emotive exponent. Let us consider a simple example first. In John Metcalf's "The Years in Exile" an elderly man reminisces about his boyhood: "The gamekeeper was our invisible enemy; he was rumoured to have shot a boy in the behind. The racuous calls of pheasants held us in strained silence; rootling blackbirds *froze* us" (AW 242). *Froze* -- *to stop moving suddenly because of fear* -- is an obvious reference to the boys' fear that they would be discovered and shot by the gamekeeper. In Carol Shield's "Milk Bread Beer Ice," Barbara Cormin felt the "*chill press* of rhetorical echo" upon remembering an aunt's saying that "marriage can be defined as a lifelong conversation" (AW 213) earlier in life. In the light of the marital crisis Barbara and Peter Cormin are experiencing due to communication problems, the expression *chill press* may be interpreted as Barbara's instinctual fear or forewarning of her being incapable of establishing such a conversation. Vanessa, the child protagonist of Margaret Laurence's "The Mask of the Bear" feels "*chilled* by [her] childhood" and by the *"freezing* burden of [her] inexperience" (AW 82) puzzled by grown-ups in the strange house of Grandfather Connor, who himself is like a big, lonely bear roaming on "a high *frozen* plateau" (AW 76) in his grim realm of "jagged rock and eternal *ice*" (AW 77). As indicated in the analysis, frost and ice fulfil a double role in this story: they illustrate Grandfather Connor's character and the unfriendly and fearful atmosphere that surrounds him, and, at the same time, they reflect Vanessa's fear and disappointment being unable to relate to her favourite aunt's emotional problems. Next, when Molly of Joyce Marshall's "The Old Woman" returns from Lucienne, she is puzzled by Toddy's acute resentment of her absence: "the thought alternately reassured and *chilled* her. It was simple and ordinary for him to be anxious, but his expression was neither simple nor ordinary" (AW 39). His inexplicable behaviour frightens her. Upon her return from her next trip, she finds him in wild rage: "Well, cheer up, she said, speaking lightly because his look had *chilled* her so" (AW 40). *Chill* in the given context is the manifestation of the well-grounded fear (or subconscious knowledge) that Toddy has developed symptoms of cabin fever.

Finally, the image of ice connects to suffering among the emotive applications found in the sample. Omah of Sandra Birdsell's "Flowers for Weddings and Funerals" is creating a wedding bouquet of gladioli with "large, *icy-looking* petals that are beaded with tears" (AW 292). As an explanation, she adds: "The children of the world who cry out to be born are the dew of the

earth. […] All creation cries and groans, you just cannot hear it. But God does" (AW 292), which links ice and suffering through the image of the flower.

A conspicuous feature of images of frost and ice is that sometimes they appear in the physical sense of the word without any further, abstract role that their context would justify but to illustrate that it is cold.[80] In fact, nearly one fifth of the frost and ice images in the sample function as indicators of cold weather, which seems to reinforce Margaret Atwood's premise put forward in *Survival*: "if it is cold, Canadians say so" (35). This finding also supports the relatively low proportion of overt references and assigns a lower step to frost and ice on the symbolic ladder than to their fellow-images discussed so far.

A few extraordinary frost and ice image uses are to be specified next. First, frost and ice, along with snow, function as the natural surroundings in which Kezia of Thomas H. Raddall's "The Wedding Gift" grew up: she knows the ins and outs of surviving in harsh weather conditions and she communicates this knowledge to the young priest, Mr. Mears: "[Kezia] showed him how to knead the *hard-frozen moccasins* into softness" (AW 24). As a result, he will fall in love with her. The same story contains a description of snowed-in slate roofs, which are compared to a coastal surge frozen over: "[they] resembled a tidal wave flung up by the sea and *frozen* as it broke against the dark pine forest to the west" (AW 15). Next, Janice Kulyk Keefer's "Transfigurations" was made mention of during the discussion of cloud images as an example projecting weather onto hairdressing moves (see page 75). In this respect, frost can also be of some relevance: "hair that each week takes a different shade and tone- *frosted* here, darkened there" (AW 398), where *frosted* is a reference to making hair lighter by applying a thin layer of greyish-white dye resembling frost. Margaret Gibson's "Making It" exposes the impermanent nature of frost by the employment of an unusual comparison: "the father of this baby is nothing, he has less substance than the *frost* on the windowpane" (AW 349). Frost, however impermanent, becomes real through its visibility unlike the father of Liza's baby. The impermanence of frost (and snow) is also paralleled to Liza's perception of the impermanence of God's presence in the world.[81] Finally, an ordinary experience connected to frost is described in Bronwen Wallace's "For Puzzled in Wisconsin", the burning-freezing sensation of drinking alcohol: "I was beginning to like the way [the bourbon scotch] stung my tongue, burned my whole mouth *frozen* all the way down" (AW 331).

[80] Another way to put this is to say that in the case of these images the illocution is the same as the locutionary act itself.
[81] This issue will be discussed at length in the section on snow.

On a linguistic note, a uniquely Canadian frost-related swearing is found in Margaret Atwood's "True Trash": "'Want me to toast you a marshmallow?' she says to him politely [at an alibi date]. The *frosty freeze*" (AW 257).[82] The idiom "That'll be the *fair and frosty* Friday" (AW 84) surfaces in Margaret Laurence's "The Mask of the Bear" with the meaning *never*, *fair* and *frosty* being treated as mutually exclusive entities. *The Oxford Dictionary of Canadian English* lists a similar expression in the entry on *frost*, which belongs to the informal register: *it'll be a frosty Friday (in July)* with the meaning *unlikely to happen* (601).

To conclude, images of frost and ice seem only partially to fit the conventional roles assigned to them. Moreover, some of the realizations of the conventional patterns are unique. Interestingly, no reference to the old age and ice-frost parallel was found in the stories in the sample, and, contrary to our initial expectations, ice does not surface in an amazingly wide variety of roles, one possible explanation being its relatively low position on the symbolic ladder.[83]

3.4.3.2.3 Central versus marginal

The images of frost and ice play a central role in only two of the stories referred to in this section. In Linda Svendsen's "White Shoulders," ice features as a portent predicting the protagonist's self-destruction, and later also becomes the means of self-destruction as Jill dies of hypothermia jumping into the icy water of a river. In Matt Cohen's "Trocky's First Confessions," frost (along with snow) is the manifestation of God's breaking the God-bird weather contract by barring access to nourishment, which becomes the central metaphor of the story through generalization for the protagonist's position. Frost and ice realize structural enhancement in the case of both central roles. It can be added that, as a corollary to the symbolic ladder theory, the two images with a central role were likely to come from a conventional category.

3.4.3.2.4 Polarity

Conventional roles for the images of ice and frost mostly provide them with a negative polarity. Frost and ice can boast two stories of negative polarity in the role of disabling access, Joyce Marshall's "Old Woman" and Matt Cohen's "Trotsky's First Confessions." As for images of frost and ice associated with death and self-destruction, there appear three such stories of

[82] Neither *The Oxford Dictionary of Canadian English*, nor any well-known dictionaries of English contain any references to this expression.
[83] See the reference to Ricoeur on page 40.

negative polarity in the sample (Caroline Adderson's "The Chmarnyk," Linda Svendsen's "White Shoulders" and Margaret Gibson's "Making It"). The most numerous of all frost and ice roles of negative polarity are emotion-related, the majority appearing in a conventional framework. They connect to indifference, unfriendliness (two stories), anger (one story), fear (four stories) and suffering (one story). One more point to note is that no extraordinary image of frost or ice is of negative polarity in the sample.

3.4.3.2.5 Victim theory

Ice and frost appear as a victimiser in four stories: they make multiple victimising attempts in Joyce Marshall's "The Old Woman" including physical injury and Wendigoization, they prevent the little bird from accessing food in Matt Cohen's "Trotsky's First Confessions" with further spiritual implications. A spear of icicle impales a baby in Caroline Adderson's "The Chmarnyk." Finally, ice betrays the fleeing skater in Linda Svendsen's "White Shoulders."

3.4.4 Rain

[4] "Weather (or not)" from *Raeside's Canada* in Adrian Raeside. *Raeside's Canada* (Toronto: Doubleday, 1994) 159.

Closely connecting to clouds, rain, "liquid precipitation in the form of drops that are larger than 0.5 mm in diameter, smaller drops being classed as drizzle" (Dunlop 183), is a universal weather phenomenon willing to perform almost everywhere within Canada and in the other countries represented in the story sample as setting or writers' region, though not with the same frequency.

3.4.4.1 Quantitative markers

Rain is the fourth most frequent weather image in the sample with its occurrence of 100 items over 25 stories. As the figures reflect, the distribution per story of the image here is not as evenly spread out as it is in the case of clouds, fog, ice or frost, therefore rain makes a more centralized image. This foreshadows an increased likelihood of images of rain to appear in central roles.[84]

[84] Prairie drought is a geographical fact, which will be discussed in the section for drought and dust.

3.4.4.1.1 Regional distribution

As the image below (figure 21) seems to suggest, it is the Prairie region that can boast the highest number of rain images. If the data on the figure are compared to statistics of annual rainfall (*Canadian Daily Climate Data*; "Canadian Climate Normals 1961-1990"; "Canadian Climate Normals 1971-2000"; *The Canadian Atlas* 14), one gets an inverted picture with the Prairies at the bottom of the list, as if the figure represented writers' wishful thinking, similarly to the case of cloud images. And, indeed, both in Caroline Adderson's "The Chmarnyk" and in Sinclair Ross's "The Lamp at Noon" the parched land and its inhabitants are craving rain. As all stories containing images of rain in the eighties and nineties were conceived in the Prairies region with a single exception, a more subtle examination of the rainfall statistics combining regional and temporal data may prove revealing. As for the West, "weeks of fog and drizzle depress coastal British Columbia" ("Climate and Man" 439). Interestingly, only two of the eight writers from this region chose it for the setting of their story. Could it be that their repulsion and turning to more exotic subjects was partly the making of the regional weather conditions? The West, Quebec and the Maritimes can boast the lowest number of rain images by the writer's region while they top the list for the quantity of annual rainfall (Lightbody et al. 20; "Precipitation"). As only four of the stories in the sample were written by writers from Quebec and two by Maritimes writers, the latter statement remains only a hypothesis in need of further justification. The relatively high number of rain images in the abroad category is also worth mentioning.

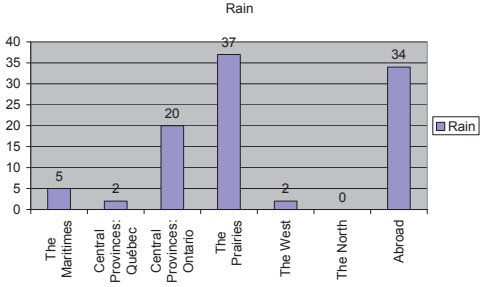


Fig. 21

3.4.4.1.2 Rural versus urban

As for stories with images of rain, the rural-urban ratio matches the standard (3.3.1.2) whereas an abundance of rural stories occurs when the rural-rural/urban ratio is calculated. A fivefold abundance of rural only rain images over those of urban only or rural-urban can be observed in the sample, which is above the standard four-to-one average ratio. One will see that some of the rain-related conventional roles (e.g. fertilization of soil) are connected exclusively to rural lifestyles, moreover, rain is often seen a matter of survival in these regions- hence their preference in stories of rural setting.

3.4.4.1.3 Temporal distribution

With or without taking the relative frequency into account in our examinations, there appears a visible favorization of rain images as far as the last two decades of the 20th century are concerned (figure 22). Statistical data on annual rainfall in the past fifty years indicate that the eighties and the first half of the nineties saw many generally wet years in Canada. For example, the autumn national precipitation departures table for the period between 1948 and 2007 lists six years from the eighties among the wettest ten ("National Precipitation Departures"). Yet, referring back to the remark made in point 3.4.4.1.1 concerning the Prairies, values show that the eighties were rather dry in this region (*Canadian Daily Climate Data*; "Climate, Nature, People" 33), which may have inspired Prairie writers to include an increased number of rain images in their stories. As for the nineties, even in typically arid regions, such as the prairies, "during the early to mid 1990s, there were no major droughts, while the years 1992-94 and 1996 were generally associated with surplus rainfall over the prairies as well as in parts of British Columbia and Southern Ontario" (Khandekar 21). Therefore Prairie writers' employment of rain images may reflect their response to the actual weather conditions for this decade.

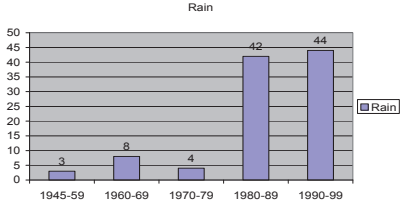


Fig. 22

In fact, the regional and temporal distribution of rain images can be characterised with the same degree and nature of subtlety as in the case of clouds entailing a combination of wishful thinking and real life facts.

3.4.4.2 Qualitative markers

3.4.4.2.1 Degree of abstraction:

Figure 23.a below indicates a relatively low **covert** image content, 21% represents a value less than the average percentage of covert images in the sample (27%). As far as the **direct-indirect** ratio is concerned, it is approximately two to one, indirect images occurring 6% more than their average occurrence, suggesting that rain is a metaphoric rather than a metonymic image (3.3.2.1).

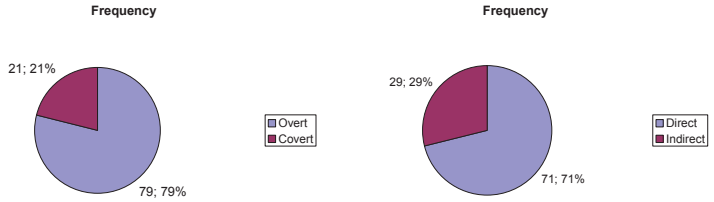


Fig. 23.a and b

3.4.4.2.2 Image role

What are the conventional roles in which rain features? First, it is associated with bad luck, sadness, melancholy and suffering: "rain often stands as a synecdoche for bad weather and thus a symbol of life's unhappy moments" (Ferber 164). In support of this group of rain image roles, Ferber quotes classical examples such as "Love for Enemies" from the Bible (Matthew 5.45), Shakespeare's *Twelfth Night* and *King Lear*. Another, more positive role ascribed to rain by convention is that of a fertilizing force (Crilot 271; Fontana 113; Carr-Gomm 93), which Ferber originates in Greek and Roman mythology drawing on *father sky*, embodied by Zeus and Jupiter, mating with *mother earth* (165). The mythological interpretation also explains the sexual imagery attached to rain as heaven's semen (Ferber 165). The third large group of conventional roles attributed to the image also shows it in a positive light: here rain features as a cure. This

role possesses a special extension connected to Christianity: "In Christian terms, […] it is God who sends […] 'the gentle rain from heaven' which [is invoked] as a simile for mercy" [as manifested] in Shakespeare's *The Merchant of Venice* (Ferber 165).[85]

Let us see what manifestations of rain as bad luck, sadness, melancholy and suffering we can find in the sample. Rain as an embodiment of the presentiment that something misfortunate is going to happen is present in four stories. At the beginning of Linda Svendsen's "White Shoulders" rain surfaces when Peter, Irene's husband is meeting Aunt Adele at the airport: "We gave each other a minimal hug, and then he shouldered my bags and walked ahead out into the *rain*" (AW 414). Drop by drop, a family drama unfolds: Irene has developed breast cancer as a result of which Peter rapes his own daughter, Jill.[86] The sinister implications of the sentence "It would probably *rain* tomorrow" (AW 435) in Neil Bissoondath's "Digging up the Mountains" have been discussed earlier, on page 73. Matt Cohen's "Trotsky's First Confessions" places the image of rain in the following context: "*Cold rain* streaming from an adjoining slate roof and making the smoky grit on the windows streak down the glass. Suppose I were to die in Toronto" (AW 300) predicting R/T's death reinforced by the black colour of the *smoky* grit dissolved in rain. Heralding an approaching storm, the utterance "It's going to *rain*" (AW 367) predicts the onset of a stroke: Dieter Bethge's final battle for life in Guy Vanderhaeghe's "Dancing Bear." The parallel between rain and stroke interweaves the story. Shortly before the description of Dieter's death the reader finds the following passage: "the *rain* is falling in *a gleaming, thick curtain* that *obscures the outlines* of the nearest house; *striking the roadway, it throws up fine silvery plumes of spray*" (AW 376). Having a closer look at the circumstances of the protagonist's death, one finds the following correspondences: that of the thick curtain to Dieter seeing murky shadows that "float, and hover, and quiver" (AW 377), that of rain hitting the asphalt to first Dieter hitting his head against a chest of drawers then "a numbing blow [to] the side of his face" (AW 378), finally, that of spray to Dieter first wetting himself then "something warm and salty" filling his mouth (AW 378). A true multiplier, rain in the same story can also be considered as the materialization of Dieter's resentment against the housekeeper, Mrs. Hax. She "appears ridiculous and inappropriate" (AW 375) in her fluorescent rain coat, she tries to avoid the puddles and, after Dieter has locked her out, she "wait[s] under the eaves for the *rain* to abate," that is, until Dieter calms down again, until his "*sodden fury* begin[s] to slacken into a *dispirited drizzle*" (AW 377).

[85] Zeus is "high-thundering," cloud-gathering," Jupiter "has the epithet Pluvius" (Ferber 165). The *rain as a cure* role can be connected to fertilization of the mind once it refers to mending spiritual drought and thirst.
[86] Curiously, the sky is also overcast when Aunt Adele comes to visit on the occasion of Jill's funeral -- page 72.

The image of rain in its role of signifying pain, sadness and melancholy is also present in four stories in the sample. After Tom's pneumonic baby dies in his arms, heavy rain drenches him, an externalization of his pain over the loss of the child in Hugh Garner's "One Two Three Little Indians": "It was hard to see anything in the *teeming rain*, and *he let the water run from his shoulders in an unheeded stream*, *soaking the sodden bundle* he still carried in his arms" (AW 51). Also, later "heedless […] of the coughing that tore his chest apart, he pushed along in the *rain*, hurrying to join his wife in the vigil over their dead" (AW 52). As discussed earlier (page 82), in Carol Shields's "Milk Bread Beer Ice" a drizzle of rain may signify the low intensity of marriage verging on drag and boredom, which lends Barbara Cormin a touch of sadness and a sense of failure: "Peter Cormin [Barbara's husband], driving a cautious sixty miles an hour through a drizzle of *rain* makes no reply" (AW 209) and "because of the *rain*, there is nothing on but rachety static" (AW 211).[87] According to *Cassell's Dictionary of Slang*, *drizzle* means 'nonsense, empty chatter' (Green 371), and related to this meaning, *to be drizzled upon* may mean *to talk nonsense to someone*.[88] Rain functions as the mirror of an ex-couple, Mathilde and Theo's unhappiness and the male protagonist's philosophy of life in Mavis Gallant's "Scarves, Beads and Sandals." Theo is thinking of presenting a painting of falling rain to his ex-wife for her second wedding whereas Mathilde sees the world through *"transparent molecules"* (AW 55) of rain. As for Theo's philosophy of life, he is trying to realize a practice of "avoiding the worst of the *puddles*" (AW 55) and of wearing an Alpine beret when "*rain* happens to drench the yard" (AW 60) as if being protected from rain saved him from all troubles of life. Douglas Glover's "Swain Corliss, Hero of Malcolm' Mills" draws a parallel between bullets and rain:

> Thunk, thunk went the balls. A *melancholy rain* began to fall, running in muddy rivulets down the dirt track. […] we seemed to have entered some strange universe of curved space and strings of light. *Rain* fell in strings. […] We lay in the *rain*, dreaming of wives and lovers, seeking amnesty in the hot purity of lust- yes, some furtively masturbating in the *rain* with cold hands. […] Shielding our priming pans with our hats, we cursed the *rain* and passed the time calculating angles of assault. (AW 335-6)

Unifying war and rain, the onomatopoeic *thunk* can refer to both the sound of bullets and that of raindrops. The expressions *curved space* and *strings of light* refer to the trajectory of bullets, which is tied to rain through the double meaning of *string*.[89] Rain surfaces both as misfortune and as a fertilizing force in Dionne Brand's "Sans Souci." The "*strong rain,*" which "push[es] Claudine into the ground," and which creates the illusion of shacks "like spiders crawling

[87] It may be revealing to consider the meaning of the expression *to be drizzled upon* (AW 210).
[88] Also, it must be noted that it is the words *rain* and *drizzle* that are repeated over several times in Barbara's quest for meaning: "Barbara sits looking out at the *rain* wondering about the origin of the word *drizzle* - a likeable enough word she thinks" (AW 210), "*drizzle*, she repeats to herself, *bruiner*. […] *Rain* falls around them - *il pleut*"(AW 211), etc.
[89] Rain and masturbation bring forth the rain equals seed parallel thus juxtaposing life and death within the image of rain.

towards her" (AW 391) victimises her just like her insensitive husband has claimed her through rape:

> They expected her to be his. They assumed this as they assumed the path up the hill, the *steady rain* in March [...] he had no memory, almost like the first, his breathing and his sweat smelling the same furry thickness as before. Like something which had walked for miles with *rain* falling and insects biting and the bush and trees slapping some green and murky scent onto its body. (AW 392)

Through the image of rape, rain may also gain sexual significance as the raper's shaft of semen, a negative fertilizing force.

Let us see two further examples of rain embodying a fertilizing force. The female protagonist of Bonnie Burnard's "Deer Heart" is explaining to her daughter how rain can miraculously turn the otherwise arid region into fertile land: "She pointed out how bone dry it was, […] how *rain* could change the colour of the landscape and how this in turn could change the economy of the province […] There was a prayer, for the Queen, for the country, for *rain*" (AW 319).

Caroline Adderson's "The Chmarnyk" offers a more subtle exploitation of the rain-fertility subject. Teo, an alleged rainmaker,[90] tries a series of magic to end a long-lasting period of drought. The local Prairie community blames the lack of rain on him, an outlander.[91] First, he makes his virgin sister bathe naked in a pond while he is naming clouds aloud: "Covering [her] breasts with spread-open hands, [she] waded in, then clung to a snag slippery with algae while Teo, on shore, named clouds " (AW 437). Second, Teo "exhorted […] farmers to send their wives and daughters into the fields […] for a woman's urine has the power to cause rain" (AW 438). Finally, Teo sends her sister a cattail "alive holding the *rain*" (AW 440), which she keeps from drying out by storing it in her vagina for the night thereby losing her virginity. As a result, her hair curls overnight and rain is on the way. In all three rites the feminine is connected to water -- a virgin's body bathing in the pond, women's urine watering the field, and the vaginal moisturization of the cattail -- all representing a projection of fertility.[92]

In the story, rain also brings about misfortune as it will cost Teo his life: "High in a tree a crow […] shouted down that *rain* comes at a cost" (AW 438). A farmer, believing that Teo has cheated him out of his money, swears to take vengeance on him: "Declaring revenge was a

[90] "To give me faith, he made a drop of water appear at the end of his nose, glistening like a glass of rosary bead" (AW 438) realizes the transitive relation of *water drop= raindrop = rosary bead*.

[91] Small communities treat outsiders with suspicion as in Gabrielle Roy's "Eli, Eli Eli" or in Germaine Guèvremont's *The Outlander*. Even the situation is identical in Ringuet's "The Heritage," where the male protagonist is blamed for bringing drought upon the village.

[92] Rain, "as a fertilizing agent is related to the general symbolism of life and water" (Crilot 271). Apart from superstition and fertilizing rites, rain-related popular wisdom is also worked into the story such as *"rain* on Easter Day and the whole summer is *wet* (AW 437), the utilization of the leech barometer or watching if the smoke curls down.

man's right when he *thirsted* for justice. He *spat* so often on our window I made a routine of cleaning it off. The pattern of *saliva* on the dusty glass was like *cloudburst*" (AW 438). As the quotation indicates, the characterization of the angry farmer operates with violent rain -- the visual equivalent of the downpour of his anger.[93] Indeed, he will be the one to take Teo's life at the end of the story. What is more, Teo's final rain-dance is in fact the description of the murder scene, where rain is given yet another role: it will be paralleled to Teo's blood, just as thunder and lightning to gunshots, the seven-coloured nimbus to heaven, and dark, black clouds to Teo's imminent death:

> From the beating part of your chest, your brow, water had begun to trickle, ribboning downward, the sheer moisture all across you. Motionless – arms open, fingers spread and dripping – *you were sowing rain* […] We were sweating, too, the day dry and searing, but soon you were dissolving, hair saturated, nostrils and eyes streaming culverts. Then you turned, spun round and spattered the silent crowd. Turned again, kept spinning, faster. Whirling and whirling on the slippery hood, you drenched and astounded as became a living fountain. And then, amazing! *A nimbus, seven-coloured, shimmering all around you*. In Galicia, when *thunder* sounds, prostrate yourself to save your soul. The day the *thunder* discharged, *a firearm*, reverberating. Mama and Baba dropped to the ground. A *dark curtain was drawn* across the Palliser Triangle. *Black geyser sky*. You bowed forward and *vomited a river*. The crowd fell back. They had never seen a *chmarnyk*. […] They carried Teo's body away and wouldn't let us see him. 'Struck by lightning,' they said. […] But I remember clearly the presence of that farmer […] his smile like lightning. The English word 'shotgun' never had a place on my tongue. (AW 440-441)

As the above seems to indicate, rain fills in four different roles in the same story: that of a fertilizing force, that of an index of misfortune, and that of the visualization of the farmer's anger and Teo's blood.[94]

Two stories feature images of rain in the role of a curer. The narrator of Austin G. Clarke's "Griff!" compares the weekend to rain bringing relief: "the weekend appeared like *raindrops* on *a farmer's dry season head*" (AW 163). Rain is a much-awaited heavenly blessing also in Sinclair Ross's "The Lamp at Noon," which, however, never materializes. Like a prayer Paul keeps on assuring his wife Ellen and himself alike: "There would be *rain* again -- next year or the next" (AW 31-2) to which Ellen retorts, "You'll still say 'Next year- there'll be *rain* next year!'" (AW 32). Thus rain could also put a symbolic end to the spiritual drought and sterility of Prairie life Ellen suffers from.

Let us continue with non-conventional rain image roles. During the discussion of clouds, Diane Schoemperlen's "Red Plaid Skirt" was mentioned as a story associating colors and objects.[95]

[93] *Thirst* unifies *rain* and *revenge*, *anger* connects *spitting* and *cloudburst* (= intense anger of the sky).
[94] This is the second story in the sample linking gunshot and rain. A regular exploitation of this connection characterizes the genre of film noir and related drama pieces.

George Bowering's "The Hayfield" also draws on color-object correspondences, thereby exploiting the artistic effects of rain. Gordon Featherall, the painter-protagonist of the story refers to a movie, a "grim black and white picture, slanting *rain* of grey," in which a church is burnt piece by piece at the "*rainy* gates of a southern Japan town" (AW 195) to keep men warm. In the end, the flames consume even the last of the holy shelter, rain gaining a final victory: "the *rain* put out the fire, the ashes lay in a *soggy* heap, the *rain* falling and falling, grey" (AW 195).

Rain provides structural enhancement in two stories of the sample. In Alistair MacLeod's "As Birds Bring forth the Sun," October rain forms a frame around the narrated story. First, it appears at the beginning: "It was October and the *rain* had been falling for some weeks and the ground was soft. […] The cù mòr glas came hurtling down towards him in a *shower* of small rock dislodged by her feet" (AW 225). The ending uses the phrase again, with the purpose of ensuring the potential temporal continuity of the curse: "I am thinking all of this *now* as the October *rain* falls on the city of Toronto" (AW 228). Rain acts as a memory teaser in Margaret Gibson's "Making It" -- a current experience of rain conjures up a previous incident that took place while it rained: "it was *raining* and I picked you up from the hospital and went to that cheap film where you burnt me with a cigarette by accident you said. [...] It is ironic, isn't it, that it takes a crazy Liza to know reality from fiction. *Raining* here, God what a night" (AW 343). Both the current scene and the associated memory are recited with a tint of sorrow, which entails the rain = unhappiness conventional role.[96]

A happier example, rain surfaces as a manifestation of the love of land in W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa":

> After I finished*, it rained, an Iowa spring rain* as soft as spray from a warm hose. […] The clods of earth I had dug *seemed to melt* until *the garden levelled out*, looking like a patch of *black ocean.* It was near noon on a gentle Sunday when I walked out to that garden*.* […] the *rain* had stopped […] the surrounding trees *dripping* fragrantly […] All around me *the clean smell of earth and water*. Keeping my hands buried I stirred the earth with my fingers and knew I loved Iowa as much as a man could love a piece of earth. (AW 207)

The land is caressed by soft rain, the Sunday is gentle, the trees respond to this affection with sweet fragrance, and earth and water with a clean smell. Just like rain, the male protagonist of

[95] Schoemperlen connected the color grey with the overcast sky (AW 406).
[96] *Cù mòr glas* means *big grey dog* in Gaelic. The color grey then brings together rain and the dog. In addition, the dog is also associated with the curse, which will imply the rain= misfortune conventional connection.

the story also caresses the earth and confesses his love towards it in the last two lines of the quotation.[97]

In a very original story, Wilma, the protagonist of Audrey Thomas's "Bear Country" produces a piece on feminism paralleled to daily pollution data, in which Mulroney and Bush appear in a gas mask to discuss action. When Barbara Bush sees them, she exclaims in amazement: "I thought it was *Acid Rain*" (AW 218). Acid rain can be associated with destruction and infertility -- feminism possesses similar attributes in patriarchal circles, hence the masked summit of the two male country leaders.[98]

As demonstrated above, the three conventional roles, in which images of rain have surfaced are that of forthcoming or present misfortune, unhappiness and fertility. Conventional roles often mix, just as there exists a number of primarily unconventional rain image functions, which however have conventional secondary implications. Last, it is important to note that the unconventional roles connected to images of rain bear no proportion to those of ice and frost in relative frequency. In other words, the image of rain represents a lower degree of originality in this respect. However, rain manifests as one of the weather images with the highest number of multi-role images in the sample, so it displays considerable image complexity in this sense.

3.4.4.2.3 Central versus marginal

Rain has been the first weather image discussed so far to bear a significant number of central roles: it fulfils a central role in seven out of the twenty-five stories. In four stories out of those seven, the central role is performed jointly with another weather image: storm in two cases (Hugh Garner's "One Two Three Little Indians" and Guy Vanderhaeghe's "Dancing Bear") and drought in another two (Sinclair Ross's "The Lamp at Noon" and Caroline Adderson's "The Chmarnyk"). As for the function of rain images in these stories, the expression of unhappiness and structural enhancement (rain as a multiplier and/or climax) top the central role list (three instances) followed by a single instance of rain as a cure.[99]

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[97] The expression *soft spray from a warm hose* may have sexual connotations, which, taking the love of land also into consideration, suggest a connection to the rain-fertility conventional role.

[98] The title of the story is "Bear Country" and bear is an animal connected to masculinity and virility (Crilot 49). The depicted region is Montreal, which is one of the areas in Canada with the highest acidity in precipitation (Pryke and Soderlund 43). Also, *acid* has both stylistic and sexual connotations. If someone talks in an acidy manner, this implies sarcasm and bitter irony -- the manifestation of characteristically feminine verbal warfare. Moreover, women are acidy by nature as the natural pH level for the vagina is between 3.8 and 4.2 (Jellinek 324), slightly in the acidy range.

[99] The three stories where rain plays a central role alone are Mavis Gallant's "Scarves, Beads and Sandals," Carol Shields's "Milk Bread Beer Ice" and Alistair MacLeod's "As Birds Bring Forth the Sun."

3.4.4.2.4 Polarity

Rain will always be of negative polarity in the role of bringing suffering or bad luck. As a fertility symbol, it is expected to be of positive polarity but it is not always such. In Caroline Adderson's "The Chmarnyk" rain costs, Teo has to be sacrificed. Dionee Brand's "Sans Souci" is not in celebration of fertile West Indian soil, negative overtones are attached to fertility here, the vegetation being oppressive. Neither can acid rain be considered a credible fertilizing force. Rain as a cure or relief again could be of positive polarity as in Austin G. Clarke's "Griff!" but its occurrence is delayed or is out of reach both in Sinclair Ross's "The Lamp at Noon" and in Caroline Adderson's "The Chmarnyk." As far as unconventional roles are concerned, rain is of negative polarity in Bowering's "The Hayfield" putting out a human-built fire while, even though it is expected to be of neutral polarity in the role of structural enhancement, it has slightly negative overtones in the stories that belong to this category. Paralleled to the male protagonist's love of land, rain is of positive polarity in W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa," quite exceptionally. All in all, polarity results for rain reinforce Atwood's literary pessimism (*Survival* 39) again, especially taking contexts into consideration that would allow for a potentially positive polarity for the image.

3.4.4.2.5 Victim theory

Rain surfaces as a victimiser in four stories of the sample. It soaks Tom of Hugh Garner's "One Two Three Little Indians" and Mrs Hax of Guy Vanderhaeghe's "Dancing Bear," the respective exponents being sorrow and anger. Teo of Caroline Adderson's "The Chmarnyk" will be victimised by the lack of rain and through cloudburst as the embodiment of the farmer's anger that has been "robbed of his charnel house" (AW 441). Finally, rain as a fertilizing force will victimize Claudine of "Sans Souci" both in the literal sense feeding the lush vegetation to overgrow her living-space, and in the figurative sense, through a few unwanted pregnancies.

3.4.5 Snow

[5] Lawren Harris "Snow" (c. 1916) National Gallery of Canada, Ottawa;
in Murray, Joan. *The Best of the Group of Seven*. (Toronto: McClelland and Stewart Inc., 1993.) 48.

Snow – "solid precipitation in the form of ice crystals […] or larger flakes" (Dunlop 201) – has been a frequent means of the stereotypization of Canadian weather, both by Canadians and non-Canadians. Think of Gilles Vigneault's famous words "Mon pays n'est pas un pays – c'est l'hiver,"[100] Voltaire's statement equating Canada with a few acres of snow (New 22) or, the *Petit Robert*'s "making room for Canada in its catalogue of proper nouns, declin[ing] its identity by specifying that Canada is the 'country of large spaces and of snow'" as noted by Durante (74).

3.4.5.1 Quantitative markers

The most numerous group concerning image frequency, 158 images of snow appear in 20 stories in the sample, which suggests a more centralized distribution pattern than in the case of rain: rarely does it happen that snow has a single reference in a story. A significant 42% of the total number of stories in the collection contain images of snow. Surprisingly, however, when compared to other weather images, snow ranks only sixth in per story frequency. Could sun, rain, wind, temperature being all universal symbols account for the discrepancy? Here common sense says, "If something occurs more often or is more widely known, it is more widely used". The situation is slightly more complex than that, though. As far as the last three decades of the 20th

[100] In translation, Vigneault's words read, "My country is not as country -- it's winter."

century are concerned, it is an observable tendency to prefer truths that remain valid over the borders of the given area rather than writing about local truths. This tendency is emblematized by *the principle of the local and universal*, that is, "the ability to view Canada […] in local terms that relate to larger patterns within the western world" (Metcalf and Struthers 97), or the generalization of a local experience as epitomized by Sinclair Ross's "universalized struggle of sensitive people against a stultifying environment" ("The Meeting of Time and Space" 199). The heat of the Prairie sun scorching the vegetation, for example, is a suitable tool to depict either suffering or impotence on a more universal scale. To express both local and universal features, universal weather images are preferred but in their local role,[101] which may explain why more locally-grounded images like snow are rather unlikely to surface in this capacity.

3.4.5.1.1 Regional distribution

For *snow*, the results for regional distribution (figure 24) are completely in line with the actual climate, snow being significant "from east of Toronto on," increasingly towards the Atlantic coast (Lightbody et al. 21; "Snow"; "Weather Conditions in Capital and Major Cities"). Nova Scotia and Newfoundland are famous for the "nor'easter" (AW 18), a fierce, sudden snowstorm. Thus, the relative frequency in the fictional climate for snow images is led by the Maritimes, Québec ranks second, Ontario third and the Prairies fourth. Remarkably, no one wrote about snow in British Columbia, and the number of snow images is surprisingly low also in a foreign setting as if Canadian writers were suggesting that snow belongs to their country exclusively. Vancouver has typically low snowfall rates. But why did hardly anybody depict snow in a foreign setting? And why did no first generation immigrant writer pay more attention to this typically Canadian weather phenomenon? Although Atwood and Weaver's selection includes works both by first generation immigrant writers and by expatriates spending or having spent a considerable time of their life in Europe or in the United States, it is not typical at all of these writers to use images of snow. In fact, all the stories containing such images were written by writers born in Canada and out of the sixteen writers employing images of snow in their works, only four has had the expatriate status for some time of their life. Could it be that by refusing to use conventionally Canadian weather images, such as snow, immigrant writers subconsciously resist the dominant culture? This interesting problem makes further investigations necessary (see 4.1.2).

[101] This, translated into the above example means that a regional quality of the sun (i.e. scorching) has been chosen to signify a universal theme (i.e. suffering and impotence), which theme may also appear at a local level (i.e. the suffering and impotence of the inhabitants of the affected area).

The relatively high number of snow images in the Ontario region does not necessarily mean that the writers here are more snow conscious -- it can rather be written down to the fact that the general regional distribution of Canadian writers in the selection bears testimony to Ontario-centeredness. Calculations taking relative frequency into account result in the order suggested by annual snowfall rates as indicated above.

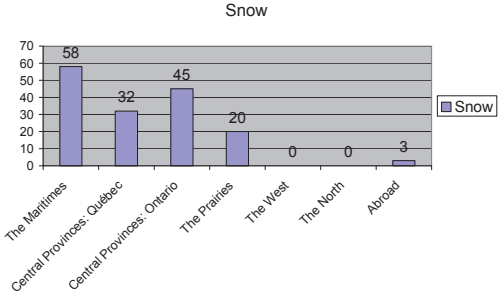

Fig. 24

3.4.5.1.2 Urban versus rural

The stories have an even distribution in this respect: five of them have rural setting only, six rural and urban, and five urban only. However, the number of snow images is about three times as high in the rural only category as in the urban and rural or in the urban only, which may have to do with the effect of urban heat island warming (Hage 223). Therefore we can conclude that the snow content of rural stories is generally richer but one has to be careful with generalizations, as there may be stories that fall out of line with this trend. For example, Margaret Gibson's urban story "Making It" contains quite a high number of snow images.

3.4.5.1.3 Temporal distribution

The peak for *snow* images falls indubitably in the seventies.[102] Also, the central role for *snow* images reaches its peak in the seventies and early eighties, then it gradually decreases (figure 25).[103] Excitingly, *The Canadian Encyclopaedia* notes that "in the 1970s and 1980s severe winters and uncertainty of foreign supplies focused attention on Canada's vulnerability to climate variation" ("Climate and Man" 438), and the *Canadian Daily Climate Data* CD Rom also seems to support these findings. Realism being the prevailing mode of literary expression in

[102] The period 1945-59 might be unreliable because of the low number of stories. Yet, both Ontario and the Prairies have high snowfall rates during this time while the Maritimes can boast record lows in temperature (*Canadian Daily Climate Data*).
[103] Centralization can also serve as index for the measurement of temporal interest in the given weather images.

contemporary Canadian short fiction, the above background information may explain the popularity of snow images in the given period of time as well as their negative polarity, more of which will be revealed in the related point below. Perhaps it is not accidental, either, that the first comprehensive Canadian study of climatology appeared at the beginning of the eighties, publicizing compiled and analysed data from the period between 1950 and 1980 ("Climate and Man" 438).

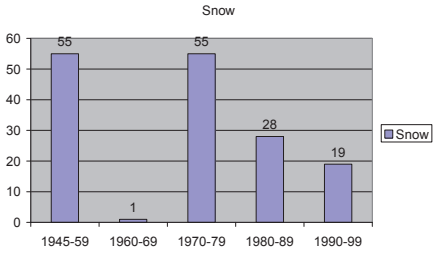

Fig. 25

3.4.5.2 Qualitative markers

From the collected data it appears that **overt** references outnumber **covert** ones, approximately in a ratio of four to one (figure 25.a). Compared to other images, such as cloud or fog, the percentage of covert snow images is relatively low, 6% below the sample average. As for the **direct-indirect** axis, a two-and-a-half-fold abundance of direct images is measured as compared to indirect ones, or, from another perspective, the content of indirect snow images is five percent above the average, which is about the same as for images of rain. Therefore it can be concluded that snow is a metonymic rather than a metaphoric image (3.3.2.1).

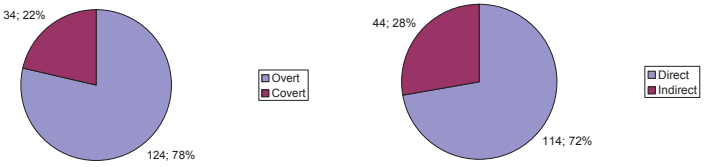

Fig. 25.a and b

3.4.5.2.2 Image roles

Let us now consider image roles. Interestingly, no dictionary of symbols consulted had a separate entry of *snow*, thus in this sense it may not be considered a universal Western World symbol. Ferber included some references to snow in the entry on winter, according to which snow and ice "bind or lock the earth" (238) preventing wild animals from accessing food and forming a thick blanket under which Nature sleeps. Also, snow may be symptomatic of old age and (the approach of) death just as it can be associated with purity, holiness and peace (Fontana 113).

The examined volume has relatively few examples of the conventional roles enumerated above. Snow surfaces in the role of barring access in two stories: in Joyce Marshall's "The Old Woman" and in Matt Cohen's "Trotsky's First Confessions." As already discussed in section 3.4.3.2.2, snow, along with ice and frost, induces madness rooting in intense isolation in Joyce Marshall's "The Old Woman": "*Snow*, she thought. I always thought *snow was white*, but *it's blue*. *Blue and treacherous as steel*. And fully for the first time she realized how cut off they were to be -- cut off from town by *thirty odd miles of snow* and tangled bush and roadlessness" (AW 35).[104] Moreover, snow takes revenge on humans for disobeying their assigned place in creation, for the powerhouse can be interpreted as a symbol of man trying to rule Nature. The animosity of snow is reflected in expressions such as "the *dry, leatherlike squeak of the snow under the sleigh's runners*" (AW 35), "*snow that was flung up coarse and stinging* from the feet of the dogs" (AW 35), "the almost *instantly blinding glare of the snow*" (AW 35-36), or, "*snow blinded you*" (AW 37). In Matt Cohen's "Trotsky's First Confessions", the falling of the snow, along with frost (see page 91), is an act, in which God breaks the God-bird weather contract, over which the birds are resentful. This episode forms a micro-story to illustrate the main point in the macro-story: the narrator's resentment of the early death of a colleague. Through the macro-story, images of snow also fulfil another conventional role: the allusion to death. The last winter before T/R died "it *snowed* a lot, unusually […] the *snow [was] beating in waves* against the window" (AW 305). Snow as a thick blanket facilitating Nature's death-like deep winter sleep appears in James Reaney's "The Bully," where "there was deep *snow* everywhere" (AW, 97) and "fields [are] *dead* with white *snow*" (AW 99). Context will attach a touch of lovelessness

[104] Molly's new home "had a broad window, overlooking the power-house, the rapids, and *a long snow-field* disappearing into the black huddle of pine bush" (AW 35). This description has the psychoanalytical implications of snow inducing madness, the inescapable *black huddle of the bush*, which is reinforced by Molly stating that she "can feel *the long sweep of the snow* trying to *draw [her] thoughts out* till they become diffused and vague" (AW 38).

to the adjective *dead* as the male protagonist's mother has died of tuberculosis, he is victimised by a bully at school and takes refuge in the cemetery mausoleum. The connection between old age, death and images of snow is exploited in Margaret Laurence's "The Mask of the Bear," which climaxes in Grandfather O'Connor's standing on the porch of his house, trying to come to terms with his wife's death. The wind is blowing snow into his face. Snow that is made of the same cold and loveless substance as the mask Grandfather O'Connor is wearing. He is held up a mirror by the snow, he is facing his bear-self. Could this be interpreted as the final blow that pushes him to hug Vanessa when she appears? This would put snow in the position of a climactic agent. Another example for snow as climax connecting to death is Timothy Findley's "Murder in Cluny Park," in which the male protagonist is killed in a duel as a snowflake impairs his vision landing on her glasses. In this story, snow is a multi-dimensional image: it also plays the role of a messenger, a sinister sign,[105] as well as it brings back memories of loss of life,[106] thus foreshadowing the male protagonist's death at the end of the story.[107] Snow symbolizing peacefulness occurs in a single story, in Hugh Hood's "Getting to Williamstown," realizing in Mr. Fessenden's retrospective dreams about a rural retreat: "Think of the peace in the winter, alone, a couple of feet of *snow*" (AW 103). Snow can be associated with holiness and purity in Janice Kulyk Keefer's "Transfigurations." Angèle, a seventeen-year-old girl is "more *shiningsweetsnow* beautiful than the models on TV" (AW 402). She embodies ideal beauty void of artifice, in its divine purity: "You had only to find the true picture and you would have no need of nets and curlers and dizzying heat; you could be like Christ on the high mountain, shining as *snow*" (AW 402). The last part of the quotation contains a reference to a passage in the Bible which appears under the same title as the story, "Transfigurations": "a change came over Jesus, and his clothes became shining white- whiter than anyone in the world could wash them" (Mark 9.2-3). The biblical *shining white* is, however, replaced in the story by *shining snow* -- the heavenly truth manifesting in Angèle's beauty. The hairdressers themselves are catalysts of transfigurations trying to achieve an imperfect approximation of the ideal beauty by applying *snowy mousses* (AW 402) on their clients' hair, among other hairdresser's moves. In Diane Schoemperlen's "Red Plaid Skirt," the moon is full, *snow white* (AW 407). Associated with the feminine, snow white may refer to innocence. Context here does not help much as the story is based on the association of colours and objects.

[105] "It had *snowed* about an hour before and the road was *bright* and *wet* and *dangerous*" (AW 112), "Andrew [was] *pale as the snow that had just began to fall outside*"(AW 127), "Nothing moved but the falling *snow* and the sight of it was mesmerizing" (AW 129).
[106] Margot's "voice has gone white" (AW 115).
[107] This story is reminiscent of Russian romanticism, which is rich in duels in winter. To provide an example, let us mention Puskhin's *Onyegin*.

In Isabel Huggan's "Celia Behind Me," snow is classified as a means of torture, through which the dark side of a child's seemingly innocent mind is displayed. The holy white innocence of the snow builds up a highly visual contrast with the dark thoughts Beth's mind first hides then turns to action.

Let us now consider the non-conventional uses of the image. In T. H. Raddall's "The Wedding Gift," snow embodies the positive conspirator helping Kezia flee from an unwanted marriage. The snowstorm establishes the suitable circumstances for Kezia to seduce a young priest, who would be lost without Kezia's thorough knowledge of country and climate, thus it enhances his survival, too. As a sign of her gratitude, Kezia "hum[s] a psalm tune to the silent trees and the *snow"* (AW 25). The witty and resourceful girl lives in harmony with her environment, however unfriendly it may seem at times.[108]

The central metaphor of Margaret Gibson's story "Making It" is God embodied by snowflakes. Snowflakes have the tendency to melt from time to time, and so does God disappear from the female protagonist's life from time to time. She is gradually gaining hope then loses it all of a sudden, just when she thinks she has won the battle against the Great Divider. The story has shots of other lives thrown in a perpetual cycle of gaining and losing faith.[109]

[6] "Snow Angel"
in Libbrecht, Kenneth. *The Snowflake- Winter's Secret Beauty*.
(Stillwater, MN: Voyageur Press Inc., 2003.) 5.

Conjuring up a WWII memory, Georges of Norman Levine's "Something Happened Here" reminisces: "We hear the Russians are coming. We wait in the street. It is beginning to snow"

[108] In this sense, one might say that snow is a negative conspirator in Joyce Marshall's "The Old Woman."
[109] When Liza thinks of committing suicide, she envisages making a snow angel and freeze to death lying in the snow. Later in the story, Robin, a transvestite friend of hers living in Los Angeles pictures his suicide as reflected in a tabloid headline: "A 20-pound overweight fag found dead in a terrycloth bathrobe with 'Jesus Christ Superstar' playing on and on in the room like you and your *snow* angel" (AW 343) – implying that what Lloyd and Webber represents in America is what snow does in Canada.

(AW 69) as if the Russian army had brought the cold with them that characterizes their native land in the stereotypical imagination. Here snow can function as a time marker, too, to signal that the incident happened in winter.[110] Cynthia Flood's "The Meaning of Marriage" provides an illustration for the hypnotising effects of snow: "Another story is […] of a winter's dusk, thick *snow* falling, my brother by the living room window gazing, half dreaming with the *white movement of the flakes"* (AW 290).[111]

We have seen how frost and ice enhance story structure in Clark Blaise's "A Class of New Canadians."[112] In the same story, snow builds up a frame parallel to that of frost and ice. The exponent of the former is Dryer's affection towards Montreal whereas that of the latter is his anger towards his class of immigrants for whom Canada remains a second best country. At the beginning, Norman Dryer finds snow a rather unpleasant prompt of Montreal winter: [he] hurried down Sherbrooke Street, collar turned against the *snow* (AW 277). By the end, however, he feels sympathetic towards the northern feel of the "big port" (AW 282), which has been betrayed by his class of immigrants and now he has to protect it: "Montreal on a winter night was still mysterious, still magical. *Snow* blurred the arc light" (AW 282) just like a snow globe.

To conclude this point, both conventional and non-conventional roles connected to the image of snow vary greatly, of which structural enhancement appears to be the most frequent occurring in four stories. For an emotional exponent and a mirror of personality, snow functions as bipolar: on the one hand, it may express peacefulness, holiness and innocence, on the other it may represent lovelessness, means of torture and revenge on humans. In addition, the conventional roles of barring access, impermanence, sleep, old age and death all manifest in at least one story of the sample. The most original, and at the same time the most Canadian, role is that of snow embodying a positive conspirator saving the protagonist from an unwanted marriage.

3.4.5.2.3 Central versus marginal

Snow performs a central role in ten stories out of the twenty containing the image, which amounts to the highest number of central roles a weather image has performed in the sample. In

[110] Another story using snow to illustrate a winter happening is Bonnie Burnard's Deer Heart: "it was *winter*, there was lots of *snow*" (AW, 325) when a talk show guest saw a trapped deer, which is mentioned a propos a deer being hit accidentally.
[111] The hypnotising effect of snow is mentioned also in Frederick Philip Grove's "Snow."
[112] See page 94. The slush that appears at the beginning of the story freezes over hard by the end indicating a change of attitude towards his class of immigrants in the narrator.

the stories where snow has a central role, it functions most typically as structure enhancement (frame, climax, micro-story in the macro-story) occurring in four stories.

3.4.5.2.4 Polarity

If one wants to see the image of *snow* positively, it can be associated with the peacefulness and bliss of the Christmas season, for instance. Yet, it is rather Atwood's principles that seem to be congruent with the survey results: snow is pictured as a purely negative image in ten of the twenty stories containing images of snow. Five stories have both positive and negative effects on their environment, that is, they are of dubious polarity, and there are only two stories, Thomas Raddall's "The Wedding Gift" and Janice Kulyk Keefer's "Transfigurations," where snow is depicted as a positive character. In the three remaining stories, snow features as a neutral agent. As for the spatial distribution, the most negative area for *snow* is the Ontario region. Ontario being the most unpleasant region snow-wise is intriguing for two reasons. Firstly, a high percentage of the population lives in urban settlements, where winter should be less unpleasant. Secondly, Ontario is not the snowiest area of Canada.

3.4.5.2.5 Victim theory

As for the application of victim theory for images of snow, snow has been found a victimiser in nine cases (out of which two could be qualified as victimising attempts) whereas it has the role of a victim in three cases. In two cases snow could be classified as catalyst, and in three cases none of the previously mentioned roles apply to it, all these being stories where snow is only of marginal importance. Again, Atwood's views seem to be reinforced, according to which Nature prefers the role of a victimiser to that of a victim (*Survival* 61-63).

3.4.6 Storm

[7] Allan Edson's "Storm at Lake Memphrémagog"
(www.townshipsheritage.com/Eng/Hist/Arts/edson.html)
)"Lightning" in *The 2006 Canadian Weather Trivia Calendar*. (Ottawa: Fifth House Ltd., 2005.) 17.

Storm is "a general term for any violent atmospheric disturbance" (Dunlop 211), which definition implies a comprehensive term with a cornucopia of subtypes, thunderstorm, gale, dust storm, hail storm, snow storm, blizzard and squall being just a few examples. Storm also denotes an active depression, that is, "an area of low pressure" (Dunlop 65). The discussion of storm will include images of thunder and lightning. For the convenience of the analysis, storm, thunder and lightning will be referred to as storm-related images in this section.

3.4.6.1 Quantitative markers

Storm-related references amount to fifty in the sample. Figure 26 (below) illustrates their distribution within the category:

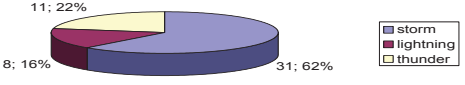

Fig. 26

Storm appears in thirteen, lightning in five and thunder in six stories respectively, which implies that the image per story ratio is low for all three storm-related images.

3.4.6.1.1 Regional distribution

Figure 27 displays the survey findings considering the regional distribution of storm-related images, according to which the Prairies, the Maritimes and Ontario occupy the first three ranks. If only storms are regarded, the Maritimes lead, with the Prairies and Ontario in second and third place, respectively. Lightning can only be found in two regions in the sample: the Prairies and Ontario. When compared to the actual climatic data, these results seem to show a close correlation. The most spectacular storms can brew over the southern part of the Prairies (the foothills of Alberta and southern Saskatchewan) and the Atlantic coast, thus it is not surprising that these areas can boast the high number of storm-related images. Storm frequency related data reveal that the Prairies can count the highest number of tornado outbreaks while the Atlantic coast is the most hurricane prone (*Natural Hazards of North America*). Moreover, it is mentioned that in the Maritimes, which is famous for the *nor'easter*, "poor visibility and storm occurrence are significant problems" ("Climate and Man" 438). In addition to the spectacular tornadoes of the Prairies and the hurricanes of the Maritimes, Southern Ontario has the highest frequency of thunderstorms ("Map of Hot Spots") whereas "in Canada, lightning is most frequent in southern Ontario, southern Saskatchewan and the foothills of Alberta" ("Map of Hot Spots"),[113] which again coincides with the findings of the survey.

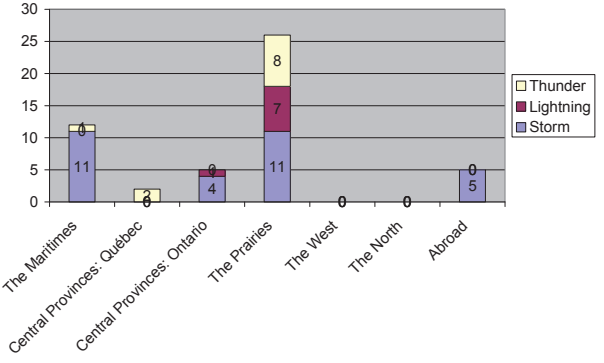

Fig. 27

[113] Among major cities, Windsor and Toronto have the highest number of lightning flashes per year per km², 251 and 200, respectively ("Lightning Activity in Major Cities in Canada").

3.4.6.1.2 Rural versus urban

Rural stories with a storm image outnumber their urban and rural-urban counterparts in a ratio of ten to one and five to one, respectively. In the case of lightning and thunder, no story belongs to the rural/urban category whereas the respective rural-urban ratios give two to three and five to one. Once references to storm, lightning and thunder are considered together, thirty-nine images fall in the rural only category, two in the urban only and nine in the rural and urban category so the dominance of the rural only category is very strong, well-above the standard rural-urban ratio for the sample, which, naturally, can be explained with the fact that a rural stage is far more spectacular for a storm to perform on, filling the spectator with sublime chill and awe.

3.4.6.1.3 Temporal distribution

The temporal distribution for storm-related images seems even (figure 28), but taking relative frequency into consideration, there appears a decrease in the seventies and eighties, and a slight increase in the nineties. Also, a marked change occurs in the composition of the storm-related components, the ratio of storm decreases and that of lightning and thunder increases.[114] Unfortunately, the available temporal data have been found neither to support nor contradict these results. For example, in an article entitled "On Destructive Canadian Prairie Windstorms and Severe Winters," Hage states that "a minor temporal frequency maximum [occurs] from1906 to 1940 [in the Prairie region] followed by no apparent trend in time for all intense storms" (207).

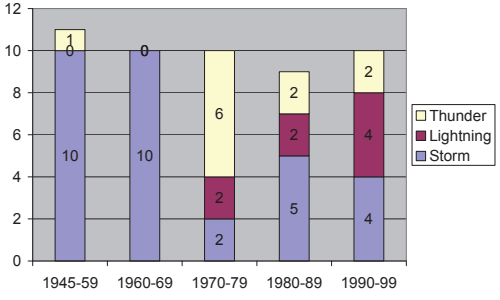

Fig. 28

[114] If we consider Ricoeur's symbolic ladder, metaphoric references are of a higher degree of abstraction than metonymic ones. Another explanation could be that universal symbolism prefers lightning and thunder to storms.

3.4.6.2 Qualitative markers

3.4.6.2.1 Degree of abstraction

The figures below, showing the **overt-covert** distribution of storm-related images, reveal that both thunder and lightning have a high covert reference content (figures 30.a and 31.a), while the **direct-indirect** ratio also displays an indirect image content above the average 23% for lightning (figure 30.b). At the same time, the corresponding value for thunder (figure 31.b) is 5% below the average. The overt-covert ratio for storm is two to one (figure 29.a), which places the image below cloud, fog or frost but above rain or snow on the overt-covert axis of measuring abstraction. As for the direct-indirect axis, storm (figure 29.b) ranks below all images examined so far but fog.[115] These findings render lightning a metaphoric and metonymic, thunder and storm a metaphoric image (3.3.2.1).

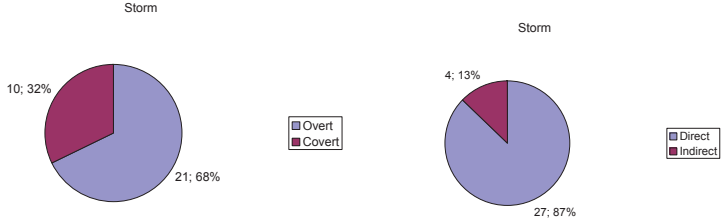

Fig. 29.a and b

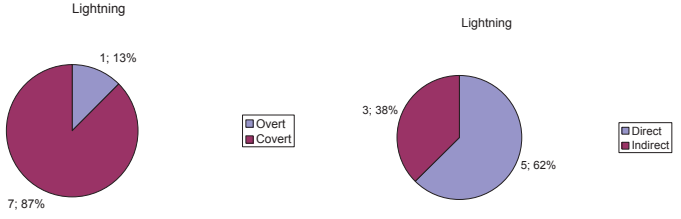

Fig. 30.a and b

[115] The two indicators have to be considered together. As the numerical data of images of thunder and lightning are rather scarce, it would be useful to examine whether a larger sample of these images produce the same ratios for the measurement of abstraction.

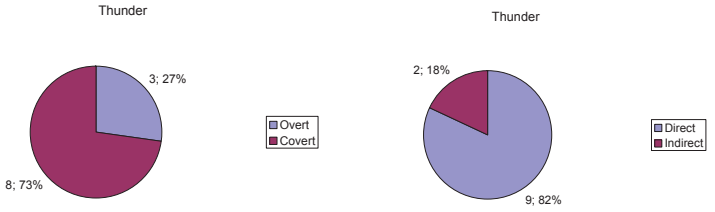

Fig 31.a and b

3.4.6.2.2 Image role

Storm-related images possess a variety of roles and a rich mythology. Crilot envisages the archetypal storm as "a creative intercourse between the elements" […] which occurs in heaven" (315), the locus lending it a "universal sacred quality" (315). The heavenly origin of storms connects them to gods such as Zeus, "the cloudgatherer," who "throws a thunderbolt" (Ferber 236). In this reading, lightning represents a divine message written in the sky while thunder is interpreted as God's word (Hoppál et al. 235). Lightning, also a worldwide symbol of masculinity, may be conceived of as the phallus of heaven penetrating into Mother Earth (Hoppál et al. 234) realizing a divine intercourse of two elements. Ferber reveals a close mythological connection between storms and winds, which is justified by the common element in their physiology: a disturbance in the atmosphere.[116] The emotive implications of stormy weather are often evoked, storms "have long been a metaphor for passionate or tumultuous emotion" (Ferber 236), the common denominator being the intensity and violence of the symbol and its exponent.[117] As for the moral implications, storms can function both as an instrument of punishment and a facilitator of purification.[118] Finally, cognitive implications: ascribe the role of sudden revelation or enlightenment to lightning. It must be noted that storms may also display the inherent qualities and roles of those weather phenomena they co-occur with. For example, a snowstorm may behave in one story as snow,[119] in another as an archetypal storm and in yet another as both.

[116] Boreas or Aquilo, the north wind is responsible for bringing storms and winter. The common consequences are shipwreck, an abundance of snow, or a mighty hailstorm damaging the crop as in Ovid's tale of Boreas and Orythia (Ferber 235).
[117] Examples mentioned by Ferber include Shakespeare's *King Lear*, Chateaubriand's *Atala*, Emily Brontë's *Wuthering Heights* and Eliot's *Middlemarch* (236).
[118] Lightning is seen as a heavenly whip or arrow (Hoppál et al. 234).
[119] A snowstorm features in the conventional snow-role of denying access in Joyce Marshall's "The Old Woman" when Marie-Claire is about to give birth: "they would have taken her to Missawani, but there was every sign of a *blizzard blowing up*" (AW 40).

Let us now turn to the discussion of conventional storm-related image roles in the sample. Caroline Adderson's "The Chmarnyk" implies the heavenly nature of storms through thunder as God's voice, drawing on the Day of Judgement: "in Galicia, when *thunder* sounds, prostrate yourself to save your soul" (AW 440). Undoubtedly of heavenly origin, a storm of fate is brewed in Alistair MacLeod's "As Birds Bring Forth the Sun." Hadn't father and son had to "outwait the *storm*" (AW 225) on the island, the father wouldn't have been attacked and torn to pieces by the puppies of the *cù mòr glas*. This way the sudden storm can be conceived as an agent of destiny delivering the old man to meet his fate on the island.

The only reference to storm-related images having sexual connotations is found in John Metcalf's "The Years in Exile", where the narrator recalls an encounter with a science teacher from India who stated that "peahens became fertilized by raising their tail feathers during a *rain storm*" (AW 240) an echo of the rain-fertility connection, also an instance of the dual nature of storms as outlined at the end of the introduction to storm-related image role.[120]

The most numerous role type of storm-related images, counting ten instances in the sample, is that of emotive exponent. As emotional intensity also has positive sides to it, not all emotions represented with a storm-related image are negative. Gail of Alice Munro's "The Jackaranda Hotel" characterizes his son's friends as a group of youngsters "with their *stormy* confidence" (AW 140), where *stormy* suggests *loud, careless and cheerful*. Similarly, the emotive exponents of excitement and expectations are drawn on in W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa," where the male protagonist can "feel the magic building like a gathering *storm*" (AW 204) busying himself with realizing his baseball dreams. Next, let us see storm-related negative emotive exponents. The female protagonist of Barbara Gowdy's "We So Seldom Look on Love" tries to suppress her drive of necrophilia first but "what happened was that obsession began to *storm* through [her] as if [she] were a tunnel. [She] became the medium of obsession as well as both ends of it" (AW 363). Storm and obsession here have violent intensity as a common denominator. In Hugh Hood's "Getting to Williamstown," the narrator's wife, Irma has "*lightning* switch[es] of mood" (AW 104) making it difficult for family members to get along with her: "I don't know how you put up with me Henry. I'm such a mess" (AW 104). When Grandfather Connor of Margaret Laurence's "The Mask of the Bear" learns that Aunt Edna's suitor works for a loan company, he retreats to the basement with anger and the family can hear "his chair thudding like retreating *thunder*" (AW 84). Similarly, Polly of Marian Engel's "Share and Share Alike" "*storm[s] out* through the hall" (AW 177) after a quarrel with her flatmate. In

[120] The instance is used in the story as an illustration of the standards at the private school where the narrator was teaching part time.

all the previous three examples, storm-related images play the role of expressing anger, which is also one of their realized dimensions in Caroline Adderson's "The Chmarnyk," the male protagonist of which is shot by an angry farmer: "Teo was carried away. He was struck by *lightning* […] but I remember clearly the presence of that farmer, the one robbed of his charnel house, his smile like *lightning*. The English word 'shotgun' never had a place on my tongue" (AW 441). In preparation of the parallel between lightning and the farmer's anger, thunder and the sound of gunshots are brought together: "The day the *thunder* discharged, a firearm, reverberating. Mama and Baba dropped to the ground" (AW 440). Storm-related images also function as a portent in the story drawing on folk wisdom: "Just before the *storm*, you can see the farthest" (AW 437; 439).[121] Another thunder-gun parallel is detectable in Rudy Wiebe "Where Is the Voice Coming From?", where "a voice rises over the exploding smoke and *thunder* of guns" (AW 191). In addition, one of the aboriginal leaders is called Sounding Sky, implying a heavenly connection with thunder.

In Hugh Garner's "One, Two, Three Little Indians," Tom's pneumonic baby dies in his arms, in a setting reminiscent of Goethe's *Erlkönig*: it is getting dark and "to the north-west the clouds were piling up in preparation for a summer *storm*" (AW 51) mirroring Tom's emotional upheaval. The above-mentioned dual nature of the climactic storm is exploited within the framework of the rain-pain convention.

A romantic remnant, the connection of emotion and weather may manifest in the mirror effect, that is, when weather is projected onto human emotion, and human emotion is projected onto weather in the same work. Two stories can boast the mirror effect in the sample: Guy Vanderhaeghe's "Dancing Bear" and Sinclair Ross's "The Lamp at Noon." In Guy Vanderhaeghe's "Dancing Bear," the approaching storm is signalled by an "occasional *shudder of lightning* that *popped* in the distance" (AW 367). *Shudder* denotes a shaking movement as a sign of cold, fright or disgust, essentially human related, thus projecting Dieter's feelings onto the storm.[122] Also, "after each *flash* [Mrs. Hax] counted aloud to herself until she heard the *faint, muttering* accompaniment of *thunder*" (AW 367). Here *faint* and *muttering* may refer to Dieter speaking in *a quiet voice that is difficult to hear, especially because you are annoyed about something* (Hornby 819). And indeed, Dieter is annoyed with Mrs. Hax, therefore the flashes of lightning may be the mirror image of his anger: "his tongue *flicker[s]* angrily" (AW 368)

[121] Storm-related images and those of rain enter into a close relationship, some aspects of which have already been referred to in the section on rain (see 3.4.4.2.2).

[122] *Pop* has the meanings 1. *to burst, or make something burst, with a short explosive sound*, which may refer to both the thunder that accompanies the lightning and to Dieter's veins as he will die of a stroke, 2. *to suddenly appear especially when not expected*, which meaning again both refers to lightning and Dieter's stroke.

projecting this time the storm onto his feelings as it is primarily lightning that the verb *flicker* is attributed to.[123] In Sinclair Ross's "The Lamp at Noon," it is the dust storm onto which the protagonists' feelings are projected and vice versa, to produce the mirror effect. Many words describing the dust storm are in fact the externalization of Paul's and Ellen's conflict such as the "*fitful* outline the stable and the oat granary" (AW 26), "the *whip* of sand" (AW 27), "dust-*mad* wilderness" (AW 28) and, most importantly, "the *tatters of the storm* still *whimpered* through the eaves, and in their *moaning* told the desolation of the miles they had traversed" (AW 33). *Fitful*, *whip*, *mad*, *tatter*, *whimper* and *moan* all have the capacity of signifying marital conflict in the given context.[124] On the other hand, for instance, Ellen's eyes are described as follows: "wide like that they had looked out of the deepening ruin of the *storm*" (AW 26), as if she had the storm inside her head. Another example of the internalization of the storm manifests in "*the dust and wind that had driven [Ellen]*" (AW 27). In both stories, the emotive exponents interacting with storm images are negative: anger in Guy Vanderhaeghe's "Dancing Bear" and quarrel (marital conflict) in Sinclair Ross's "The Lamp at Noon."

Similarly to the biblical seven years' drought, reference is made in Ross's story to the dust storm being divine punishment through the word *scourge*: "It was over -- *three days of blight and havoc* like a *scourge* -- three days so bitter and so long" (AW 32). Also, *scourge* makes the "*whip of sand*" (AW 27) the instrument of punishment. No instances can be found in the sample for storm as purification or lightning as sudden revelation.[125]

The introduction to storm-related image roles mentioned the joint action of wind and storm. Ross's story serves as an example of their united forces, another connection to enhance the dual nature of storms. Fusi of W. D. Valgardson's "God Is Not a Fish Inspector" embarks on fishing on the lake, which adventure surpasses his physical capacities due to old age: "his breath roared in his ears like the lake in a *storm*" (AW 270). Here the storm-wind parallel is extended with a wind-breath one, illustrating the respiratory problems the old man had to face as a result of excessive physical exercise. The "frequent *blizzards* and *squalls"* of Alistair MacLeod's "As Birds Bring Forth the Sun," which "obliterate the offshore islands" (AW 225) serve as a general characterization of winters in the Maritimes region. *Blizzard* meaning *snowstorm with very strong winds* and *squall*, *a sudden strong and violent wind, often during rain or snow storms* add

[123] *flicker*= 1 *to keep going on and off as it shines or burns, e.g. lightning* 2 *(of an emotion, a thought, etc.) to be expressed or appear somewhere for a short time*.
[124] Apart from referring to complaint, *whimper* and *moan* also have the sexual connotations *impotence* and *pleasure* or *yearning* respectively. Sinclair Ross regularly employed the mirror effect in his short stories, such as "The Painted Door" (snow storm), or "Not by Rain Alone" (thunderstorm).
[125] Dust storm is again a dual image - some aspects of it have been discussed in the section on cloud and fog, others will be discussed in connection with wind, dust and drought.

the image of snow or rain to the storm-wind connection, which leaves us wondering whether it is the wind-whipped waves or the snow which remove all signs of the islands. It is a nor'easter, which delivers Kezia the amount of snow she has wished for to escape an unwanted marriage in Thomas H. Raddall's "The Wedding Gift" (see page 116 in the section on snow). Boreas or Aquilo, the north wind, is responsible for bringing storms and winter. Shipwreck, and an abundance of snow are among the common consequences (Ferber 235). Interestingly, the beginning of Raddall's story also mentions the incident of a shipwreck: "a ship [was] driven off her course by *gales* and wrecked at the very entrance to Bristol Creek. She was a valuable wreck […] a *storm might blow up* any time and demolish this fat prize" (AW 17).[126]

An unconventional simile paralleling balls and animals seeking protection from a storm in W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa" is all for an unconventional storm-related image use to be found in the sample: "marbles, baseballs, tennis balls and ball bearings all accumulate in a corner like a herd of cattle clustered with their backs to the *storm*" (AW 199). In fact, some romantic paintings do display herds of sheep or cattle against an impending storm, therefore it is only the simile that is original, not the image of the herd in storm.

Finally, summarizing the point on storm image roles, it can be stated that the most numerous group is that of emotive exponents, both positive and negative, the storm often appearing in the developmental or climactic part of the story, realizing an allegory or a central metaphor (structural enhancement). Minor roles in the sample include storm acting as a hand of fate, a fertilizing force, winter's blessing and curse, and finally, the illustration of bodily functions and disorder. Images of storm realize the highest number of dual images in the sample.

3.4.6.2.3 Central versus marginal

Storm-related images fulfill a central role in five stories of the sample, storm playing the hand of fate in Alistair MacLeod's "As Birds Bring forth the Sun," dust storm and wind being the mirror of and bringing about marital crisis in Sinclair Ross's "The Lamp at Noon," a blizzard freeing Kezia from an unwanted marriage in Thomas H. Raddall's "The Wedding Gift," thunderstorms acting as the climax of Hugh Garner's "One, Two, Three Little Indians" and as a projection of Dieter Bethge's final struggle for life and against the cantankerous houskeeper, Mrs. Hax in Guy Vanderhaeghe's "Dancing Bear," and, finally the farmer's anger disguised as lightning featuring as an agent of murder in Adderson's "The Chmarnyk."

[126] Nor'easter is the combination of north and east wind. We have seen the effects of the north wind. The east wind can be equally destructive, "it is generally a baleful force sent by God" (Ferber 235).

3.4.6.2.4 Polarity

Storm-related images are of negative polarity in ten stories including Alistair MacLeod's blizzards and squalls "obliterating the offshore islands" (AW 225), the Day of Judgement-like thunder of Caroline Adderson's "The Chmarnyk" as well as all stories where storm-related images have a negative emotive exponent. Three stories possess positive polarity, the two stories of storm-related images with a positive emotive exponent and John Metcalf's rainstorm fertilizing peahens. Raddall's storms are of ambiguous polarity as, on the one hand, they free Kezia from an unwanted marriage, on the other, they wreck ships. The dominance of negative polarity for storm related images follows from two facts: the general negative meaning attached to conventional storm-related images and their ascendancy witnessed in the sample.

3.4.6.2.5 Victim theory

Storm surfaces as a victim in Sinclair Ross's "The Lamp at Noon" through the phrase "the deepening ruin of the storm" (AW 26). Usually it is the storm that damages the area it sweeps through, it is rarely characterized by *ruins* and *tatters* (AW 33). The choice of the aforementioned words may suggest that storms also consume themselves in their destructive fit, offering Ross another allusion to the psychology of marital crisis. Storm-related images act as a victimiser in five stories. Storm is the ultimate cause of the narrator's ancestor's death in Alistair MacLeod's "As Birds Bring forth the Sun" and it soaks Mrs Hax of Vanderhaeghe's "Dancing Bear" and Tom of Hugh Garner's "One Two Three Little Indians" with rain. Gunfire-lightning strikes Teo of Caroline Adderson's "The Chmarnyk" and dust storm victimises a prairie couple by ruining their hard-earned existence: "[Paul] saw the *dust-black sky* again, and his fields *blown smooth with drifted soil*" (AW 30), by materializing a spiritually infertile milieu, "thistles and thumbleweeds, [practically] a *desert*" (Atwood an Weaver 28), and also by increasing the female protagonist's sense of isolation.

3.4.7 Sun

[8] "October" and "Weather Trivia" in *The 2006 Canadian Weather Trivia Calendar*. (Ottawa: Fifth House Ltd., 2005.) 21, 1 (left and right upper pictures)
"Elk Island Natural Park, Alberta" in *Canada Calendar*. (Ottawa: DFAIT, 1990.) 57.
"Manitoba" in *Canada 2006 Calendar*. (Ottawa: Wyman Publishing Ltd, 2005.) 25. (left and right lower pictures)

Sun, "the principal body in the solar system, defined technically as a main-sequence yellow dwarf star type G2 and luminosity class V" (Dunlop 215-16),[127] is the archetypal universal image all cultures have recognised and worshipped since the beginning of human history. Its long-tended cult implies a rich and diverse conventional symbolism.

3.4.7.1 Quantitative markers

Sun is the second most frequent weather image in the sample after snow. Taking the fact into consideration, however, that the 151 sun images are distributed over 33 stories as opposed to 158 snow images distributed over 20 stories, one may say that sun images realize a more decentralized distribution than those of snow.

[127] "Its energy arises from the conversion of hydrogen to helium in its core, and is eventually radiated into space from the visible surface, the photosphere" (Dunlop 216).

3.4.7.1.1 Regional distribution

If the frequency (figure 32) and relative frequency of *sun* images is considered in the examined regions, the Prairies can boast of the highest values, Ontario ranks second, followed by Québec, the Maritimes and British Columbia. It is noteworthy that the Prairie provinces are the sunniest in Canada, and the annual number of sunny hours decreases in the very order the provinces are ranked above (Lightbody et al. 20; "Wind and Sun"). The coastal area of British Columbia has a reputation for being all gloom and rain (Dobbs and Varley 171) and, accordingly, no story set in the region contains a single reference to the sun. It is equally remarkable that stories of foreign setting can boast more sunshine than those set in any province of Canada. Could this latter finding be another projection of the literary pessimism signified by Atwood's critical volume entitled *Survival* (39)?

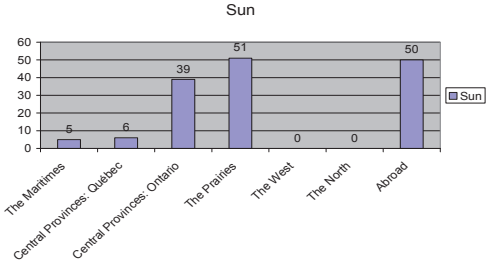

Fig. 32

3.4.7.1.2 Rural versus urban

The number or rural sun images (84) is approximately three times that of the urban (29) or rural-urban (33) counterparts. If these data are compared to the average rural-urban distribution in the sample (approximately four to one), it is conspicuous that the percentage of urban images is relatively high, even if rural images dominate. This can be explained by the sun being a universal image sunshine willing to perform and noticeable in rural and urban environments alike.

3.4.7.1.3 Temporal distribution

The quantitative markers imply that for the last three decades of the 20th century two thirds of the stories contained a *sun* image and this ratio seems constant, with a slight decrease in image number in the eighties and nineties (figure 33). The latter two decades will switch ranking for relative frequency results. A two dimensional time-place examination reveals that the number of sun images is the highest in the seventies in the Prairie region and in the eighties in the Ontario region. Indeed, these two are the sunniest of the examined regions, generally speaking. The "Canadian Climate Normals" charts for the periods 1961-1990 and 1971-2000 reveal that the southern parts of both regions had high annual bright sunshine values for the seventies and the nineties while the eighties produced relatively lower results in comparison to these ("Canadian Climate Normals 1961-1990"; "Canadian Climate Normals 1971-2000"), which makes the survey findings seem congruent with the meteorological output.

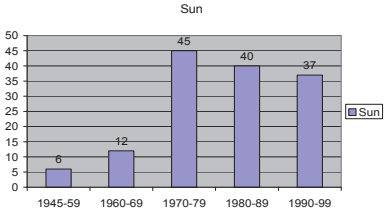

Fig. 33

3.4.7.2 Qualitative markers

3.4.7.2.1 Degree of abstraction

Along the **overt-covert** axis, only images of cloud, fog[128] and frost have a higher percentage of covert images than the corresponding value for images of sun, which suggests a high degree of abstraction as far as the overt-covert marker is considered. The **direct-indirect** index indicates that the indirect sun image content is also above the average 22%, though snow, cold and temperature (cold and heat) display a higher percentage in this respect, than the sun. In accordance with 3.3.2.1, it can be stated that images of sun are both metaphoric and metonymic.

[128] As the data for fog are rather scarce, the overt-covert ratio may not be reliable for images of fog.

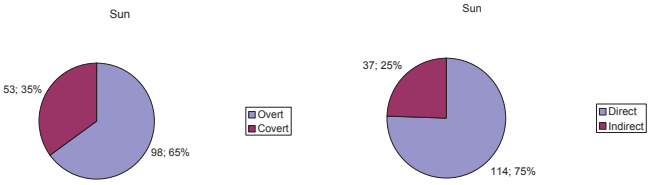

Fig. 34.a and b

3.4.7.2.2 Image role

Sun is the most popular and the most thoroughly discussed weather image in the literature, an essential and universal one, also of cosmic significance. In fact, Ferber remarks that "it is so overwhelming a phenomenon and so fundamental to earthly life that its meanings in mythology and literature are too numerous to count" (209). Therefore a feeble attempt, a rough estimate will be made to enumerate the most important functions images of sun can fulfill. The image of sun is of "disparate modes of being" (Crilot xxxvii) possessing a certain duality as the source of life and an agent with destructive power simultaneously (Hoppál 158). Connected to the sun as source of life, "light and seeing […] lie at the root of all [sun] symbolism" (Ferber 209).[129] Light links up with energy and the active principle, and seeing with the role of the divine eye featuring the sun as an "ever present witness" (Ferber 210).[130] The sun may appear as "the direct son and heir of the god of heaven" with "youthful and filial characteristic" (Crilot 317) thus materializing as the embodiment of the heroic image (Crilot 320)[131] and as that of the Apollonian virtues of virility, brightness, radiance, clarity and splendor (Ferber 211). Apollo presents the sun with the Miltonic epithet "the lusty Paramour" possessing "solar passion," with its "heroic and fierce character" (Crilot 318), Mother Earth's celestial lover (Ferber 211). Indeed, rays of light have a phallic significance carrying the power of creation (Hoppál 160).[132]

Next, a common conventionality is the association of sun with gold and yellow, just as the sunset with red (Crilot 319). As for the destructive side, on top of associations with scorching heat and

[129] Sunlight is often seen as the symbol of birth (Ferber, 210).
[130] Referring to Homer's Iliad (line 3.277) and Odyssey (line 11.109), and offering further examples by Ovid, Spenser, Shakespeare and Byron, Ferber states that "the sun is invoked as a god who sees everything and hears everything" (210).
[131] "With his youthful and filial characteristic, the Sun is associated with the hero […] armed with the sword, symbolically associated with fire. […] The Sun represents the moment when the heroic principle shines at its brightest […] An heroic and courageous force, creative and guiding- this is the core of solar symbolism" (Crilot 317).
[132] In the psychoanalytic reading, a sexually potent symbol, the sun may be the embodiment of heat, energy, fire of life or libido (Crilot 319).

fire, sun may be symbolic of immanence, sin, occultation and expiation (Crilot 320). Last, adding to the symbolic significance of sun, the image is a key to telling time from its motion (Hoppál 158) as "days and years are determined by the sun" (Ferber 211). Each loop covered around the earth in his chariot of fire marks a day (Ferber 211), the different stages of the journey being also symbolic of those of human life through transitivity. As the above indicates, there is much interconnectedness among the various sun-symbolisms, they form a "web of relations," which lends them a touch of subtlety, and which the analyses of stories containing sun images will also reinforce.[133]

To justify the reference to the omnipresence of the image with an example, a sentence will be quoted from Thomas King's creation myth parody, "One Good Story, That One": "Must have a *sun* some place" (AW 315), which implies that no creation myth is complete without the sun which is thereby expected to be at the center of the mythical universe.

An example of the duality of the image of sun can be found in Hugh Garner's "One Two Three Little Indians." On the one hand, the sun surfaces there as the source of life: Tom "absorb[s] the *sunlight* through his bare feet" (AW 46) on the doorstep of his cabin, and he "allow[s] the *warm sun to shine* on [his baby boy's] chest" (AW 49) in the fishing boat. On the other hand, it *is beating through [Tom's] shirt*" (AW 49) radiating unbearable heat.

Guy Vanderhaeghe's "Dancing Bear" exploits the sun-life parallel. At the sight of the approaching storm Dieter Bethge "wishes it were a fine *sunny* day" (AW 373) but the approaching storm "blots out the *sun*" (AW 373) just as Dieter's life is nearing to its sudden end. In his last reminiscences, he pictures a scene from his boyhood full of life where "people bathed in *sun* and noise" (AW 373). A bear is the main attraction of the busy market place. "When the *sun* catches [its] pelt it shines vividly, electrically blue" (AW 369), full of power and virility. In all these examples sun represents the impulse of life.[134]

Two examples highlighting the connection of sun and light have been touched upon previously. As already referred to in the image role section on fog (3.4.2.2.2), Norman Levine's "Something Happened Here" is based on the gradual brightening up of the weather, which is paralleled to the female protagonist's learning about the past. First, she "could not see the *sun*, [then] it began to

[133] The sun is associated with heat, warmth, drought, (day)light, summer, fire, action, fertilizing and destructive power, heart (the mind of cosmic intelligence), gold, sulphur, round fruits, grain, carnivorous birds, masculinity, death and rebirth (Hoppál 159), Christ, the son in the holy trinity, Helios and Apollo (Hoppál 160).

[134] *Electrically blue* may also be a reference to the approaching storm as storm clouds are *charged* and *blue*, too. The bear can symbolize virility as well as instincts (Crilot 28).

brighten up" (AW 67) and "the *sun* was out" (AW 71) as local history unfolds. After the climactic moment of discovery, Roman "caught the *sun*" (AW 72) while upon her return to England "the *sun* was warm" (AW 74) and she richer with a learning experience.[135] Similarly, Hugh Hood's "Getting to Williamstown" externalizes a dying man's struggle as the battle of shadow and light (see page 85) in a stream-of-consciousness style. Light gains the final victory, and Mr. Fessenden ascends to heaven, which is illustrated by means of accumulation of both direct and indirect references to sun in the last two paragraphs of the story:

> I am going to take the ramp when I see the white rectangle, that leaden tower in the *sun* above the trees […] I see the *sun* on the walls now and coming through the walls […] a line of trees in the distance and coming closer, lustrous in the *sun* […] Being carried along at the top of the hill […] I see the white building *gleaming* in the *sun* […] Being carried gently in by men in white to the porch of the white building in the bright sun. *Blaze* of glory on leaves […] as there six bear me kindly up the aisle. (AW 109)[136]

Through light, sunshine may represent the visible world of the present, which is juxtaposed to past memories in John Metcalf's "The Years in Exile" constituting the Husserlian model of the mind ("Pure Phenomenology"). Recalling his boyhood memories of England, the narrator is "dwelling on another time now more real to [him] than […] the *sunshine*" (AW 234). The title of Alistair Macleod's "As Birds Bring forth the Sun," is placed in the following context: "We are aware that there are men who believe […] that the birds bring forth the *sun*" (AW 229). Here again, the sun may stand for the actual world, which is believed to be moved by different causes and laws beneath the surface by different humans.

During the discussion of clouds it was mentioned that the face-sky parallel will be exploited also through images of sun (see page 70). In addition to associating the sun with light, Sandra Birdsell's "Flowers for Weddings and Funerals" depicts it as God's eye. The teenage protagonist "squint[s] at the *sun*" as her grandmother holds that "*He is Light,*" just as the girl has "grown accustomed to the thought that the *sun is His eye*" (AW 292). During the girl's visits, Omah reads her from the Bible, and when she closes the book, "the *sun* reflects off her glasses into [her grandchild's] eyes" (AW 295). Thus Omah becomes the earthly transmitter of God's message through the rays of sun, carriers of heavenly light.[137]

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[135] The story exploits the *sun-light-knowledge* transitivity.

[136] It's typical to reminisce before one dies, and memories beautified by the past can be referred to as sunny: "It seemed to be always *sunny* back then" (AW, 101).

[137] The image of the sun in this story is an element in the God-sun-light-knowledge conventional association chain.

The brightness and light of the sun may have an emotive exponent as it will be demonstrated by the three examples that follow. Sam Carr, the drugstore owner of Morley Callaghan's "All the Years of Her Life" catches his employee, Alfred, red-handed, when he is trying to sneak some goods out of the store. Sam's "blue eyes [are] *shining* brightly" (AW 9) with confidence that his accusations, also including similar previous incidents, are well-grounded. In the same story, when Alfred's mother learns about the incident, her eyes are "*blazing*" (AW 10) signalling her anger and hurt pride. Margot of Timothy Findley's "The Duel in Cluny Park" and Tibor of Marian Engel's "Share and Share Alike" *beam* to signal their happiness.[138] Gail of Alice Munro's "The Jackaranda Hotel" flies to Australia on a mission to reconquer his husband. Waiting in transit, she "catches the *fierce glitter* of diamond rings" (AW 131), and, arriving in Brisbane, it is an "unsettling *bright* morning" (AW 136). *Glitter* has the secondary dictionary meaning *to shine brightly with a particular emotion, usually a strong one*, which may refer to Gail's state of mind beside the actual object reflecting the sun, as other markers in the context also reveal. *Unsettling*, co-occurring with *bright*, also lends the latter item of vocabulary some emotional charge. To reinforce this track, Gail feels "she has got to calm down, collect herself, stay out of the *sun* for a bit" (AW 137) to regain control and assuage the emotional intensity of her venture.

Another frequent conventional pattern is to connect the sun with heat and fire. The narrator of Caroline Adderson's "The Chmarnyk" describes the effect of the Prairie sun as follows: We were *sweating* […] the day dry and *searing* (AW 440), where the term *searing* has the meaning *to burn the surface of something in a way that is sudden and powerful*, an indirect reference to the sun as agent. Both heat and brightness link up with the image of sun in Guy Vanderhaeghe's "Dancing Bear," upon Dieter Bethge's recalling an unforgettable encounter with a bear, on which "the *hot sun* beat[s] down" (AW 373) adding to his tribulations. Also, "the *sun glinted* on his cinnamon fur" (AW 377), in which phrase *glint*, beside the primary meaning *to produce small bright flashes of light*, has human emotive connotations implying Dieter's dignity in the given context. Another story utilizing both heat and brightness as qualities of the sun is Neil Bissoondath's "Digging up the Mountains," in which "it wasn't yet ten o'clock but the *sun was already high*, radiating a *merciless heat*" (AW 431), and the protagonist of which, Hari "used to be able to picture himself *blazing* away at *blurry* figures" (AW 433). *Blaze*, with reference to the sun means *to shine brightly*, whereas the general meaning of the word links it with fire burning with a bright flame, just as the same item may refer to a person's anger, and to a gun firing

[138] "Margo *beamed"* (AW 112). Also, "Tibor *beamed*" (AW 176) on being very happy.

continuously. An effect of the blazing sun, the unbearable heat is constantly mentioned in the story, operating as an associational bridge between the different meanings.[139]

The sun may also appear as a creative artist operating with fire. The young girl of Sandra Birdsell's "Flowers for Weddings and Funerals" is "intrigued by the patterns the *sun* has *baked* into the river bank" which remind her of the tile floor in the Pharaoh's garden "recreated […] by the *sun* on the banks of Red River" (AW 293). Another reference to fire is found in Sinclair Ross's "The Lamp at Noon," where, upon the remains of the dust storm and the day "as if through smoke, the *sunset smouldered* like a distant fire" (AW 33). As the story features the marital conflict of a couple, beside the primary meaning of *smoulder* – to burn slowly without a flame – the secondary meaning *to be filled with a strong emotion that you do not fully express* enters into play, too, which gains even greater significance in possession of the knowledge that repression on both Paul and Ellen's part is a central problem to the marital conflict.[140]

The image of the sun embodies Apollonian impulses in Margaret Atwood's "True Trash." Darce, one of the camp counsellors is "taking the *sun* on his already tanned torso and smoking a fag" (AW 255), his hair is "*sun-bleached*" (AW 263). The subjects of his solar passion, the waitresses are "basking in the *sun* like a herd of skinned seals, their pinky-brown bodies *shining* with oil" (AW 247), where the expressions *skinned seals* and *pinky-brown bodies shining with oil* suggest victimization through love. Also, sunset appears to be an indispensable prompt for summer romance: "My first night on the Prairies- it's magnificent- all that land and sky. The *sunsets* are unbelievable" (AW 255). When the last of the chariot of fire is about to disappear, "the western *sky* is still *peach-toned and luminous*, the *soft ripe juicy moon* is rising" (AW 256), *soft ripe juicy moon* being a reference to the emergence of both the feminine principle and the waitresses' subconscious, fertile, impregnated with desire and craving for Apollo.[141] Another character with an Apollonian touch of sun, a local masculine icon is Prime of Dionne Brand's "Sans Souci": "each time he smiled or laughed that challenging sweet laugh of his the *sun* would catch the glint of his rings and throw it onto his teeth so that they looked yellow" (AW 394).[142]

In addition to stories already mentioned from this aspect above, four more examples will be discussed highlighting the connection between sun and colours centering on aesthetic qualities. The elderly protagonist of John Metcalf's "The Years in Exile" is taking delight in watching fish

[139] The course of the sun connecting to the clock also fulfils the function of time reference.
[140] The sun coming out after a storm may be symbolic of hope reborn, but here the setting sun may suggest the loss of hope or a battle ending in a whimper.
[141] Nightfall conventionally heralds the emergence of the subconscious manifesting in dreams, phantasms and visions just as it may connect to the sin of promiscuity some of the waitresses are about to commit.
[142] The quotation also connects sun and the colour yellow.

at dinner time: "in the refracted *sunlight* swim the *golden-barred* and *red-finned* perch" (AW 246). The scales of the fish mirror and mix the golden colour of the late afternoon and the red of the sunset. In a catalogue rhetoric style chain of free associations with the colour yellow, the sun also makes an appearance in Diane Schoemplerlen's "Red Plaid Skirt": "I am faint-hearted weak kneed lily livered or the *sun* lucid luminous means caution or yield" (AW 408), in which quotation the sun is pictured as an easy-to-understand, bright exclamation mark written in the sky. Contemplating the artistic realizations of the sun in George Bowering's "The Hayfield," the narrator associates its orange with warmth and insanity, entities of ambiguous polarity. At the same time, its yellow is associated with heat and bright light:

> The *sun hangs* in the sky, *saying* in a forceful whisper down through the air Yes, yes, yes. […]only the *sun* in the wide prairie sky, *whispering yes* through the air, the *warm lapping* on a man's bare shoulders […]Van Gogh's *insane sun*, rings of solid orange paint around it, a D. H. Lawrence *sun* growing *warm orange rings* around the inside hearts of men, making men speak out to one another on the streets. […]… blue eyes squinting over the *heat*, and the *bright yellow light waving off* the hay in the wind. (AW 193)

As the above quotation shows, there is a multiple connection with conventional sun symbolism through colours including light, brightness, warmth and heat. Finally, in Sinclair Ross's "The Lamp at Noon," the sun "rac[ing] like a *wizened orange* […] shed[s] *a soft, diffused light, dim and yellow* as if it were the *light from the lamp* reaching out through the open door" (AW 26). Both the orange and the *soft, diffused, dim* yellow of the sun are a faded ghostly shadow, radiating an atmosphere of helplessness, impotence and loss of faith.

As the sun-heat parallel exemplifies, the sun can function as a destructive power, and as such, it may attack on many fronts. Sun reflecting over snow gives Molly, a newcomer to the region, a hostile reception in Joyce Marshall's "The Old Woman": "It was a long strange journey over the snow, first through the pink-streaked grey, then into a *sun* that first *dazzled* and then *inflamed* the eyes" (AW 35), the first warning signal emitted by Nature to another human that dared to enter this barren realm. In Ethel Wilson's "Haply the Soul of My Grandmother," the image of the sun conceptualizes the unwelcoming climate of Egypt, where "sunlight *blind[s]*" and "the sun [is] so *cruel*" (AW 3), "high and hot" (AW 6) encasing everything in *blazing heat* (AW 1). Mrs. Forrester finds the "*bright, hot*, loud afternoon" overwhelming, "this country [makes] her uneasy" (AW 6), even the brashness of Vancouver seems desirable in comparison to her oriental experience.[143] The function of the emphasis on the negative qualities of the sun is to draw a parallel between climate and other unpleasant happenings in the story, which compel the protagonist couple to curtail their journey. As a destructive power, the sun may be emblematic of

[143] *Brash* has the meaning *too bright or too noisy in a way that is not attractive* for places.

bloodshed and killing. Rudy Wiebe's "Where Is the Voice Coming from?" chronicles a battle between first nations and the mounted police. In a scene at sunrise on the morrow of the battle, "the red coated officer has flung a handful of grass into the motionless air, almost to the rim of the red *sun*" (AW 191). The red of both the sun and that of the officer's coat is suggestive of bloodshed. And indeed, numerous references are provided in the next paragraph of the story: "from among the dead somewhere lying there […] a voice rises over the exploding smoke and thunder of guns that reel back in their positions, worked over, serviced by the grimed motionless men in *bright* coats and *glinting* buttons" (AW 191), where *bright* and *glinting* also reinforce the bond between policemen and the sun. Again, bloodshed is reflected in the image of the setting sun, which has "*burst* and *stained* the sky" (AW 221) in Audrey Thomas's "Bear Country" commemorating the École Politechnique Massacre.[144]

Finally, the connection between sun and time can boast many different realizations, the most simple of which is the sun standing for the passing of time. The elderly protagonist of John Metcalf's "Years in Exile" comments on the advancement of the day as "the *sun* is higher now" (AW 238), just as he observes that the sun has "long since passed over the house and I am sitting in the shade" (AW 245) before he is summoned to dinner.[145] Sunset as the time of the day for dinner also appears in Joyce Marshall's "The Old Woman": "*sunset* came and she prepared dinner" (AW 41). Equally, it can be characterized by the sun "moving over to the west" (AW 196) and by the painter's "last look at the *slanting light"* (AW 197) as in George Bowering's "The Hayfield."

The sun functioning as clock and compass guides Kezia of Thomas H. Raddall's "The Wedding Gift" through the snowed-in wilderness: "the *sun* rises somewhere between east and southeast […] she told him to shift the *sun* to his left eye [...] the *sun* moves across the sky" (AW 24). More originally, the image of the sun may stand for daytime as a hindrance to profit-making in baseball. In response to Shoeless Joe's question "What happened to the *sun*?" (AW 207), the narrator responds that "The owners found that more people could attend night games" (AW 207). Therefore the reference to the sun here implies baseball games held in the daytime.

[144] The massacre took place in Montreal, on December 6th, in the late afternoon hence the references to the setting sun. Wikipedia summarizes the event as follows: "The École Polytechnique Massacre, also known as the Montreal Massacre, occurred on December 6, 1989 at the École Polytechnique de Montréal in Montreal, Quebec. Twenty-five year-old Marc Lépine, armed with a legally-obtained semi-automatic rifle and a hunting knife, killed and injured twenty-eight people before killing himself. He began his attack by entering a classroom at the university, where he separated the men and women students from each other. After claiming that he was "fighting feminism," he shot all nine women in the room, killing six. He then moved through corridors, the cafeteria, and another classroom, specifically targeting women to shoot. He killed fourteen women and injured four men and ten women in just under twenty minutes before turning the gun on himself" ("The École Polytechnique Massacre").

[145] It is also worth mentioning that all reminiscences of the protagonist's earlier days are encased by sunlight therefore the sun-human life parallel also has some relevance in the story.

More abstractly, sunset as the end of the day may denote the end of human life. When Tom's baby is dying in Hugh Garner's "One Two Three Little Indians," "the *sun* [*falls*] *low behind the trees*" (AW 51). Similarly, Claudine of Dionne Brand's "Sans Souci" dissolves in the sunset upon harbouring suicidal thoughts: "An end to things completely. Where she did not exist. The line of her eyes' furthest look burned her face into the *sunset* of yellow, descending. The red appearing behind her eyelids, rubbing the line with her head" (AW 394). Interestingly, neither of the two examples refer to natural death at an old age.

The sun may be symbolic of the onset of a new life phase, too, thus again linking up with the passing of time as in Matt Cohen's "Trotsky's First Confessions": "The next day the *sun* rises on an entirely different person" (AW 299). A more painful new phase is outlined for Fusi, the elderly protagonist of W. D. Valgardson's "God Is Not a Fish Inspector" manifesting in the recognition that he is not able to sustain himself any more. He makes a routine of sneaking out before dawn to steal fish from a nearby lake. Upon one outing, his muscles fail him, and a painful cramp hinders his return on shore. He is racing with the sunrise in order not to get caught:

> The urgent need to reach the shore before *the sky became any lighter* drove Fusi […] Alternately, he prayed and cursed, trying with words to *delay the sun* […]'Just a few minutes more'. But even as he watched, *the horizon turned red*, then yellow and a silver of the *sun's rim* rose above the houses. (AW 271)

In fact Fusi is racing with time embodied by the relentless sun-disk, as he does not wish to become an inmate of an old people's home, the fate his daughter, Emma has envisaged for him. To reach her end, she even reports on her father stealing fish. Betraying him, she becomes the sun. And indeed, the image of the sun appears both in connection with Emma and the old people's home in the story: like the rising sun, "Emma seemed to *grow larger* and her eyes *shone*" (AW 272), just as "most of those who came out [of the building of the home] to sleep in the *sun* and to watch the world with *glittering*, jealous eyes, were people he had known" (AW 270).[146] Symbolic of the decline of an earlier stage in the protagonist's life, the setting sun can also signal the approach of a new beginning. Sparky and Laurence of Sandra Birdsell's "Flowers for Weddings and Funerals" "leave [Omah] standing at the edge of the road shielding her eyes against the setting sun" AW 295). Soon Sparky realises that she has to make a choice between the peer group, who listen to forbidden jukebox music, and Omah, whose house "has become a snare" (AW 296). In the same story, the setting sun also represents Sparky's pain and anger over

[146] As time is the old man's enemy, the sun is of a destructive power, too, whereas the changing colour of the sun is illustrative of the passing of time.

Laurence's disrespectful behaviour as he smashes the tomato he received as a present from Omah: "I watch the red juice dripping against the splintered grey wood. The *sun is dying* […] I turn from him [Laurence] and walk with my face reflecting the *fired sky* and my dust-coated bare feet raising puffs of anger in the fine warm silt" (AW 295).

The setting sun may herald more troublesome times. A buddy of Griff's calls his wife a slut in Austin C. Clarke's "Griff!". In support of his evaluation he boasts that "*she know me well, I had she already!*" (AW 167). This sentence immediately follows the one referring to the sunset: "the *sun* went behind the *sunny* afternoon […] no longer in sight against the *blackening dusk* (AW 167) as if to foreshadow the climax of the story, Griff's killing his wife out of jealousy. The references to sunset form a frame around Neil Bissoondath's "Digging up the Mountains." As they co-occur with remarks such as "The government has declared State of Emergency," "Things really bad, hon […] The milk has turned sour and the honey sugary" (AW 423),[147] they are indicative of the conflict as a result of which Hari, the male protagonist is forced to leave the island. It is worth mentioning that the sunset frame also contains mountains, befitting the symbolic role of irrevocability (Hoppál et al. 93) in the given context: "the *sun* had already sunk behind the mountains. Hari wished he could dig them up, too" (AW 435). The sun cannot be stopped from setting just as it is impossible to dig up a mountain, thus both images are illustrative of the helplessness of the protagonist in the face of the current happenings and of the realization that his race is run.[148]

The sun surfaces in many of its different potential conventional roles complying with Western World patterns in the sample, and often, it realizes multiple functions even within one story, which include the exploitation of its dual nature (benevolence and malevolence), parallels with life, light, brightness, heat, fire and time, focus on aesthetic qualities and destructive power, the embodiment of God's eye, that of a creative artist and Apollonian impulses. No analogy draws on the conventional connection between sun and son or hero. The most numerous role is that of the expression of time, with various implications such as the advancement of the day, clock and compass, ideal time for a sports event, the end of human life, the beginning of a new phase and the signalling of more troublesome times. No unconventional sun role appears in the sample to balance off the rich palette of conventional applications.

[147] Hari had called the place "the land of milk and honey" (AW, 423).
[148] Further references to sunset in the story are: "The bulk of the mountain […] allowed only the faintest glow of the last of the *sunset*" (AW 423), and "The *sun was beginning to set* behind the mountains and *random dark clouds diffused the light into a harsh yellowness*" (AW, 435). In both stories, violence may connect to the redness of the sun.

3.4.7.2.3 Central versus marginal

Out of the thirty-three stories in which images of sun appear, they surface as a central character in eight stories, that is, roughly one quarter of the total amount, mostly in the role of structural enhancement, and some as an emotive exponent. The relentless rising sun is an allegorical agent for old age in W. D. Valgardson's "God is Not a Fish Inspector" just as it is lies at the core of the allegory of learning about the past in Norman Levine's "Something Happened Here." In Neil Bissoondath's "Digging up the Mountains," the sunset functions as a sinister frame heralding hard times. The sun appears as a central metaphor in Audrey Thomas's "Bear Country" and in Audrey Thomas's "Bear Country" suggestive of bloodshed and the futility of existence in the prairies, respectively. Ethel Wilson's "Haply the Soul of My Grandmother" and Alice Munro's "The Jackaranda Hotel" are illustrative of the hostile heat and brightness of the sun, the projection of mysterious fear and inner tension. Finally, the image of the sun has aesthetic implications in George Bowering "The Hayfield."

3.4.7.2.4 Polarity

Surprisingly, even sun as a central image proves to be largely negative (as the previous paragraph also indicates). This is especially thought-provoking as the universal symbol of the sun can boast of numerous positive roles ascribed to it: it is associated with warmth, energy, power and the benevolence of Nature in many cultures. Obviously, sunshine does have unpleasant components and induces consequences such as ravaging heat prevalent in the Prairies, or muggy weather and high humidex values characterizing Ontario summers. Most of the central sun images come from the two regions mentioned above, which may furnish an explanation for their negative sign. Still, it remains a question why those moments have to be exposed, whether literally or symbolically, when the negative qualities of the sun dominate.

3.4.7.2.5 Victim theory

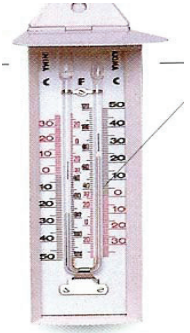
The sun as a pure victim appears in Sandra Birdsell's "Flowers for Weddings and Funerals," where "the sun is dying" (AW 295) having seen Omah's tomato smashed against the telephone pole. The sun is both a victim and a victimiser in a single story, in Audrey Thomas's "Bear Country," whose sunset "bursts and stains the sky" (AW 221), where *burst* may refer to the victim role and *stains* to that of the victimiser. The sun embodies a pure victimiser in eight

stories: it almost reveals the old man to the fish inspectors in W. D. Valgardson's "God Is Not a Fish Inspector," it diffuses blinding light on characters in Joyce Marshall's "The Old Woman" and in Ethel Wilson's "Haply the Soul of My Grandmother."[149] The most frequent source of victimization by the sun occurs through its heat counting five stories in the sample.[150]

[149] See "a *sun* that first *dazzled* and then *inflamed* the eyes" in Marshall (AW 35) and "sunlight *blind[s]*" and "the sun [is] so *cruel*" (AW 3) in Wilson.

[150] These stories are: Neil Bissoondath's "Digging up the Mountains," in which "it wasn't yet ten o'clock but the *sun was already high*, radiating a *merciless heat*" (AW 431), Guy Vanderhaeghe's "Dancing Bear" with "the *hot sun* beating down" (AW 373) on the bear, Caroline Adderson's "The Chmarnyk," where the villagers were *sweating* [on a] day dry and *searing* (AW 440), Alice Munro's "The Jackaranda Hotel" with Gail having to "stay out of the *sun* for a bit" (AW 137) and finally, in Hugh Garner's "One Two Three Little Indians" with the sun "*beating through [Tom's] shirt*" (AW 49) radiating unbearable heat.

3.4.8 Temperature



[9] "Thermometer" in *Science Encyclopedia*. (London: Dorling Kindersley, 1997.) 257.

3.4.8.1 The Extremes: Cold and Heat

In this section, temperature-related images such as cold and heat will be discussed. Cold and heat often imply extremes of temperature, and as such they are bound to affect humans in a negative way. Indeed, John Lynch also suggests in his book entitled *Weather* that "of all elements, cold remains our deadliest enemy. […] In their many forms, the weather's icy fingers reach far out from the poles across the people of the globe" (127). Similarly, the chapter focusing on hot weather mentions that "the heat that moves gently north with the sun over the continental interiors of the northern hemisphere brings summer and all that goes with it: thunder and lightning, but also a general sense of life getting better. Yet […] heat is a force that can take humans by surprise and have deadly effects" (197). Moreover, it is also stated that both heat and cold qualify as silent killers with their "insidious effects" (199).

3.4.8.1.1 Quantitative markers

The sample counts seventy-six references to cold and seventy-four to heat distributed over twenty-seven and twenty-two stories respectively, which implies a rather decentralized distribution pattern in both cases.

3.4.8.1.1.1 Regional distribution

The coldest areas of Canada in the literary sense are the Maritimes, Ontario and the Prairies while the region that can boast the least cold is the West (figure 35). However, it must be noted that the data regarding the first region are rather concentrated.[151] As far as the geographical reality is concerned, the Prairies have the coldest winters, followed by the Central Provinces and the Maritimes, wherein values intermingle, the lead of the region depending on the decade. Finally, the West appears to be the region the least affected by cold (Lightbody et al. 20; *The Canadian Atlas* 14; *Canadian Daily Climate Data*). However, the literary distribution of the image shows a close correlation with the geographical data for snow (see section 3.4.4.1.1). Thus the existence of a correspondence is discernible.[152] The relatively high number of images of cold in the abroad category date back to the last two decades of the 20th century -- the time of the multicultural literary boom.

In the case of the images of heat, it is the abroad category which takes a marked lead (figure 35). One possible reason can be that the Canadian literary imagination locates really hot places outside the country as Canada still has affinities of being "but a few acres of snow" (New 22). Also, one must not forget that many of the ethnic writers come from climes hotter than Canada, and, as they are encouraged to write their own story, this may also contribute to the high number of heat images in the abroad category. Within Canada, the Prairies top the list, followed by Ontario whereas the regions that are the least influenced by heat are the West and the Maritimes. These findings coincide with real geographical data as, geographically speaking, the region of Canada that is the most exposed to heat is the Prairies, followed by the central Provinces, the West and finally, the Maritimes (Lightbody et al. 20; *The Canadian Atlas* 14; *Canadian Daily Climate Data*).

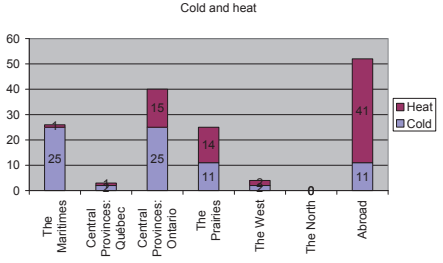


Fig. 35

[151] *Concentrated* in the given context means that a relatively high number of images is distributed over a relatively low number of stories.
[152] Beside the east-west axis, the north-south one is also a determining factor in terms of low temperatures, i.e. the further north one is located, the colder it is.

3.4.8.1.1.2 Rural versus urban

Twice as many rural stories contain an image of cold that their urban or rural/urban counterparts, rural stories moving a bit above the story average. As for the rural-urban distribution, rural images of cold present a threefold abundance as compared to their urban only and rural-urban counterparts, which is roughly the same ratio as in the case of the sun. The dominance of rural images should not be surprising: country dwellers may be more vulnerable and sensitive to cold weather than their urban peers.

Rural stories containing an image of heat outnumber their urban and rural/urban counterparts in a ratio of two to one, the same ratio as in the case of cold. However, in the case of heat, the sum of urban and rural/urban images is twice as many as that of rural only images. The discrepancy, as compared to the respective data for images of cold, is understandable as urban dwellers are more exposed to heat: "the vast areas of concrete and asphalt that make up the modern conurbation […] absorb huge amounts of heat turning houses into ovens" (Lynch 198).

3.4.8.1.1.3 Temporal distribution

As for the images of cold, frequency results are displayed on figure 36. Results of relative frequency indicate that the decade the least affected by cold was the seventies, which can be contradicted by climatological facts: in both Central Provinces the seventies rank as the coldest decade within the examined period (*Canadian Daily Climate Data*). In the sixties and eighties the same literary index reveals a medium level of interest in cold, whereas the nineties indicate a decline in this respect. Climatological data reflect that different regions had different local peaks for cold weather, these peaks falling between the fifties and the seventies (*Canadian Daily Climate Data*), which may have distorted any existing all-Canadian temporal trend. The eighties and the nineties cannot be considered particularly cold but the fist part of the eighties saw much snow, which can be paired up with cold in the literary imagination. The fifties show an abundance of literary images of cold but the image distribution is rather concentrated in this decade, which implies that re-examination of this time period and the relevant regions over a larger sample would be helpful. Yet, it is worth mentioning that, geographically speaking, the fifties can boast the lowest temperature values for the Maritimes within the examined period (*Canadian Daily Climate Data*).

As far as images of heat are concerned, the seventies have a surprisingly low number of such references: only three images date from this decade. The eighties and nineties have

approximately the same relative frequency data with a slight decrease in the nineties. The sixties can boast the highest relative frequency figures for the image of heat but this premise, again, needs support over a larger sample for the low number of stories in the given period. Once compared to statistical data published by the CCME, the seventies possess a colder-than-average annual mean temperature, whereas the eighties and the nineties are warmer than average, with a slight decrease in the nineties ("Climate, Nature, People" 10), which finding seems to coincide with that of the projected literary climate.[153] These results are also supported by the national temperature departures tables published by Environment Canada in 2007 ("National Temperature Departures").

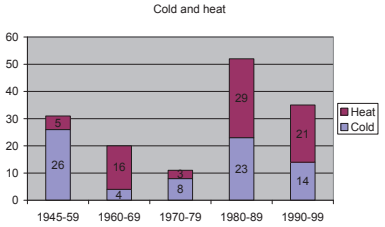


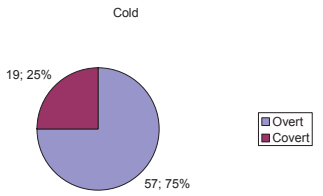
Fig. 36

3.4.8.1.2 Qualitative markers

3.4.8.1.2.1 Degree of abstraction

Let us consider the **overt-covert** axis first. In this respect, heat can boast a higher degree of abstraction than snow or rain, at the same time, it is preceded by fog, cloud, frost, sun or storm as far as the percentage for covert images is concerned (figures 37.a and b). Ranking right behind heat with 25% covert image content is cold. Both images of heat and cold measure well above the average 23% along the **direct-indirect** axis for indirect image content (figures 38.a and b) preceding cloud, frost, fog, ice, rain, snow, storm and thunder, ranking second behind lightning for primary weather images. Based on 3.3.2.1, cold is a metonymic, heat is a metaphoric and a metonymic image.

[153] As for the sixties, the beginning and the end of the decade seem warmer than average, the middle, however, is colder.



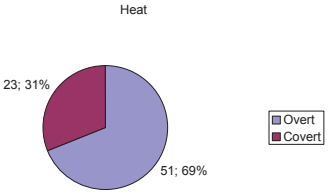
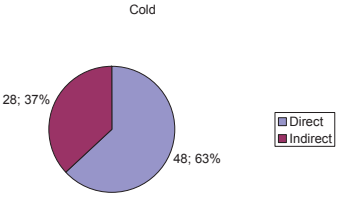


Fig. 37.a and b



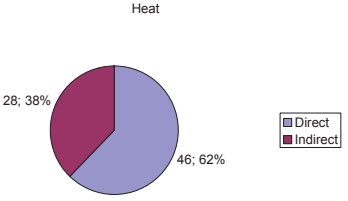


Fig. 38.a and b

3.4.8.1.2.2 Image role

The starting point for the discussion of cold and heat image roles will again be conventional image use. Most importantly, both cold and heat possess emotive exponents, which are emotional passivity manifesting in disaffection, lovelessness, or indifference in the case of the former (De Vries 138), and emotional intensity in the form of passion, anger, enthusiasm as for the latter (De Vries 212). In addition to the above, cold may signify dislike (Cooper 102), "correspond symbolically to being in the situation of or longing for solitude or exaltation" (Crilot 57), just as Nietzsche connects it with dehumanization and silence (Crilot 57), or it may represent death (Cooper, 102). Heat is biologically proved to connect to aggression ("Hot and Bothered"), which makes symbolic parallels look natural and justified. Also, heat links up with the libido for Jung (Crilot 142).[154] Finally, "any representation of heat always bears a symbolic relation to maturation, whether biological or spiritual" (Crilot 142).

First, let us consider the conventional roles of cold surfacing in the sample. Cold may function as a manifestation of disaffection or lovelessness. The narrator of Leon Rooke's "The Woman Who Talked to Horses" describes the unfriendly-looking house of the horse whisperer as "dumb and impenetrable and *cold*" (AW 179). Mr. Hathaway of Thomas H. Raddall's "The Wedding Gift" has "a rather *cold seeking way* about him" (AW 16) intending to marry Kezia only because he is

[154] When dogs have their mating season, the females are *in heat* (Hornby 579).

in need of a housekeeper, and preferring to regain the remains of a sank ship-load to bringing his fiancée to her new home in person, which reflects his emotional coldness and selfish greed. When Barbara Cormin of Carol Shields's "Milk Bread Beer Ice" asks her husband about the thoughts he is absorbed in, she "watch[es] his eyes go *cold*" (AW 211) as a sign of disaffection mixed with frustration. Paul of Sinclair Ross's "The Lamp at Noon" "had known since yesterday that not a blade would last the storm, still now, before the utter waste confronting him, he sickened and stood *cold*" (AW 32), mirroring the frigidity of indifference that has conquered his heart upon the land's betraying him. A single reference highlighting the symbolic connection between silence and cold can be found in Margaret Laurence's "The Mask of the Bear." Vanessa imagines Great Bear Lake to lie in a dehumanized setting, "in the regions of jagged rock and eternal ice, where human voices would be drawn into a *cold and shadowed stillness* without leaving even a trace of warmth" (AW 77). As the quotation indicates, the silence of this northern realm is unfriendly and loveless not unlike that of the other bear of the story, solitary Grandfather Connor. Images of cold can also be coupled up with dislike. Non-verbally communicating his aversion from Omah and what she stands for, Laurence of Sandra Birdsell's "Flowers for Weddings and Funerals" "stands away from [Omah and Sparky] with his arms folded across his chest as though he were bracing himself against *extreme cold*" (AW 294).

Cold may be associated with death within the conventional framework. When Ellen of Sinclair Ross's "The Lamp at Noon" is found with the dead baby in her arms "the child [is] quite *cold*" (AW 33), an obvious reference to one of the physical attributes of a dead body, the low body temperature. Not only can cold function as symptomatic of death, it may also furnish its cause. Jill of Linda Svendsen's "White Shoulders" "die[s] of *hypothermia*" (AW 422), which is as much ascribed to physical cold as to the symbolic frost and ice of the skating poem in the given story (see page 93). Harassed by a schoolmate, the protagonist of James Reaney's "The Bully" finds shelter in the cemetery, where "you can be buried in a *marble* pigeon hole instead of the *cold* ground" (AW 97). Both *the marble pigeon hole* functioning like a miniature cold-box for the ashes of the deceased and the ground feature as frigid markers of death. Finally, upon Grandmother Connor's death, Grandfather Connor deliberately exposes his half-dressed body to winter's cold in Margaret Laurence's "The Mask of the Bear." The real cold is not felt outside, though, but inside, the raw winter of the soul left raging by Grandmother Connor's death.

No example is presented for the conventional cold role of exaltation. Instead, images of cold surface in two rather original roles. First, cold as a portent appears in two stories of the sample. Margot of Timothy Findley's "The Murder in Cluny Park" has the presentiment that something misfortunate will happen at the party she has been invited to. Feeling "*cold* in spite of the fire"

(AW 118) classifies as one of the many warning signs that appear in the story. The protagonist of W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa" views the cold colour of the sky as heavenly warning issued for him to protect the grass of the baseball field of his dreams: "the sky became the *cold* colour of a silver coin. The forecast was for frost" (AW 203).

Second, cold may function to mark the presence of a ghost. As the narrator of Rohinton Mistry's "The Ghost of Firozsha Baag" observed her landlady perform Parsi magic, she "felt *chilly* as if a bhoot was about to come. […] Whenever a ghost is around it feels *chilly*, it is a sign" (AW 386). When Bobby of Timothy Findley's "The Murder in Cluny Park" "put on his glasses -- steel rimmed and *cold*" (AW 115) he notices a group of carol singers dressed up as ghosts: "All that could be seen that was human were the whites of the eyes and the shapes of the mouths and nostrils, *the mouths exhaling visible, pale grey bursts of breath*" (AW 115) indicative of winter cold. As the five-year-old daughter of the couple died the previous winter, the carol singers may conjure up her memory, another ghost lurking around.

Third, a semi-original combination of cold and heat occurs in Douglas Glover's "Swain Corliss, Hero of Malcolm's Mills" to indicate the soldiers' embarrassment upon deserting their unit: "on the road, *sweating* with shame in the *cold*, we heard the muskets dwindle and go out" (AW 337).[155]

It is also important to mention how frequently Margaret Atwood's "If it is cold, Canadians say so" (*Survival* 35) as outlined in her critical volume entitled *Survival* realizes in the sample, which contains numerous passages of describing the effect of cold weather upon human beings, that is, the interaction between climate and man. "The air inside [the shelter is] *frigid"*, Kezia and the young priest's "*breath hangs[s] visible*," his face "was *pinched with cold* and *his teeth rattled* as he prayed" (AW 19) in Thomas H. Raddall "The Wedding Gift," Liza of Margaret Gibson's "Making It" has to "move the heater in" (AW 339) due to the bitter cold, and shirt sleeves are for "tucking your hands up inside when they are cold" (AW 404). Two stories mention the itchy sensation that is generated when circulation is brought back to limbs numb with cold: Kezia's "feet were numb every time she slid down from the horse and it took several minutes of stumbling through the snow to bring back an *aching warmth*" (AW 18). Isabel Huggan's "Celia Behind Me" describes the effects of the exposure of the human body to temperature extremes in the following way:

[155] Semi-original implies that the combination of cold and sweat (the latter referring to heat) can be considered conventional -- it has even made its way into colloquial English (i.e. *to be in cold sweat*). Yet, the context for the application of the combination may be unique.

> We were all a little wingy after days of switching between the extremes of *bitter cold* outdoors and the *heat* of our homes and school […] our bodies roared in confusion, first *freezing* then *boiling* […] *Thermostats* had been turned up in a desperate attempt to combat the *arctic air*, so that we *children suffered scratchy, tingly torment*. (AW 309)

Both *wingy* and the *scratchy, tingly torment* are suggestive of children's irritability, which will manifest in their teasing and provoking Elizabeth.

Let us now consider images of heat. Through the role of the sun, they have been briefly touched upon (see point 3.4.7.2.2, sections *heat and fire* and *destructive power*) just as some of the conventional sun image meanings will filter in in the current discussion which will focus on features of heat in the given stories that were not exploited in connection with the sun. Heat functions as an index of emotional intensity in four stories. In Jane Rule's "The End of Summer," heat brews and simmers, ready to explode in a marital conflict, which will be cooled off by the intervention of Canchek, a character, whose only pastime is sailing, emblematic of a life philosophy which consists in taking advantage of the cool breeze.[156] Allying with the sun, heat contributes to the effect of physical discomfort, intense anxiety and psychic tension in Ethel Wilson's "Haply the Soul of My Grandmother." The words *heat* and *hot* are repeated ten times in the story,[157] supplemented by many indirect references such as the lack of shade[158]: the "compressed heat" (AW 7) is expanding like a genie, the guardian ghost of the ancient vacuum, whose hand Marcus Forrester has seen in his dream and whom Mrs Forrester is fleeing from: "Let us go away from here" (AW 6).[159] Emotional intensity is exploited in a more subtle manner in Alice Munro's "The Jackaranda Hotel," through two layers of meaning. First, both heat and sun suggest the sickening lack of cover in Gail's embarrassing mission (see page 136): "No one walking, no cars passing, no *shade*" (AW 136), and "She walks till she is *dazed* and *sweaty* and *afraid of sunstroke*" (AW 142). Second, Gail "*shivers* in the *heat* – most fearful, most desirous, of seeing Will's utterly familiar figure" (AW 142). As *shiver* is associated both with cold and fear, the extremes of temperature characterize Gail's state of mind, a true romantic concept of a Canadian female Werther.[160] Heat is also a vital component of Neil Bissoondath's "Digging up the Mountains." Not all the associated images are unpleasant; heat may conjure up the foetal

[156] It was *hot* now. (AW 152).
[157] "Blazing heat," "the heat *beat up* at them," "she was *feeling hot*," "uncomfortable *heat*," "this heat" or "compressed *heat*," etc.
[158] "*Shade* with not much use," "looked around for *shade*", etc.
[159] The same sentence is repeated at the very end of the story, with an exclamation mark for emphasis.
[160] Glovier's protagonist is "sweating in the cold rain" (AW, 337) with shame, just as "the sun beats through Tom's shirt causing the sweat to trickle coldly down his back" (AW 49) in Hugh Garner's "One Two Three Little Indians," where *cold sweat* may be the indication of Tom's fear of losing the papoose. Through sweat, heat is present indirectly in these images of inverse extremes. What is common in all three examples is that a seed of anxiety is present in all of them.

protection of one's home: "at the house the *heat* was manageable. It suggested comfort, security; it was like the *heat* of the womb" (AW 432). Compared to the familiar heat of hearth and home, the one coming from the outside presents a menace:

> Outside, away from the house, under the blue of a sky so expansive, so untrammelled that it seemed to expose [Hari], to strip him, the *heat* became tangible, held menace, was suggestive of physical threat. It conjured not a desire for beach and sea but an awareness of the lack of cover, a sense of nothing to hide behind. (AW 432)

These lines testify to Hari's anxiety, panic and sense of danger, the implications of the outside heat, to which another dimension is attached: that of aggression:

> Hari could feel the *mounting degrees* pressing down on him from the car roof. He could see *waves rising like insubstantial cobras* from the asphalt paving; *he dripped with perspiration*. … *He wiped away a drop of perspiration* that had settled in the deep cleft between his nose and upper lip and shifted in his seat, trying to get used to the feel of the revolver under him. (AW 431-2)

The connection between heat and aggression is psychologically justified (see above) just as it is present in colloquial language as represented by the idiom "in the heat of the moment." The above reference to heat ascending from the asphalt like cobras, a venomous species of snake, is further elaborated on when "*heat waves* tickled up [Hari's] pant leg, sending a spasm through him" (AW 433) as if he had been bitten by a multitude of poisonous snakes.

Another frequently used conventional application of images of heat connects them with sexuality: they surface as representations of libido and the Eros drive (Bowie 122). In Bronwen Wallace's "For Puzzled in Wisconsin," two young couples party and make love by the campfire on sultry summer nights when the air "[is] always *hot and close and still*" (AW 330). Heat and closeness may refer to both the weather and to human bodies making love.[161] Similarly, "the evening was *hot and stifling*" (AW 247) in Margaret Atwood's "True Trash", the story of waitresses and counsellors flirting carelessly, resembling the moan-o-dramas the girls are reading on the beach. As *stifle* also has the meaning *to prevent a feeling from being expressed*, *hot and stifling* may refer to the excitement and/or to the repression of sexual fantasies, which will come to the surface at nightfall.[162] The female protagonist of Barbara Gowdy's "We So Seldom Look on Love" describes her experience of necrophilia as follows: "what I was aware of was the *heat*, the *heat* of my danced-out body, which I *cooled* by lying on top of the cadaver" (AW 358). In the given context, dance implies a sexual ritual as a result of which the protagonist's body is aroused producing heat. Heat also connects to energy and energy fields

[161] *Hot*, *close and still* result in "sultry", which also has the meaning *sexually attractive; seeming to have strong sexual feelings*.
[162] As has been stated, the evening is the time for the subconscious to act, to come to the surface.

possessed by the dead bodies: “a mighty force was coming from the mother chipmunk. It was as if, along with her own energy, she was discharging all the energy of her dead brood” (AW 359). Finally, heat is associated with passion and lust in Douglas Glover’s “Swain Corliss, Hero of Malcolm’s Mills”: the soldiers “lay in the rain, dreaming of wives and lovers, seeking amnesty in the *hot* purity of lust- yes, some furtively masturbating in the rain with *cold* hands” (AW 335). The connection of rain with fertility and seeds was mentioned in the corresponding section on rain (3.4.4.2.2).

Maturation, whether biological or spiritual, is not realized as a conventional function in the sample. Instead, many instances of heat as the source of human discomfort and suffering are presented. Those with a conventional symbolic significance have been discussed in the passages above. It seems that “Canadians [also] say so” when it is hot, to modify Atwood’s premise proposed in *Survival* (35). Phrases such as “sweltering town” (AW 438) and “people were sweating” (AW 440) expose the physical discomfort of prairie farmers in Caroline Adderson’s “The Chmarnyk.” Gordon’s “blue eyes squint over the *heat*” (AW 193) in George Bowering’s “The Hayfield,” in an unpleasant reflex usually used for light. Heat here forms part of the challenge to capture the moment of vision, “a test to do the one painting despite the roar of automobile, […] intrusion or *weather*” (AW 194). The composition is to be completed in one sitting: “the hayfield offered [an] instant […] that stretched out radially, from the eye to the hole in eternity” (AW 194), which the heat seems to interfere with. The “*fierce heat* by the Lily-pad Pond” (AW 238) of John Metcalf’s “The Years in Exile” does not fit into the conventional category of heat expressing anger as fierceness here is a consequence of the strong glittering sun of a bright morning, whereas the “*still heat* of the afternoon” with a “gauze of sound” coming from the “iridescent flies” (AW 242) radiates an idle mood for siesta, both conceived in the name of doing justice to particularity.

Finally, let us consider some original applications of heat images in the sample. A newcomer to frosty Canada, Miguel of Clark Blaise’s “A Class of New Canadians” is dreaming about leaving for California as it has the climate of his native Spain. “Very beautiful there and *hot* like my country” (AW 282), he utters yearningly. The dizzying unnatural heat of the hairdresser’s shop connects to the making of false beauty in Janice Kulyk Keefer’s “Transfigurations,” which is juxtaposed to Angeline’s natural countenance: “You had only to find the true picture and you would have no need of nets and curlers and *dizzying heat*” (AW 402). Acting as a catalyst, summer heat accelerates the process of decay and decomposition resulting in an intensively malodorous smell in Cynthia Flood’s “The Meaning of Marriage.” Mrs. Perren is ignorant of the pool of urine and feces flooding the guest room, and her step-daughter is by no means inclined to

communicate this piece of information as "she thinks the coming *summer heat* will eventually let the old nose know" (AW 289). Idleness as a general effect attached to heat[163] does not seem to influence Omah of Sandra Birdsell's "Flowers for Weddings and Funerals," "she never seems to notice the *heat*, and works tirelessly" (AW 292). Moreover, she does not yield to the moral corrupting power of summer's heat on dressing manners, "her only concession to the *summer's heat* has been to roll her nylon stockings to her ankles" (AW 294). Both in Flood and in Birdsell, the link between heat and corruption is accentuated, whether it is of biological or moral nature.

Death and the emotive implications -- disaffection, lovelessness, indifference and dislike -- are the two most numerous conventional categories in the case of images of cold. Including the cold-as-portent and cold-as-the-presence-of-ghost roles, the number of original applications is relatively high as compared to other images. The realized conventional roles for heat include emotional intensity drawing on conflict, menace, anxiety and aggression as well as on the protective aspect of the weather phenomenon, just as sexuality proves a popular theme for it to tackle. *Heat for heat's sake* often suggests a source of human discomfort and suffering and/or fulfills the mission of "doing justice to particularity." What is common in all four original symbolic applications of heat is that they link closely to the ordinary physical characteristics and quotidian aspects of the weather phenomenon.

3.4.8.1.2.3 Central versus marginal

Images of cold play a central role in two stories in the sample. Jill of Linda Svendsen's "White Shoulders" dies of hypothermia, cold being the lethal agent in the literary sense, with ice and frost as symbolic exponents. Cold is a vital constituent of Grandfather Connor's unfriendly mask and the frigid atmosphere of his realm, the Brick House bidding silence and respect to inmates and visitors alike in Margaret Laurence's "The Mask of the Bear."

Images of heat realize a central role in three stories of the sample. Along with the sun, heat induces physical discomfort, which is paralleled with psychic tension in Ethel Wilson's "Haply the Soul of My Grandmother." Both Alice Munro's "The Jackaranda Hotel" and Neil Bissoondath's "Digging up the Mountain" harness heat as a multi-faceted tool to express the emotional intensity swelling up in their respective protagonists.

[163] "Everything hangs limp in the *heat*" (AW 292).

3.4.8.1.2.4 Polarity

As both cold and heat comprise temperature extremes, they are likely to be of a pre-dominantly negative polarity. And indeed, images of cold functioning as a negative emotive exponent whether conventional or original, such as disaffection, lovelessness, indifference, dislike and embarrassment, possess a negative polarity just as those referring to death, bearing forewarnings, signalling the presence of ghosts or describing the unpleasant effects of cold on humans such as the numbness or the itchy pain in one's limbs. The hypothesis of negative dominance is also justified for images of heat. With one exception, images of heat expressing emotional intensity are of negative polarity just like those relating to human discomfort and suffering. Images of heat referring to sexuality and those of original realization are divided regarding polarity. The erotic heat stifling and close implies repression and sultriness whereas heat as energy and the passion of "hot purity" is suggestive of a positive power. Similarly, the original images of heat resulting in the corruption of beauty, character and manners possess a negative polarity, while heat as the attribute of an ideal country is of positive polarity. Finally, the dual polarity of Neil Bissoondath's "Digging up the Mountains" results from the co-occurrence of heat images implying safety and menace within the same story.

3.4.8.1.2.5 Victim theory

Cold and heat never surface as a victim in the sample. Cold functions as a victimiser in six stories, terminating Jill's life in Linda Svendsen's "White Shoulders," constituting the unfriendly mask of Grandfather Connor of Margaret Laurence's "The Mask of the Bear" through which he will deceive both himself and others. Also, images of cold greatly contribute to the physical discomfort of winter through their frigid breath in their victimiser role on several occasions. Heat as a victimiser surfaces in the role of emotional intensity affecting all stories in this category just as it victimises the prairie dwellers of Caroline Adderson's "The Chmarnyk" and Gordon of George Bowering's "The Hayfield" whereas its victimising attempt fails with Omah of Sandra Birdsell's "Flowers for Weddings and Funerals," who "works tirelessly" (AW 292) despite of the heat.

3.4.8.2 The Center of the Scale: Cool and Warmth

3.4.8.2.1 Quantitative markers

Taking the moderate range of the temperature scale, cool and warm possess more pleasant connotations. References to cool and warmth are present in a much smaller number in the sample: the former surfaces only five times in four different stories, while the latter has eighteen references over twelve stories. As the figures show, their distribution is also less centralized in comparison to that of their extreme counterparts, cold and heat.

3.4.8.2.1.1 Regional distribution

The data for regional distribution reveal that both images of warmth and cool are most numerous in the abroad category hinting that other places are imagined to possess a more pleasant climate than Canada (figure 39). Cool appears only in one Canadian region, the Prairies (know of its cool breezes), whereas warmth is present everywhere but the Maritimes (a rather windy region). The Climate Severity Index -- the most complex index to indicate the climatological comfort of a place will be considered for the geographical assessment of these two images. Data show that the southern parts of the five examined regions have the lowest values ("Climate Severity Index"), which finding does not prove helpful in differentiating among them.

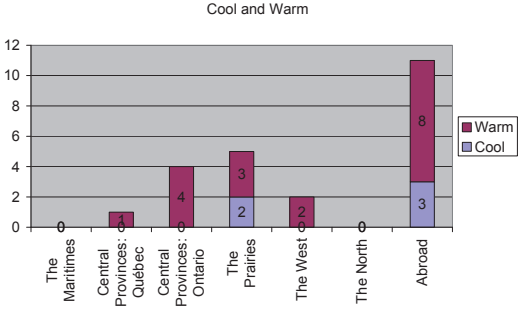


Fig. 39

3.4.8.2.1.2 Rural versus urban

Of the five images of cool, all belong to the rural or rural/urban category, whereas in the case of warmth fourteen images belong to the rural only, and two to the urban only category therefore the dominance of rural images is strong.

3.4.8.2.1.3 Temporal distribution

As far as data for the temporal distribution of images of cool and warmth is concerned (figure 40), the most pleasant decades seem to be the eighties, the sixties and the nineties. Interestingly, the fifties are not mentioned either for cool or for warm weather. Unfortunately, the Climate Severity Index is not available in a per decade division therefore no conclusions can be drawn for the images in question. Yet, based on 3.4.8.1.1.3, it seems intriguing that the fifties and the seventies had cold extremes in several regions, and such conditions are unlikely to be pleasant.

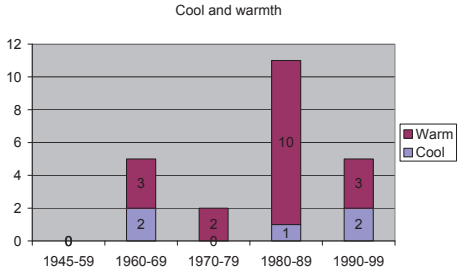


Fig. 40

3.4.8.2.2 Qualitative markers

3.4.8.2.2.1 Degree of abstraction:

All five images of cool belong to the overt and direct category. For images of warmth, figures 41.a and b below display the **overt-covert** and the **direct-indirect** distribution:

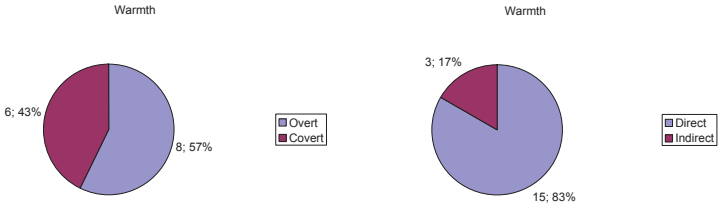


Fig. 41.a and b

Compared to respective averages for the sample, the percentage of covert images is considerably higher, and that of indirect images is considerably lower for images of heat, which renders them metaphoric. The question remains whether this has to do with the anatomy of the image, with the Canadian imagination, or with the scarcity of data.

3.4.8.2.2.2 Image role

A desirable condition, cool is conventionally juxtaposed to or mitigates the effects of heat. At the same time, cool may also refer to less-than-ideal weather, just as a parallel may be drawn between an unfriendly or emotionally indifferent person and cool weather (Gibson 37), a decidedly negative association. Thomas King best approximates the above conventional mitigating role in his uniquely concise interpretation of *cool* in "One Good Story, That One": "*Cool*, not so *hot*" (AW 316). The "pearly *cool* scene" at dawn (AW, 5) brings relief from the cruel, scorching heat of the day in Ethel Wilson's "Haply the Soul of My Grandmother." Similarly, "*the evening air, cooled by the higher ground* […] tempered the *heat* of the day" (AW 423) in Neil Bissoondath's "Digging up the Mountains," where *temper* is another reference to the mitigating function of images of cool. Linking up with the colour grey, cool may be associated with "a *cool grey day overcast with clouds*" (AW 406) as in Diane Schoemperlen's "Red Plaid Skirt," bringing on gloom rather than mitigation.

Another bipolar agent, warmth may be associated conventionally with a pleasant atmosphere, friendliness, protection, it may realize the warmth-life parallel (Matthews 192) but it also leaves room for negative associations such as muggy weather. Warmth invokes a pleasant atmosphere in three stories of the sample. The warm weather of Norman Levine's "Something Happened Here" makes Roman's journey into the past a pleasant one. The "*warm* and sweet" evening air (AW 257) of Margaret Atwood's "True Trash" sets the mood for summer romance as "the waves gently wash against the rocks" (AW 257). The lack of warm weather may spoil watching a

baseball game if you are not a devoted fan as in the case of Annie of W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa": "she loses interest if the score isn't close or the weather's not *warm*" (AW 204).

Warmth may also be symbolic of friendliness and affection. Vanessa of Margaret Laurence's "The Mask of the Bear" imagines Great Bear Lake to be a region of "jagged rock and eternal ice […] without a trace of *warmth*" (AW 77) greatly resembling Grandfather Connor's unfriendly nature. Therefore the expression *trace of warmth* can be projected onto humans as a sign of affection in the given context (see the section on cold). Gordon of George Bowering "The Hayfield" is philosophizing about existing models of depicting the sun. Relying on D. H. Lawrence's interpretation, he renders his orange into cosmic affection triggering human bonds: **"**a D. H. Lawrence *sun* growing *warm* orange rings around the inside hearts of men, making men speak out to one another on the streets" (AW 193).[164]

The roof of Louis-Paul's house is characterised as being "the *warm* grey of weathered wood" (AW 39) in Joyce Marshall's "The Old Woman." Apart from denoting a hue of grey, warm is suggestive of hearth and home, and more generally, of shelter and protection. Similarly, cats can rest in Mrs Perren's guest room as "now a convenient cat-bridge leads to shelter and relative *warmth*" (AW 289) in Cynthia Flood's "The Meaning of Marriage." Dieter Bethge of Guy Vanderhaeghe's "Dancing Bear" observes the thunderstorm peeping out of his front door, taking in the scent of the coco-matting and the wet dust, "a scent that can be peculiarly comforting when you are *dry and warm*, with a *cold rain* slashing against the windows" (AW 376). In this example, again, warmth is associated with shelter and protection.

The warmth-life parallel surfaces in a single story in the sample. Mary of Hugh Garner's "One-Two-Three Little Indians" tells her husband, Tom to keep the baby warm as if this resulted in healing in itself. Tom relies on the most ancient life source, the sun to warm the baby and thus

[164] In fact, this is not the only interpretation of the sun appearing in D. H. Lawrence's works. In *Women in Love*, the sun symbolizing African civilization is juxtaposed to Europe's frost: "There remained this way, this awful African process, to be fulfilled. It would be done differently by white races. The white races, having the Arctic north behind them, the vast abstraction of ice and snow, would fulfil a mystery of ice-destructive knowledge, snow-abstract annihilation. Whereas the West Africans, controlled by the burning death-abstraction of the Sahara, had been fulfilled in sun-destruction, the putrescent mystery of sun-rays" (Lawrence 293). As the quotation testifies, both extremes are associated with death (see page 144) just as they exemplify the Old Germanic dichotomy of fire -- here represented by the sun – and ice. Similarly, the last piece of T.S. Eliot's *Four Quartets* makes the sun/fire-ice opposition symptomatic of the end of the world thus connecting it with the idea of death: "Suspended in time between pole and the tropic/ When the short day is the brightest, with frost and fire/ The brief sun flames the ice, on pond and ditches/ In windless cold that is the heart's heat/ Reflecting in a watery mirror/ A glare that is blindness in the early afternoon" (Abrams et al. 2: 2164).

fill it with life: “he opened the blanket and shading the baby’s face, allowed the *warm sun to shine* on its chest” (AW 49).

Two stories render warmth a negative sign. Aunt Adele of Linda Svendsen’s “White Shoulders” is picked up by her mother and stepfather at Vancouver airport “on a *warm, cloudy morning*” (AW 422) on the way to Jill’s funeral, a dismaying occasion. Through *warm* and *cloudy,* the weather mirrors Adele’s momentary feelings about the sad incident as it does upon assessing the encounter with her own children.[165] Liza of Margaret Gibson’s “Making It” urges her friend, Robin to toast the dawn, “’Have another drink, Tallulah. Morning is coming, *heavy and warm*’” (AW 343). *Heavy* and *warm* act as multipliers of meaning in the given context. First, *heavy* can imply *worse than usual* referring to hangover along with the sensation of *warmth* resulting from intoxication. At the same time, the two words may describe muggy weather as *heavy* can be suggestive of *heat and lack of fresh air, in a way that is unpleasant*. Finally, heavy as *weighing a lot* and *warm* standing for the warmth of the womb may be references to Liza’s pregnancy, which she finds a burden.

3.4.8.2.2.3 Central versus marginal

The decentralized distribution and low number of images of cool and warmth suggest that a central role is rather unlikely for them. Indeed, neither images of cool, nor those of warmth make it as a central weather image. Acting marginally, cool brings relief from heat or it may appear as component of less-than-ideal weather, while warmth can contribute to a cosy atmosphere, it has the emotive exponents of affection, friendliness, safety and protection, it functions as a parallel to life or, through mugginess, it can reflect depression or emotional tension.

3.4.8.2.2.4 Polarity

It is important to mention, that, in spite of the bipolar nature of both images, the positive meanings and roles for once outnumber their negative counterparts.

[165] See AW 421. The implications of the image of clouds in this context were discussed in the section on clouds.

3.4.8.2.2.5 Victim theory

The images of cool and warmth never appear as victims. Moreover, their role as victimisers is rather scarce, even in the case of images of negative polarity. In fact, it is only the “warm and heavy morning” that seems to victimise the pregnant and intoxicated Liza of Margaret Gibson’s “Making It.”

3.4.9 Wind

[10] "September" in *The 2006 Canadian Weather Trivia Calendar*. (Ottawa: Fifth House Ltd., 2005.) 19.

Wind is defined as "the horizontal motion of air across the surface of the earth […] which arises as a result of a pressure gradient, which itself normally originates from a temperature difference between different regions" (Dunlop 253). It is "the engine of the weather, and its story is one of adventure, tragedy and surprise" (Lynch 33). As storms include violent winds by definition (see page 120), the tangible overlap that occurs between the literary function of the two phenomena is not surprising. It is also important to mention that the literary applications of breeze[166] and the lack of wind will also be discussed in this section.

3.4.9.1 Quantitative markers

102 images of wind occur in 25 stories of the sample, which implies that their distribution is rather concentrated, quite similarly to images of snow. Breeze and the lack of wind are mentioned fifteen times in ten stories, implying a more spread out and sporadic image distribution.

[166] Breeze is "any light wind in general usage" (Dunlop 38) by the geographical definition.

3.4.9.1.1 Regional distribution

Figure 42 displayed below indicates the regional distribution of wind-related images in the sample. Calculations of both frequency and relative frequency show that the three regions with the highest number of wind images are the Prairies, the Maritimes and Ontario. As for breeze and wind still, the abroad category and British Columbia lead. The relevant geographical maps of wind usually mark the dominant wind direction, which does not provide much help with determining the windiest and the calmest regions in Canada. Besides, the intensity of wind will change from season to season even within a region. The *On-line Atlas of Canada* displays regional data for the percentage of calm weather days in the summer and winter season, according to which the southern part of the Prairies, the Maritimes and Ontario has the least calm, followed by Quebec and British Columbia ("Wind and Sun"). Therefore it may not be an exaggeration to state that the regional climatological data are in close correlation with the literary image results for wind. Regarding severe wind storms, the most tornado prone areas are the Prairies and Southern Ontario,[167] whereas hurricanes are the most likely to appear along the Atlantic coast within Canada (*Natural Hazards of North America*). Many winds in the sample possess stormy characteristics therefore the coincidence with the actual wind storm occurrence can hardly be accidental.

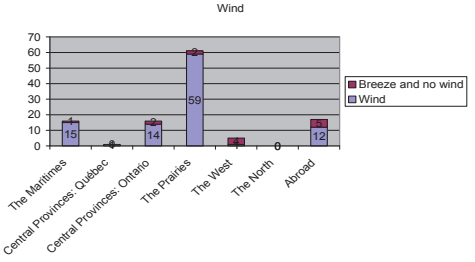


Fig. 42

3.4.9.1.2 Rural versus urban

Rural stories containing an image of wind outnumber their urban and rural/urban counterparts in a ratio of three to one and four to one, respectively. The same ratios are eight to one for images

[167] The most memorable tornadoes in these two regions occurred in Edmonton (1987), Pine Lake (2000), Windsor (1946), Sudbury (1970), Woodstock (1979), and Barrie (1985) ("Tornadoes").

of breeze and wind still, all showing a considerable positive lean towards rural setting. An overwhelming majority of ninety images belong to the rural only category as opposed to eight urban only and four rural-urban ones, resulting in the highest percentage of rural images for the examined primary weather phenomena with high frequency data. The explanation seems obvious: the wind has much more space to act in the countryside, which manifests in sound effects, natural dynamism and land formation that feed the imagination and the human psyche. Moreover, "climate affects mankind most closely in farming" ("Climate and Man" 438), that is, in rural regions, which are also more vulnerable to wind damage.

3.4.9.1.3 Temporal distribution

Figure 43 illustrates the temporal distribution of wind-related images. The relative frequency results indicate a marked literary presence of wind for the fifties and sixties, then a decrease for the seventies and eighties followed by a minimal increase for the nineties. Two possible explanations may be furnished for the seeming popularity of wind images in the fifties and sixties. In one hypothesis, windy weather was prominent during this period. Unfortunately, no relevant data can be obtained in this respect.[168] In another reading, the sample possesses rather few stories for the period in question, which may result in statistical distortions. Therefore further investigations are necessary, which will either reinforce or contradict the existing premises.

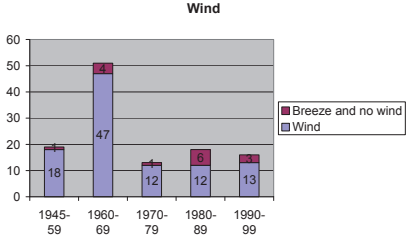


Fig. 43

[168] The available records mention only great wind storms, in which respect the interval in question indeed witnessed some heavy storms of wind in the Atlantic, such as Hurricane Donna in 1960 or Hurricane Gladys in 1964. Yet, as was referred to earlier, no persistent pattern has been observable in the occurrence of great storms in Canada.

3.4.9.2 Qualitative markers

3.4.9.2.1 Degree of abstraction

An omnipresent universal image, wind ranks fifth following thunder, lightning, fog and clouds in the percentage of covert image content therefore the **overt-covert** axis (figure 44.a) indicates a relatively high degree of abstraction for images of wind. The **direct-indirect** axis (figure 44.b) also reveals an above-the-average indirect image content, equalling that of snow, and only surpassed by heat, cold and lightning out of the primary weather images. These indices qualify the wind as a metaphoric and a metonymic image.

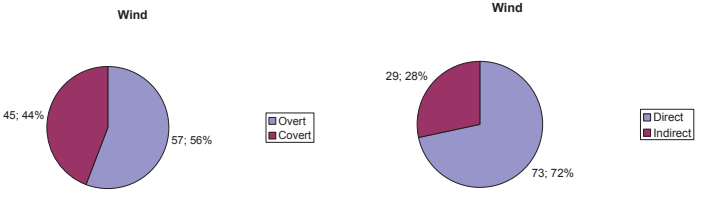


Fig. 44.a and b

3.4.9.2.2 Image role

A popular Western World concept, the *four winds* is associated with the four cardinal points. It occurs in the Bible as well as in ancient Greek and Roman literature. Homer's four names, Eurus, Notus, Zephyrus and Boreas representing the east, south, west and north winds respectively are frequently used in western literature along with many others (Ferber 235). Eurus is "a baleful force," Notus "brings thunderstorms," Boreas,[169] the blustery messenger of winter is "bright" and Zephyrus of spring, "gentle and favourable" "revives the land" (Ferber 235). Along with the geographical definition, the interconnectedness of wind and storm also surfaces in the above imagery, many aspects of which were highlighted in the section on storm. Wind and breath form a conventional parallel "inscribed deep in both the symbolism and the common vocabulary of western literature" (Ferber 235). Both wind and breath operate with air, an element of "evanescence and emptiness" through which ephemeral words and speeches wing the air as wind (Ferber 236). Also, wind is often compared to a whistling or singing human voice by

[169] In Melville's *Moby-Dick* Boreas surfaces as the Euroclydon with its cold winds.

convention, with both positive and negative connotations (Hall 304; Carr-Gomm 93; Chevalier 1038).[170] Rooting in the parallel between breath and life or spirit, wind may come to represent human life, vivacity and impetus, or "inspiration by the spirit of nature" (Ferber 237). Wind may function as an agent of change: it is "fickle," it "snatches things away" and carries them on its wings, it "clears the air or darkens it," just as it "changes the weather" (Ferber 236). Finally, strong winds are often linked with passion, emotional intensity (Ferber 236) and sexuality (Hall 304). It is important to mention that in many cases these roles overlap or co-occur, forming an intricately rich web of wind-relations.[171]

The elderly narrator of John Metcalf's "The Years in Exile" makes mention of a holiday spent as a child at *Four Winds* (AW 239), a holiday cottage in Dorset. His account is meant to "do justice to particularity" (AW 238). Eurus and Boreas of the four winds can count nine references altogether in the sample, whereas Zephyrus is hardly mentioned and the breeder of thunderstorms, Notus is left out of all stories containing thunder and lightning. Teo of Caroline Adderson's "The Chmarnyk" dreams of "seven years of corn on a single stalk, withered and blighted by *east wind*" (AW 437), a biblical reference to Eurus: "the seven other ears of corn sprouted, thin and scorched by the *desert wind*" (Book of Genesis 41.6). The blasting wind of Sinclair Ross's "The Lamp at Noon" blows Paul's lands "smooth with *drifted* soil" (AW 30), and with it, the hope for an existence more than toil: "It's the hopelessness- going on- watching the land *blow away*" (AW 29), laments Paul's wife. Yet, Paul defies the wind of blight: "The land's all right […] The *dry years* won't last forever" (AW 29), which again connects to the above biblical reference. Furthermore, Eurus's baleful nature reflects in both Alistair MacLeod's "As Birds Bring forth the Sun" and in Cynthia Flood's "The Meaning of Marriage." In the former story, the wind functions as the engine of the storm, which drives the dog breeder towards the fatal encounter with the cù mór glas (see page 125): "the *wind* began to blow off the land and the water began to *roughen*" (AW 225). Later on, a search team goes back to the island "looking into the small sea caves and the hollows at the base of the *wind-ripped* trees" (AW 227) to hunt down the big grey dog and his puppies. Through the violence of the wind, the cruel death of the dog breeder is reflected as his flesh was torn into pieces by one of the puppies.[172] The solitary elderly protagonist of Cynthia Flood's "The Meaning of Marriage" lives in a run-down house, where "the *wind* has shaken out big shards of glass" of the window frames through which "a tree has kept on growing" (AW 287), wind embodying an agent of decay. Wind functions as a malevolent conspirator against humans, the essence of Eurus's nature, in all four of the

[170] To furnish a Canadian example, consider the Newfoundland expression to *shoot the breeze* meaning *to engage in an idle chat* ("Dictionary of Newfoundland English").
[171] In this sense, wind images resemble those of the sun.
[172] Rip = *to tear sth or to become torn, often suddenly or violently*.

aforementioned stories. Eurus and Boreas unite their forces in the Nor'easter, an infamous snow storm of the Maritimes to provide Kezia with the eagerly desired abundance of "drifting snow" (AW 19) to much of Mr. Hathaway's distress in Thomas H. Raddall's "The Wedding Gift": "[the sky] was blue-grey and forbidding, and the *wind whistling up* from the invisible sea *felt raw* on the cheek (AW 18) turning the surroundings into "a *gusty* wilderness of young hardwood scrub" (AW 18).[173]

Boreas, the bright but blustery messenger of winter also makes an appearance in Kezia's dreams through the character of her loveless and greedy bridegroom, Mr Hathaway: "out of a confused darkness Mr. Hathaway's hard acquisitive gaze searched her shrinking flesh like a *cold wind*" (AW 21), an implication of a sense of guilt originating in Kezia's subconscious as a result of her "bundling up" with the young priest, Mr. Mears. Wind appears in the form of a "*crisp, windy* night" (AW 421) in Linda Svendsen's "White Shoulders" upon the visit of Adele's children, her ex-husband and his new girlfriend, Cheryl Oak. "Crisp and windy" befits the cooling relationship of mother and children moving towards alienation: Adele "delivered" Jane and Graham to the hotel as if they were goods just as they were "painfully shy" with her (AW 421). Vanessa of Margaret Laurence's "The Mask of the Bear" experiences "the steel cutting edge of the *wind*" as she walks home to the Brick House with Grandfather Connor "wrapped in his great fur coat and his authority" (AW 78), thereby Laurence drawing a palpable parallel between Boreas and "The Great Bear" (AW 76). Boreas weaves a loveless frame around James Reaney's "The Bully," the story of a farm boy bullied at school and growing up motherless. Farm houses are beaten by long years of "wild rain and *shrill wind*" (AW 92) at the beginning of the story, while at the end a "*cold strong river of wind roar[s]* about the house *shaking* everything and *rattling* the dishes in the cupboard (AW 100). Liza's friend, Marvin of Margaret Gibson's "Making It" is "crouching inside the screen door away from the *wind* in a thin black coat and no boots" (AW 339) on a winter morning made chillier by Boreas. Both Liza and Marvin are mentally handicapped and crave for affection but they remain outcasts. Notably, in all the above examples, Boreas had emotive exponents, lovelessness and alienation.

Notus, the breeder of thunderstorms is not referred to in the sample, in spite of the presence of several stories employing a thunderstorm. Emphasizing the protagonist's love towards the land, the "gentle and favourable" Zephyrus makes an appearance in the form of a wind "as soft as a day-old chick" (AW 199) in W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa," just as it is

[173] More on the role of the Nor'easter in the given story is said in the section on storm.

the "good wind" (AW 316) of Thomas King's creation myth parody, "One Good Story, That One." In both stories, images of wind are of marginal importance.

As far as the conventional wind-breath parallel is concerned, Fusi's indisposition on the lake in W. D. Valgardson's "God Is Not a Fish Inspector" was mentioned in the section on storm. Like the wind, Tom of Hugh Garner's "One Two Three Little Indians" "took the child in his arms and *blew cooling drafts of air* against its fevered face. (AW 50). Through breathing, wind can be symbolic of a life-sign. In Leon Rooke's "The Woman Who Talked to Horses," Mr. Gaddis offers the following description of his home: "Up at the house Sarah had all the doors and windows shut up tight and outside not a *hint of wind was stirring.* It seemed to me all life had gone out of that house" (AW 179). Similarly, in Ethel Wilson's "Haply the Soul of My Gandmother," Marcus, on the verge of life and death, is avoided by the wind, having contracted a deadly virus through insect bite: "the ghost of the breeze that blew off the Nile entered and passed out of the room but did not touch Marcus" (AW 6).

The image of the wind links up with human voice in four stories of the sample. The wind "*howled* about the dismal place but no other voice howled" (AW 97) in James Reaney's "The Bully" when the protagonist seeks shelter from the bully in the cemetery mausoleum, fearing the "other voice" more than the howling of the wind. Having witnessed the puppies' barbaric murder of the dog breeder, the wind "moans" (AW 226) in dismay in Alistair Macleod's "As Birds Bring Forth the Sun." Visualizing the female protagonist's suppressed emotions, the winds of Sinclair Ross's "The Lamp at Noon" "whimper in fear" (AW 27), come in "tides of moaning" (AW 30) full of desire and reproach, and give out many a helpless cry:

> And always the wind, the creak of walls, the wild lipless wailing through the loft […] it seems that this scream of wind was a cry from her parched and frantic lips […] the wind persisted in a woman's cry […] He saw her running, pulled and driven headlong by the wind. (AW 31)

Through the image of the wind carrying a butterfly on its wings rising and falling, Omah's melodiously changing voice is heard in Sandra Birdsell's "Flowers for Weddings and Funerals": "her voice rises and falls like a butterfly on the *wind*" (AW 293). This context, however, does not draw on the quality of the wind-words and wind-speech parallel as outlined in the above introductory paragraph to image role, it only accentuates the aesthetic beauty of Omah's Russian speech.[174] A further generalization to the parallel with voice, wind is capable of airing Aeolian tunes as in Carol Shields's "Milk Bread Bee Ice": "the violins stirring themselves […] like ferns

[174] As implied, this image use also entails the wind-change parallel.

on a *breezy* hillside" (AW 211). The latter example, the violins playing nature's symphony, also draws on the *music of the wind -- soul of nature* parallel. As human voice is never without a shade of emotion, wind images in this role also carry emotive messages both of positive and negative polarity.

Wind can also express vivacity and impetus, which role may overlap with that of an agent of change. Four examples were found in the sample that qualify for this category. The "bright yellow light *wave[s] off* the hay in the *wind*" (AW 193) in George Bowering's "The Hayfield" providing the artist wannabe, Gordon with the aesthetic impetus of inspiration for painting. Sitting in their imaginary *Modernist Café*, R/T, the Canadian Virginia Woolf and the narrator of Matt Cohen's "Trotsky's First Confessions" derive aesthetic pleasure from watching the wind pulsate with powdery snow and "the *snow beating in waves* against the window" (AW 305). In both cases, waves are the tangible creation of the wind's vivacity and impetus. Through impetus, the image of the wind is connected to Hell's Angels, a "Harley Davidson low-rider with a suicide shift, his black beard *blowing in the wind*" (AW 408), an association triggered by the colour black in Diane Schoemplerlen's "Red Plaid Skirt." With the more pleasant overtones of a romantic summer night, "a breath of clover travels on the *summer wind*" (AW 209) in W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa" as the baseball-fan protagonist of the story is imbued with sentiments over the fulfillment of his dreams.[175]

Quite a few of the above images of wind display an emotive function, which may realize as the expression of emotional intensity. Alfred of Morley Callaghan's "All the Years of Her Life" "blusters" (AW 9) in anger, while the wind "*scream[ing] up the hill at night*" (AW 37) is associated with a state of mind verging on madness in Joyce Marshall's "The Old Woman," just like the "*demented wind*" of Sinclair Ross's "The Lamp at Noon" "*keening* past the house" and "*wail[ing*] through the eaves" (AW 26). The attribute *demented* has the meaning *to behave in a crazy way because you are extremely upset or worried*, describing Ellen's frame of mind rather than the wind. Similarly, both *keen* and *wail* can refer to her unhappiness, just as she "*flings* words at [his husband, Paul] in her anger" (AW 27) like the ravaging wind hurls the drifting soil at their prairie farm house. This suggests that the wind represents Ellen and Paul's emotional conflict, which is confirmed by a further parallel toward the end of the story: "tonight [Paul] must talk with Ellen. Patiently, when the *wind* was down, and they were both quiet again" (AW 32). The wind embodies the natural cooling force to fight emotional intensity represented by heat in Neil Bissoondath "Digging up the Mountains." Yet, Hari's inner tension is of such degree,

[175] The latter quotation connects also to the *breath-wind* and the *spirit of nature-wind* parallel.

that no wind can soothe him: "the *wind* rushing in through the [car] window [does] little to relieve his discomfort" (AW 431). Finally, the lack of wind may be suggestive of the lack of emotional intensity regarding a person's disposition. Grandmother Connor of Margaret Laurence's "The Mask of the Bear" has a "usual *placid* and *unruffled* way" (AW 82) of speaking, mirroring a calm and balanced personality.[176] As motion is change, all those applications featuring impetus will also qualify for the wind-as-an-agent-of-change category.

Wind as an agent of change may also function as an artist. It "sculpture[s] the snow" (AW 85) in Margaret Laurence's "The Mask of the Bear" just as the eroded rocks Barbara and Peter Cormin drive past are its creation in Carol Shields's "Milk Bread Beer Ice": **"**Barbara's thoughts skip to different geological features, the curious *wind- lashed* forms she sees through the car window (AW 210).

Two examples of the romantic mirror effect were furnished in the section on storm (see pages 126-7). Sinclair Ross's "The Lamp at Noon" employs this device also for images of the wind. On the one hand, the marital conflict of the couple is projected onto the wind as in the following excerpt:

> There were two winds: the wind in flight and the wind that pursued. The one sought refuge in the eaves, whimpering, in fear; the other assailed it there, and shook the eaves apart to make it flee again. Once as she listened this first wind sprang inside the room, distraught like a bird that has felt the graze of talons on its wing; while furious the other wind shook the walls, and thudded tumbleweeds against the window till its quarry glanced away again in fright. But only to return—to return and quake among the feeble eaves, as if in all this dust-mad wilderness it knew no other sanctuary. (AW 27)

The two winds may be that of anxiety and anger: Ellen's alternating states of mind. *Flight, seek refuge, whimper in fear, flee, distraught, glance away in fright* and *feeble* belong to the former, *pursue, assail, furious, thud against, quake* and *mad* to the latter emotion, resulting in suppression and confrontation, respectively. On the other hand, Ellen "flings words" at Paul "in her anger" (AW 27) thus projecting the wind onto her behaviour.

The wind appears to have sexual connotations in three stories of the sample. It is "*blowing up [Kezia's] legs*" (AW 17) in Thomas H. Raddall's "The Wedding Gift". When Mr. Mears and Kezia "bundled up" in the cold shelter of a disused wooden cabin, "a delicious warmth crept over them. They relaxed in each other's arms. Outside, the storm *hissed* in the spruce tops and set up an occasional *cold moan* in the cracked clay chimney. The down swirling snow brushed

[176] Lakes are placid and unruffled when no wind blows over them.

softly against the bladder pane" (AW 20). Describing effects of the wind, both *moan* and *brush softly against* can refer to desire and lust induced by the intimate immediacy of survival. Moreover, the *hissing* winds of the storm are emblematic of temptation, which is reinforced by a line placed in the previous paragraph of the story: Mr Mears "prayed aloud for a long time, and privately calling upon heaven to witness the purity of his thoughts in this strange and shocking situation" (AW 20). "Tides of moaning wind" (AW 30) also emerge in Sinclair Ross's "The Lamp at Noon," with "a vast darkness engulfed beneath" (AW 30) night being the time for Ellen's subconscious to surface, releasing bouts of unfulfilled desire through moaning. Finally, Linda Svendsen's "White Shoulders" reveals a connection between wind and sexual abuse. Jill, a victim of incest, sends Aunt Adele "a letter from Jill containing two poems: the poems were carefully written, each neat on their single page, with the script leaning left, as if blown by a *stiff breeze*" (AW 420). Leaning handwriting can be symptomatic of sexual abuse, just like weight gain, which is also mentioned in the story: Jill "wore silver wire glasses, no make-up, jeans with an oversize kelly-green sweatshirt, and many extra pounds" (AW 415) Perhaps it is not without relevance that the words *blow* and *stiff* have sexual connotations.

On a more original note, images of wind may express celestial reproach. In Sandra Birdsell's "Flowers for Weddings and Funerals," Laurence and Sparky quarrel over a smashed tomato when "the night *breezes* begin to *swoop down* onto [their] heads" (AW 295). The word *swoop down,* meaning, *to visit or to attack somebody or something suddenly and without warning*, is suggestive of Omah's disapproval of Laurence and Sparky's behaviour.[177]

Having considered both the conventional and the original image roles for wind in the sample, one may find the abundance of emotive applications conspicuous. Indeed, many wind roles have an emotive exponent such as Boreas signifying lovelessness and alienation, Zephyrus linking up with affection, or, wind as human voice addressing a wide scale of moods. Moreover, some wind roles are themselves the projection of emotions such as wind expressing reproach, sexuality or emotional intensity. The most numerous conventional wind role group is that of that of the "four winds," represented by nine stories in the sample, which is followed by wind as a human voice, wind as breath and wind expressing vivacity, impetus, emotional intensity and sexuality. The number of original wind images is rather low, counting one instance in a single category.

[177] This is also reinforced by the use of sun as God's eye reflecting from Omah's glasses (see page 135). The emotive use and the link with emotional intensity, impetus and change is apparent.

3.4.9.2.3 Central versus marginal

Images of wind play a central role in four stories of the sample. In Alistair MacLeod's "As Birds Bring Forth the Sun," the wind functions as the agent of fate brewing the storm which leads to the dog breeder's fatal encounter with cù mór glas and her puppies. The Nor'easter of Thomas H. Raddall's "The Wedding Gift" brings Kezia the well-awaited storm riding through which becomes a means of escape from an unwanted marriage. The allegoric winds of the dust storm are implicative of Paul and Ellen's marital conflict and Ellen's emotional turmoil in Sinclair Ross's "The Lamp at Noon." Finally, the dismayed winds of James Reaney's "The Bully" form a frame of lovelessness around the story, thus realizing structural enhancement.

3.4.9.2.4 Polarity

Images of wind with negative polarity outnumber their positive counterparts in a ratio of two to one. Wind roles where the negative image polarity dominates include the Four Winds, wind as breath and human voice, wind expressing emotional intensity and sexuality, and the non-conventional use of the image. On the other hand, positive polarity dominates for the role of vivacity and impetus and for the wind as an artist application. In the stories with a central wind role, the polarity of the image is negative in three cases, and positive only in one case.

3.4.9.2.5 Victim theory

Wind never surfaces as a mere victim and there presents only one instance in the sample for wind as both victim and victimiser: the two winds of Sinclair Ross's "The Lamp at Noon" mentioned in the passage on the mirror effect, the "assaulting wind" against which the walls "creaked and sawed as if the fingers of a giant were tightening to collapse them" (AW 30), and the "wind in flight […] whimpering in fear" (AW 27). The palette of wind as a victimiser is wider, including all appearances of Eurus and Boreas, the wind "that weakened the sound of the whistler" (AW 97) in James Reaney's "The Bully" as a result of which the boy protagonist was late for school, the night breezes "swooping down onto [Sparky and Laurence's] head" (AW 295), the screaming wind of Joyce Marshall's "The Old Woman" inducing madness, and Fusi's roaring breath of W. D. Valgardson's "God Is Not a Fish Inspector."

3.4.10 Secondary Weather Images

3.4.10.1 Aurora Borealis

[11] "Aurora Borealis" in *Canada 2005*. (Ottawa: DFAIT, 2004.) 45.
"Aurora Borealis" in *Wilderness Canada Desk Calendar 2005*.
(Ottawa: Canadian Geographic Society, 2004.) 38.

Aurora Borealis, resulting from energetic particles from the sun entering the Earth's magnetosphere and being caught in the magnetotail (Dunlop 22), is classified as a weather phenomenon in the literature.[178] In the sample, this phenomenon is represented by five images in two stories, the setting of which is the rural Prairies and an Ontario small town, respectively. On the temporal scale, one story was written in 1970, the other one in 1984. As for directness and overtness, the rule of a mainly direct and overt way of weather image presentation does not apply here, with a two to three direct- indirect ratio, and a one to four overt-covert one. Yet, it must not be forgotten that five images in a sample of over a thousand are hardly representative in this sense.

Aurora Borealis images play a marginal role both in Isabel Huggan's "Celia Behind Me" and in Margaret Laurence's "The Mask of the Bear." In the first story, northern lights are used to illustrate the child protagonist's state of mind at the scene that prepares the climax of the story. A group of schoolchildren are sharing a chocolate bar at recess and Elizabeth is left out, just like the diabetic Celia whom everyone makes fun of. This scene is introduced by the following

[178] See Dunlop 22-23 and Lynch 74-77.

description of the chocolate bar: "It was brittle in the icy air, and snapped into little bits in its foil wrapper to be divided among the chosen" (AW 309), which, in turn, can be mapped onto the description the story offers of Elizabeth's state of mind: "the tension broke like northern lights exploding in the frozen air" (AW 309). The items *brittle*, *icy air*, *snapped* and *foil wrapper* in the first quotation piece have their respective equivalents *broke*, *frozen air*, *exploded* and *northern lights* in the second one. The semantic fields of the first three words in each set have "conflict" as a possible intersection, whereas the last pair of items is a reinforcement of the parallel between the two sets.[179] This, read together with the expression "the chosen ones," points towards exclusion being the source of conflict. Thus marked, Elizabeth's becoming an outcast is what leads her to beat up her fellow-victim, Celia at the climax of the story.

In "The Mask of the Bear," northern lights embody the regional miracle from the protagonist's childhood. At the Brick House of her grandparents, Vanessa, a keen listener and observer wrapped in loneliness, becomes receptive of Nature's power and beauty. Upon waking up one night, she witnesses aurora borealis dancing on the winter Prairie:

> I saw through the window a glancing light on the snow. I got up and peered out, and there were the northern lights whirling across the top of the sky like lightning that never descended to earth. The yard of the Brick House looked huge, and the pale gashing streaks of light pointed up the caverns and the hollowed places where the wind had sculptured the snow. (AW 85)

The Brick House itself loses its dimensions whereas everything outside it seems vast, which illusion is created by the northern lights, suggestive of Nature's power over humans. In the image of the whirling lights and lightning, three weather images are united in one: apart from the northern lights, we have an indirect reference to the wind and direct reference to lightning-violent images for the beauty of the northern lights. It is also worth pointing out that the last image of northern lights, *gashing streaks of light*, is suggestive of a person's cut wounds, which interpretation can be reinforced by the adjective *pale*, which may refer to the loss of blood in this context. Interestingly, the section in the story, which precedes Vanessa's admiration of northern lights features her eavesdropping on Aunt Edna and a suitor having a fight, as a result of which Edna runs into her room sobbing with the emotional wounds and cuts she has suffered.

As criticism renders the Vanessa stories unanimously and openly autobiographical (Laurence, *A Bird in the House* 192), it may be of some interest to us what Laurence herself said on the importance of the prairie as a setting in her work. The Manawaka Memorial Home has the following on their home page: "I consider myself a Prairie person because I have always

[179] Once light is shed on an aluminium foil wrapper, it has similar light effects to those of aurora borealis.

remained deeply just that" ("Margaret Laurence: A Biography"). In the autobiographical *Heart of a Stranger*, Laurence reminisces,

> When I was eighteen, I couldn't wait to get out of that town, away from the prairies. I did not know then that I would carry the land and town all my life within my skull, that they would form the mainspring and source of the writing I was to do, wherever and however far away I might live. This way my territory in the time of my youth, and in a sense my life since then has been an attempt to look at it, to come to terms with it. Stultifying to the mind it certainly could be, and sometimes was, but not to the imagination. It was many things but it was never dull. (217)

This quotation also shows how conducive Laurence holds the Prairies are to the imagination, which the brief piece on aurora borealis also testifies of. Nature sharpens the sensibility of Vanessa-Laurence and other Prairie dwellers receptive of aesthetic beauty.

Finally, it is worth noting that both narrators are grown-ups disguised as children, and as such, aurora borealis appears in both of the stories as children's first encounter with *northern exotic*, with different implications, naturally.

3.4.10.2 Drought and Dust

[12] "Prairie Drought" in Goss, Dawn. "Shadows of a Drought." *Canadian Geographic* May/June 2003. 42.

The Dorling Kindersley DVD entitled *Natural Distasters* defines drought as a lasting lack of precipitation, "a prolonged period of no rain," which, as Dunlop indicates "is long enough to cause specific effects upon crops, vegetation or water supply in the area concerned" (72), thus resulting in potentially grave consequences for human beings. Dust, composed of "solid particles that may be suspended in the atmosphere and carried for long distances" (Dunlop 73) is triggered by drought, and lack of moisture in general. Following from their definition, both drought and dust reveal a vital connection with the scorching sun and heat parching the land therefore an overlap with these two primary weather phenomena is inevitable along the course of the discussion.

The image of drought is present in six stories of the collection. Remarkably, out of the six stories, three are set in the Prairies- the most vulnerable region in Canada to drought ("Climate, Nature, People" 33),[180] two in Ontario and one abroad, written by a British Columbia based author. To get a fuller picture, it must be mentioned that out of the 37 references to drought in the sample only three (!) occur in the stories that fall outside of the Prairie region. As far as the respective data for dust are concerned, the phenomenon is represented with twenty-five images in three stories, one set in the Prairies and two in Ontario. Again, out of the twenty-five images, only three are from outside the boundaries of the Prairie region.

[180] Also, see Khandekar's study on prairie drought ("Canadian Prairie Drought: A Climatological Assessment").

For drought, half the stories have a rural setting, two of them have rural and urban setting and only one completely urban story. Stories with rural setting have a significantly higher number of drought images than those with urban setting: the ratio is 26 (rural only): 1 (urban only): 10 (rural/urban), which coincides with the geographical fact that rural areas are more vulnerable to drought than urban ones: "For farmers, drought means poor crops, more damage from insect pests, a greater risk of soil erosion by the wind, and possibly they need to sell off herds of cattle that can't be watered and fed" ("Climate, Nature, People" 33-34). Regarding dust, two stories containing images of the phenomenon display a rural only setting, with a single image of the third story falling into the rural/urban category and none have the urban only label. In one of the three stories, images of dust build up a storm. According to Dunlop, "dust storms mainly occur over arable land, usually after a period of drought" (74), which, again, justifies the dominance of rural setting in the given category.

As for the time frame, four stories containing an image of drought appeared in the sixties and early seventies and two in the first half of the nineties whereas two stories containing images of dust are from the sixties and one from the early seventies. Two of the stories with Prairie setting, Sinclair Ross's "The Lamp at Noon" and Caroline Adderson's "The Chmarnyk," commemorate to the dust bowl years of the 1920s and 30s. Checking the statistical data for drought in Canada, one may come across records underlining the severity of drought in the contemporary dust bowl:

> In the 20th century, some of the most significant and persistent droughts over the U.S. and Canadian prairies were during the 'dust bowl' years of the 1920s and 30s. […] The years 1910-1940 saw generally reduced precipitation, especially in and around the "dry belt" of the Palliser triangle.[181] […] A striking feature of this period was the recurrence of droughts lasting for periods of three or more years. (Khandekar 1-21)

As mentioned above, the two stories with the highest number of images of drought commemorate to the "dust bowl" years, moreover, Adderson's "The Chmarnyk" mentions the triangle itself[182]: "it was so dry in the Palliser Triangle dunes of dust stopped the trains. We tucked rags around doors and window sills, blew black when we blew into our handkerchiefs" (AW 438). There have been some explanations furnished by Khandekar's report for why this period in the history of prairie droughts may still get considerable attention. Firstly, the human side is also mentioned here: "The drought years of the 1920s and 1930s caused considerable hardship to a large number of farming communities on the prairies and even threatened the

[181] South-eastern Alberta and south-western Saskatchewan- the area was named after the British explorer Captain John Palliser.

[182] In an e-mail message, Adderson summarizes the inspiration to her story as follows: "I grew up in Alberta and […] I have always felt an affinity for the landscape of the southern part of the province. I had done a lot of reading about the great Depression" (2007/08/02).

survival of the southern prairies as a viable economic region" (Khandekar 12). Accounts of other droughts in the report do not focus on human drama, solely on the economic aspects. Secondly, Khandekar affirms that the prairie drought of the dust bowl years still cannot fully be explicated in scientific terms however developed climatology is in its current state: "The mechanisms of recurring droughts of the 1920s and 30s are still not fully understood. According to Rasmussen (1988), 'we have yet to understand why the climate of North America was so anomalous during that particular period from the 1920s through 1930s'" (Khandekar 2). Apart from climatologists' concern, unsolved mysteries may also generate interest in the general public, let alone the literary mind. Moreover, if a phenomenon present in one's life is reminiscent of an earlier event, the person is more likely to reflect on the previous event again.

As far as other years of drought are concerned, meteorological data on drought show that the late fifties and the sixties were exceptionally dry, the seventies quite wet and drought occurred again frequently in the eighties in the interior of Canada ("Climate, Nature, People" 33), which seems to coincide with the literary climatic data. Khandekar states that "notable among the single-year droughts are the years 1961 and 1977, both of which were years of widespread drought on the Canadian prairies" (8). "During the second half of the 20th century, there were a few notable […] two-year droughts like those in 1963/64, 1980/81, and 1988/89" (Khandekar 21). As the literary findings show, the other stories with images of drought and dust were conceived in British Columbia and in Ontario. According to Khandenkar's analysis of Prairie drought, "it may be mentioned […] that the neighbouring provinces, namely British Columbia to the west and Ontario to the east, have also experienced drought conditions of varying intensity in conjunction with prairie droughts" (4), which may explain why writers from the neighbouring regions deal with the topic.

Regarding qualitative markers, out of the thirty-seven images of drought only thirteen are direct and twenty-four indirect, thus the rule of the direct dominating does not hold true in this case. More regularly, out of the twenty-five images of dust, twenty belong to the direct and five to the indirect category. As for the overt-covert axis, overt images do dominate, in a ratio of approximately two to one in the case of images of drought, whereas this ratio is seven to one in the case of dust. What may account for the difference in the indices of abstraction for the two phenomena in question? Dust itself very often appears as a consequence, which means it can function as an indirect and/or covert reference to drought, past or oblivion. Therefore there is no need to further make it indirect or covert.

Regarding central and marginal roles, drought plays a central role only in the two stories listed above while dust only in one, Sinclair Ross's "The Lamp at Noon." Drought acts as a victimiser and while having a negative polarity both in Sinclair Ross's "The Lamp at Noon" and Caroline Adderson's "The Chmarnyk" as it induces family drama in the former and community drama in the latter story. Dust also acts as a victimiser of negative polarity in the former story, adding to the family drama while it is a neutral agent in Hugh Garner's "One-Two-Three Little Indians" and in Hugh Hood's "Getting to Williamstown."[183]

The previous paragraph hinted at image function but let us dwell upon the subject some more. Drought is defined by the lack of rain, which applies also to its symbolic use: "Rain and water are traditional symbols of fertility, birth, purification, and love. Conversely, the absence of water and the absence of rain must be regarded as symbolic of sterility, death, or a withdrawal of love" (Crilot 79). Physical drought may signify spiritual drought or it may constitute the "climatic par excellence of pure, ascetic spirituality of the consuming of the body for the salvation of the soul" (Crilot 79). Finally, drought can be suggestive of God's making punishing the sinful population (Eliade 82). The symbolic characteristics of drought seem inherent in dust roles, which roots in the geographical relationship between the two phenomena. Moreover, dust may be associated with oblivion, that is, death of a memory, and also with poverty.

Displaying the inherent bond with rain, "*raindrops* on *a farmer's dry season head*" (AW 163), the single reference to drought of Austin G. Clarke's "Griff!" was dealt with in the section on rain. Of prairie setting, Bonnie Burnard's "Deer Heart" provides another example for the conventional rain-drought conversion as outlined in the previous paragraph. There occurs a single but revealing reference to drought in the story: "They [mother and daughter] talked about […] the broad wheatland through which they were moving. She [the mother] pointed out how *bone dry* it all was, told the girl hurriedly how rain could change the colour of the landscape and how this in turn could change the economy of the province" (AW 319). The use of the modal auxiliary "could" implies that this is not the case, and that the economy suffers from drought.[184] Extrapolating the rain-drought conversion, Hugh Garner's "One Two Three Little Indians" can boast an image of dust marking the absence of precipitation: "a small cloud of *dust* from the pulverized gravel of the road" (AW 48).

In Sinclair Ross's "The Lamp at Noon" the dust storm resulting from drought and the wind driving it are the central images of weather. The story is set during the Great Depression. As a

[183] According to Dunlop, "dust may produce special optical effects including […] strong sunset colours" (Dunlop 73) as in Sinclair Ross's "The Lamp at Noon."
[184] This story was published in 1994, almost at the same time as Caroline Adderson's "The Chmarnyk."

result of harsh living condition on the prairies – a constant struggle for bare survival -- the main protagonists experience marital crisis, which is narrated mainly from the wife's point of view.[185] Ellen is unable to accept the current conditions of being reduced to a barren existence. Her main point of argument is that it is senseless to carry on under such circumstances: "Look at the sky- what's happening, are you blind? Thistles and thumbleweeds- *it's a desert*. […] Look at the air he [the baby] is breathing" (AW 28). She has already given up on prairie life, "she looked towards no future. She had no faith or dream with which to make the dust and the poverty less real" (AW 31). On the other hand, the husband has warmed to the land in spite of all hardships to be endured. His attachment makes him defy his wife's sensible arguments: "'The land's all right,' he repeated. 'The *dry years* won't last forever'" (AW 29). Also, he scolds his wife for not being more helpful and cooperative: "You don't know how well off you are. If you were out in *it* -- *fighting it* -- *swallowing it*" (AW 30). Yet, his inner drama lies in seeing that his wife is right in a way: "Dust and drought, earth that betrayed alike his labour and his faith […] Beneath the whip of sand his youth had been effaced" (AW 27). Thus, apart from signifying the struggle for bare survival, drought and dust are symbolic of Ellen and Paul's relationship burdened by prairie existence. "I'm not to blame that we've been *dried out* five years," asserts Paul, which can also refer to his marriage parched like the land. Prairie drought also stands for spiritual sterility in the story, which Ellen suffers from.[186]

Caroline Adderson's "The Chmarnyk" depicts the archetypal small prairie community, where anyone coming from the outside is suspicious. When calamity strikes, the outsider is likely to blame.[187] As drought persists, the community victimises the narrator's brother until finally he gets shot. Second, drought is also a tool for the indication of cultural differences. While the community busies itself attempting to find a scapegoat in despair, Teo suggests utilizing the bones of dead animals for fertilizer, and the cattail for crop. Last, Crilot's conventional interpretation of drought as "ascetic spirituality of the consuming of the body for the salvation of the soul" (Crilot 79) seems congruent with Teo's earthly tribulations and his subsequent ascension to "spit off the clouds" (AW 441).

Ethel Wilson's "Haply the Soul of My Grandmother" takes place in Egypt, the culture of which feels foreign to the female protagonist. This feeling of foreignness is communicated through the

[185] Apart from the scene at the stable, which is to communicate the husband's point of view.
[186] As some of the above quotation pieces also testify, in addition to the numerous references of drought in Sinclair Ross's "Lamp at Noon," dust appears as a direct consequence of drought, an illustration of the stultifying and sterile environment the protagonists are fighting against, at the same time the projection of Ellen's state of mind realizing in the mirror effect, also mentioned in the sections on wind and sun. As an example, compare "we've been dried out for five years" (AW, 29) and "the dust-mad wilderness" (AW 27).
[187] Ringuet's "The Heritage" is based on a similar idea.

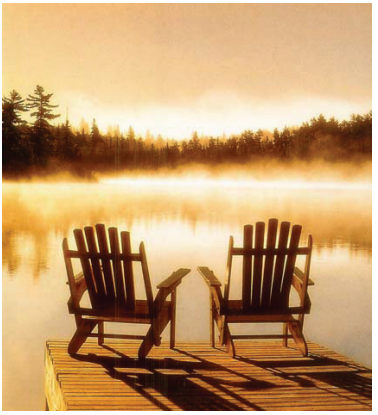
climatic images of the sun, heat, drought and dust. The visitors "breathed dust" (AW 7), and they faced an "empty desert" and "dead hills" (AW 5), which refer to drought and dust indirectly. Dust resulting from drought may symbolise the persistent, uncomfortable presence of the past: "She reflected again that this country […] made her uneasy. It was too old and strange" (AW 6).[188] Linking closely to the past, death may also be associated with drought and dust. Mrs. Forrester finds Egypt a dead country composed of all rustling papyrus history, dusty sarcophaguses and desiccated mummies, where desert insects -- children of the drought -- may pose a lethal threat.[189]

To be able to establish the role of dust in Hugh Hood's "Geeting to Williamstown," it is not without relevance that the shade-sunlight contrast forms the main axis of the story. Navigating among his memories, Mr. Fessenden finds that "the street is always *dusty* with a light *haze* hanging in the air" (AW 103). Dust and haze both obscure light; dust usually refers to dry weather, haze to humidity, forming an ancillary axis to that of light and shade. The *dust-haze* and the *light-shade* axes coalesce through the phrase "oh, *shady sunlight*, leaded panes and quiet *dusty* streets" (AW 105) dust thus realizing the role of structure enhancement.

In conclusion to drought and dust image role it can be stated that the rain-drought conversion is drawn on several times in its most concrete sense, as signified by the definition of drought. Another characteristic feature is, especially in the case of central images of dust and drought, that conventional roles co-occur with other, conventional or original image functions as in Sinclair Ross, Caroline Adderson, Ethel Wilson, or Hugh Hood.

[188] Dust is a symbol of the past with an obsessive presence in the present. Its omnipresence and sense of past carpets the present, from which no one can escape.
[189] Wilson's story was published in 1961, one of the worst single year droughts on the Prairies, which also affected British Columbia.

3.4.10.3 Moisture/ Humidity



[13] Reede, David. "Chairs on Dock, Whiteshell Provincial Park, Manitoba" in *Canada 2004 Agenda* (Toronto: Firefly Books Ltd., 2003.) 52.

Similarly to rain, snow and any other form of precipitation, moisture and humidity are connected to water. Humidity is defined as "a measure of the water vapour content of the air" (Dunlop 114) whereas moisture is understood as "the ratio of the mass of water vapour to the total mass of a system of humid air" (Dunlop 206), that is, specific humidity. Both terms show a link with the summer discomfort factors of humidex and dampness ("Climate Severity" 440).

Humidity and moisture make twenty-eight appearances in twelve stories, realizing quite an even, decentralized distribution. As for their regional distribution, the abroad category can boast the highest number of images of moisture and humidity, followed by Ontario, the Prairies and the West. Half of the total number of these images belong to the abroad category while the Maritimes and Quebec lack any references to either of the images. According to *The Canadian Encyclopaedia*, "each year, residents of Southern Ontario endure steam-bath heat and humidity in summer" ("Climate Severity" 339), due to the vaporisation effect of the Great Lakes. The West Coast and Southern Ontario (near the Great Lakes) can also boast high values of dampness in summer, whereas winters are more dampness prone in the Maritimes ("Humidity and Fog"). Rural-urban stories contain the most numerous references to moisture and humidity, one and a half times as much as their rural only counterparts, and five times as much as in the urban only category. As far as temporal distribution is concerned, half the total number of images belong to the sixties, whereas all other decades have approximately the same, much smaller frequency values. Regarding the degree of abstraction, indirect images outnumber direct ones in a ratio of

two to one, which may follow from the nature of the image entertaining a multitude of possibilities to be expressed differently from the term by definition, not very neatly trimmed itself. Overt references outnumber covert ones in approximately the same ratio as the indirect to direct one.

No image of moisture or humidity plays a central role in any of the twelve stories. The lack of it does in a single story, Ethel Wilson's "Haply the Soul of My Grandmother" (see the section on heat). As for the polarity of images of moisture and humidity, those, that belong to the category of depression, suffering or emotional tension are mostly negative while those representing eroticism or the symbolic projections of vapour are neutral. Humidity appears in a victimiser's role in the stories referring to depression and suffering and in Ethel Wilson's "Haply the Soul of My Grandmother."

As for image role, moisture and humidity connect to rain through the image of dew potentially referring to fertility, source of life and cure (Ferber 166).[190] Moreover, moisture may be associated with freshness and humidity with the development of depression, emotional tension or eroticism. A related image, vapour comes with a potential for the unreal and it also functions as the medium of air-born visions.

Humidity may link up with depression and suffering as amidst the inhabitants of the "*sweltering* town" (AW 438) of Caroline Adderson's "The Chmarnyk." The multiple symbolic implications of the "*heavy and warm*" (AW 343) morning of Margaret Gibson's "Making It" discussed in the section on warm temperature certainly make it belong to this category.

The emotional tension of the "ancient vacuum" (AW 1) characterises Ethel Wilson's "Haply the Soul of My Grandmother" manifesting in phrases such as "airlessness," "the air seemed to expire," "the air died" (AW 2), "lack of air," "stale air and grit," or "compressed heat" (AW 7).[191] The "sultry Sunday afternoon" (AW 93) of James Reaney's "The Bully" also testifies of emotional tension building up in the boy protagonist about the impending high school experience: "somewhere on that road stood a huge building which would swallow me up for five years" (AW 94), thus also preparing his being bullied in the story. Hari of Neil Bissoondath's "Digging up the Mountains" "used to be able to picture himself blazing away at *blurry* figures" (AW 433) with a revolver in order to protect himself, where *blurry* is as much the result of heat-induced haze as it is the sign of Hari's impulsive nature and aggression. Last, the "*sultry*

[190] For the details, see the image role passage on rain (3.4.4.2.2).
[191] For more, see the sections on heat, drought and dust.

Saturday morning" (AW 420) of Linda Svendsen's "White Shoulders" signals the arrival of a letter from Jill containing the two poems hinting at the sexual abuse she has suffered from his father, her motive for suicide, and a source of emotional tension for Aunt Adele whether to reveal the painful knowledge to her sister.

Two references link humidity with eroticism in the sample, the "*hot and stifling*" (AW 247) evening of Margaret Atwood's "True Trash," also reference to the trash the girls are reading rich in subversive excitement and sexual fantasy, and the "*hot and close and still*" (AW 330) summer nights of Bronwen Wallace's "Puzzled in Wisconsin."

The connection of vapour to the unreal and to air-born visions is present in two stories of the sample. Philosophising about her pregnancy, Liz of Margaret Gibson's "Making It" finds that "a baby lacks substance–it's thin and *vapour-like*" (AW 343) until it is born. Like vapour, life may vanish from it, which is what will happen: "Vanessa [is] born dead" (AW 351). The "*humid* August nights" of W. P. Kinsella "Shoeless Joe Jackson Comes to Iowa" make the protagonist and his wife, Annie sit on the porch, "sip lemonade from teary glasses, and dream" (AW 200). Shoeless Joe Jackson is at the center of the protagonist's dream, which, at least in part, comes true: "There is a man out there; I can see his *silhouette*. He's wearing a baseball uniform, an old-fashioned one" (AW 204), Annie says to him one day. However unreal it may seem, Shoeless Joe Jackson has emerged to play an imaginary game of two teams on the field the protagonist has built for him: "when Joe's team is at bat, the left fielder below me is transparent, as if he were made of *vapour*" (AW 205). Indeed, Joe is the only flesh-and-blood player in the game.

Apart from the conventional roles discussed above, moisture and humidity are used to describe the "*cold and damp*" (AW 268) morning of W. D. Valgardson's "God is not a Fish Inspector," when Fusi sets off on yet another fish-stealing adventure. The context for the image of humidity in Sandra Birdsell's "Flowers for Weddings and Funerals" focuses on the effects of humidity on humans: "the *thick humid air* makes [Sparky] feel lazy" (AW 292).

3.4.10.4 Rainbow

[14] "May" in *The 2006 Canadian Weather Trivia Calendar*. (Ottawa: Fifth House Ltd., 2005.) 11.

Uniting sun and rain, rainbow is defined as "an optical phenomenon that appears in the form of one or more arcs of spectral colours when sunlight is both reflected and refracted by falling raindrops" (Dunlop 183). And, like sun and rain, it is one of the most covered weather phenomena in dictionaries of symbols, making an appearance in Biedermann, Chevalier, Cooper, Crilot, Eliade, Ferber, Fontana, Hoppál, and Matthews, just to mention a few. Even the geographically minded John Lynch hints at the rich symbolic potential of the phenomenon: "it is the one [weather phenomena] which has perhaps more religious and superstitious associations than any other in many cultures of the world" (30).

This phenomenon of rich symbolism makes four appearances in the sample in three different stories. As for the regional distribution, one story is from the Prairie region, one from Ontario and one from the abroad category, with Iowa for a setting. Two stories belong to the rural only and one to the urban only category. As far as the temporal distribution is concerned, there is one story falling into each of the last three decades of the 20th century. Due to the lack of available meteorological data on rainbow sightings, no matter how scarce or rich the literary data in the sample, not much could be inferred regarding their regional or temporal distribution. Concerning the degree of abstraction, overt references outnumber covert ones, and direct references indirect ones in a ratio of three to one, which may or may not be a valid degree of abstraction index for the low image frequency. In spite of their rich symbolism, images of rainbow play only a marginal role in all three stories, possessing both negative and positive polarity in two cases, and none of the victim-victimiser roles.

As it was mentioned in the introduction to the section on rainbow, considerable conventional symbolism is attributed to the image. Rainbow can be considered a sign of reconciliation and alliance with God (Hoppál et al. 208), which symbolic role roots in the Bible: "I am putting my bow in the clouds. It will be the sign of my covenant with the world" (Book of Genesis 9.13). Thus rainbow forms a bridge between heaven and earth, produced by the celestial sun and the heavenly blessing of rain dispatched to the earth (Fontana 115; Carr-Gomm 93), also supported the geographical definition. Rainbows enjoy the peak of their popularity in Romanticism, where they "retain their numinous character but they are symbols of a covenant less with God than with nature" (Ferber 166), which is also what renders them as a "quest for the treasure of self-knowledge" ("Dreamsleep Dictionary of Dreams").[192] Goethe's *Wechseldauer* translates the rainbow into terms of human life: "transient waterdrops in eternal pattern" (Ferber 166). This, and also the heavenly origins of the image may furnish an explanation for its association with death. Ferber also assigns a status of portent to the image of the rainbow. Through Iris, "the messenger of God" it may warn of an approaching war or storm, especially in classical literature (165). More scientifically, "rainbow can also hint at weather to come. A rainbow seen in the evening, with the sunlight coming from the west, will most likely foretell good weather because the wind is probably blowing from the west as well carrying the rain away" (Lynch 30). Perhaps this furnishes an explanation for the fact that the image is often linked with "good news, hope, redemption and the ending of gloom" ("Dreamsleep Dictionary of Dreams") or "a pathway to wealth and good fortune, with a crock of gold at its end" (Lynch 30). Science may also help clarify why rainbow makes a great symbol of subjectivity: "everyone has their own personal rainbow as each viewer sees the refracting light from a slightly different angle" (Lynch 30). Last of science, Newton's theory of optics contributed to the fascination with the spectrum (Ferber 166). A more recent development is to associate the rainbow with homosexuality (Biedermann 351), which may originate in the ancient belief that crossing to the other side of the rainbow will result in changing your sex (Hoppál et al. 208).

Let us now see how much of this rich palette realizes in the sample. The appearance of a "seven-coloured nimbus" (AW 440) precedes Teo's ascension to heaven, linking to the bridge and redemption role of the rainbow. Margaret Gibson's "Making It" contains a reference to Judy Garland's famous song in *The Great Wizard of Oz* entitled "Over the Rainbow": "there is just enough time to have a drink in a salute to Judy on the other side of that *rainbow*" (AW 339). It is a fact that Judy Garland died as an alcoholic therefore *the other side of the rainbow* is likely to refer to death or heaven, which is reinforced by Robin saying "Remember one day we will all be

[192] It is no accident that Ágnes Péter's book on the poetry of Romanticism is entitled *Roppant szivárvány* (*Mighty Rainbow).*

on the other side of that *rainbow* with Judy" (AW 343). It may not be without relevance that Robin-Tallulah[193] is a transvestite, which links up with the rainbow being a homosexual symbol. Finally, W. P. Kinsella builds up true Canadian rainbows of sun and ice in "Shoeless Joe Jackson Comes to Iowa" relying on Newtonian optics: "as the *sun* rose [it turned] the *ice* to eye-dazzling *droplets*, each a prism making the field an orgy of *rainbows*" (AW 203).

[193] Tallulah Bankhead was an American actress known for her promiscuity and bisexuality ("Tallulah Bankhead")

3.4.10.5 Partial Indicators: Sky, Moon, Stars

[14] Nagy, Judit. "Winter Sky in Gatineau Hills 1995." unpublished photograph

There is a group images the primary function of which does not necessarily link them with the weather, however, in certain contexts they can become indicative of it. The sky, for instance, can be partially considered as the stage for weather to perform on, hosting clouds, thunderstorms, and the sun. Similarly, the moon or the stars may imply a clear nocturnal sky, or the lack of them an overcast night.

As for the sky-weather connection, three aspects were present in the sample: clear, blue sky signalling sunny weather, overcast sky, suggestive of clouds, and finally, sky as an indicator of change. Out of the twelve references to clear blue sky nine fall into the abroad category for regional distribution, while it is the eighties which take the lead as far as temporal distribution is concerned, with seven references. The sample has four references both to overcast sky and sky as a place of change, Ontario and the Prairies being the affected areas in the first case and only the Prairies in the second while the temporal distribution is even in the first case and it is concentrated on the nineties in the second. It must be mentioned though that the total number of images in the latter two categories is so small that it does not allow for any conclusion of merit.

The "*blue sky*" (AW 71) of Norman Levine's "Something Happened Here" functions as an indicator of the past clearing up for Roman, who is upon a quest to learn about Normandy. The blue of the sky may also be of negative polarity: it is "*expansive*" and "*untrammelled*" (AW 432) in Neil Bissoondath's "Digging up the Mountains" with the implication of offering no cover from menace as mentioned in the section on heat. Harbouring suicidal thoughts, Claudine of Dionne Brand's "Sans Souci" lies on the thick grass and grows "tired of the *blue of the sky* zooming in and out at her gaze" (AW 391). Later, she observes "the *awful sky* [and makes] its

insistent blueness define the extent of what she [can] see" (AW 394), which train of thought is again connected to suicide: "an end to things completely" (AW 394).

Diane Schoemperlen's sky of "a *cool grey day overcast with clouds*" (AW 406) provides the stereotypical references to weather's disaffection and melancholy. The "*leaden* weeks" (AW 86) of Margaret Laurence's "The Mask of the Bear" refer to winter's dull and gloom just like the "*pale and lifeless*" (AW 311) sky of Isabel Huggan's "Celia Behind Me." And both seem to reflect a misfortunate incident: Grandmother Connor's illness in Laurence's story, and the climactic moment of Elizabeth beating up diabetic Celia in Huggan. The *dull sky* (AW 95) of James Reaney's "The Bully" mirrors the boy protagonist's emotional experience of having to attend high school from the fall on.

Finally, sky as an indicator of change is present in a single story, in Caroline Adderson's "The Chmarnyk", the main protagonist of which is in possession of magical skills: "he never relie[s] on the auguries of sleep. He c[an] *read the sky*" (AW 437). He is a *chmarnyk*, a rainman, who holds that "*Every great change is wrought in the sky*" (AW 437), which is repeated three times in the story, for emphasis. To associate change with the sky roots in the conventional view that "the sky is symbolic of the active principle -- related to the spirit" (Crilot 318).

Now let us see some examples of weather-related references concerning the moon. First, the clear sky of sunset and the appearance of the moon are indispensable prompts of the trashy summer romance the waitresses are reading and experiencing in Margaret Atwood's "True Trash": "the western *sky* is still *peach-toned and luminous*, the *soft ripe juicy moon* is rising (AW 257). The attributes *soft ripe juicy* may also allude to the young girls ready to be victimised by Cupid. The orange-coloured moon of Timothy Findley's "The Murder in Cluny Park" displays sinister signs of abnormality, which fill the reader with misgivings about the future: "the *moon* should not have been that colour. Not in this season" (AW 123). The "*pale and fragile and very small*" moon of W. D. Valgardson's "God Is not a Fish Inspector" "that hung low in the west" (AW 268) resembles Fusi, the elderly protagonist of the story.

As for stars, two references were found in the sample that may connect them with the weather. Caroline Adderson's "The Chmarnyk" employs the image citing popular wisdom to make sinister predictions about the devastating drought at hand: "If you see stars in the morning from one to three, *the price of wheat rises*" (AW 437). When Tom of Hugh Garner's "One-Two-Three Little Indians" was holding the dying baby in his arms, "he looked at the *sky* where the first *stars*

were being drawn in silver on a burnished copper plate" (AW 51) but soon clouds piled up on the north-west, and the stars dissolved in a thunderstorm.

3.4.11 Seasons

3.4.11.1 Spring

[15] "Cherry Blossoms" in *Canada 2005*. (Ottawa: DFAIT, 2004.) 28.

Ten references occur to spring in the sample altogether involving six stories. Both the regional and the temporal distribution are quite even, while the rural: urban ratio is four to one, eight images belonging to the rural only and two to the urban only category. As for the degree of abstraction, the majority of references are direct and overt, with a single exception in both cases.[194] As it will be demonstrated, no image of spring plays a central role in any of the six stories where it is present. Despite of its many potentially positive roles as listed below, the image of spring is of positive polarity in a two instance, found in W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa" and in Alistair MacLeod's "As Birds Bring Forth the Sun." It is of negative polarity in a single story, in Matt Cohen's "Trotsky's First Confessions." Neither the victim, nor the victimiser role is applicable to any images of spring in the sample.

As far as conventional roles of spring are considered, it is symbolic of a new beginning worthy of celebration, when "winter relaxes its grip, heaven impregnates the earth, [and] nightingales start to sing" (Ferber 199-200). Therefore spring is associated with happiness, joy and budding love just as it is "metaphorical of youth" (Ferber 200). The roles enumerated so far possess a positive sign. Perhaps the only negative conventional connotation converges spring with caprice (Carr-Gomm 74). Also, all seasons can relate to the passing of time (Carr-Gomm, 79), from which spring is no exception.

[194] Markers of spring weather such as *a gentle breeze* or *a light shower* are not classified as an indirect reference to spring but as wind or rain-related expressions.

Spring signifying a new beginning is present in Joyce Marshall's "The Old Woman," where Molly is thinking about giving her bleak existence a new direction: "when *spring* comes, couldn't we get a cow or two […] I do know about cattle. […] It would give me an interest" (AW 38) to become the self-made hostess of her homely "linoleum cave" (Atwood, *The Clarendon Lectures* 87) of the north. The weak *spring sunshine* (AW 241) of John Metcalf's "The Years in Exile" signals the beginning of spring itself, when the sun isn't warm enough to allow for sitting in it without being "bundled in an astrakhan coat" (AW 241). W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa" furnishes an instance for heaven impregnating the earth with "an Iowa *spring rain*" falling "as soft as spray from a warm hose" (AW 207).[195]. Spring is associated with happiness and joy also reflecting emotional intensity on the one hand, and with the passing of time on the other through the phrase "as the *frenzy of spring* wore on" (AW 225) in Alistair MacLeod's "As Birds Bring Forth the Sun," where ecstatic joy manifests in the word *frenzy*, and the passing of time in the phrasal verb *wore on*. Another time reference can be found in Matt Cohen's "Trotsky's First Confessions," which renders April as "the *cruellest* month" (AW 303), also linking the image of spring with caprice, and in Caroline Adderson's "The Chmarnyk," where spring represents a time interval: "All that *spring*, *smoke rose straight out of chimneys* and every evening *the sky flared*. 'That's *dust in the air* already. That's *dry weather*'" (AW 437).

[195] See the section on rain image function (3.4.4.2.2).

3.4.11.2 Summer

[16] A. Y. Jackson (1882-1974) "Studio at Étaples" (1912)
Oil on canvas. National Gallery of Canada, Ottawa
in *The Group of Seven 1997 Agenda*
(Toronto: Marketing Magic Inc., 1996.) 47.

Altogether seventeen images of summer were counted appearing in fourteen stories. Both the regional and the temporal distribution is even, with a note that the figures are a bit higher for the eighties than anywhere else, even taking the relative frequency of images of summer into consideration. Rural images dominate in the sample in a ratio of six to one as compared to their urban counterparts. Markers of abstraction reveal that all references are direct along the direct-indirect axis, and there is a single covert reference along the overt-covert axis. Similarly to the previous section, no image of summer takes a central role in the stories of the sample. It will be demonstrated that images of summer embodying a pleasant season will be of positive polarity just as those referring to man's full maturity. Summer as an exponent of time will be of neutral polarity, whereas the overflowing richness of summer is bipolar in its context. Summer acts as a victimiser in two stories containing a summer image both closely connecting to heat (see 3.4.8.1.2.2).

The image of the summer can function to count one's completed years (Ferber 209), in which sense it is also a measurement of time, similarly to all four seasons. It is held as the "most pleasant season" for its "warmth and long days" symbolic of "maturity and the full flowering of man's powers" (Ferber 209), yet, it also has the potential for devastation though the fire of the scorching sun and the resulting extreme heat (Carr-Gomm, 79).

Summer as a pleasant season surfaces in four stories. Miguel of Clark Blaise's "A Class of New Canadians" finds the hot summer weather of California ideal, which he juxtaposes to the

unbearably cold winters of Canada: "I am one *summer* in California. Very beautiful there and *hot* like my country" (AW 282).[196] In Janice Kulyk Keefer's "Transfigurations", Eric's pleasant memories of the summer are extinguished by the fierce autumn squalls: "the wind and rain that battered down even his memories of the *summer*" (AW 401). For Tom of Hugh Garner's "One-Two-Three Little Indians," summer is associated with freedom: "it had been this *summer* smell, and the feeling of freedom it gave, which had brought him back to the woods" (AW 45). Similarly, the "warm end-of-*summer* nights" (AW 62) of Mavis Gallant's "Scarves, Beads and Sandals" work like catalysts to trigger the scarves to "come uncoiled" and the conversation to slide "from gossip to mean gossip to art to life-in-art to living without boundaries" (AW 62) -- another image of summer with a sense of freedom attached to it.

George Bowering's "The Hayfield" calls readers' attention to the cosmological-physical attributes of summer – the season when the sun is visible at the highest angle from the earth resulting in long summer days: "the sky was high, it was highest *summer*" (AW 197). Also a related image use, i.e. summer as a measurement of the passing of time appears in Alistair MacLeod's "As Birds Bring Forth the Sun": "they were into summer and fall and winter and another spring […] and then it was summer again" (AW 225). As it has been demonstrated, time may be an exponent of summer. Not only can summer refer to the passing of time, though, but also to duration as provided by the popular wisdom of Caroline Adderson's "The Chmarnyk": "rain on Easter Day and the whole *summer* is wet" (AW 437). The passing of time links up with periodically changing seasonal housing in John Metcalf's "The Years in Exile": "in the *summer*, dilapidated houses from the Eastern townships, in the winter, Montreal's cold-water flats" (AW 235). Summer, in the context of changing seasons, however, may signify permanence: Celia of Isabel Huggan's "Celia Behind Me" "was bundled in long stockings and heavy underwear, *summer and winter*" (AW 307).

Summer may represent maturity and the full flowering of man's powers by convention as referred to above. Jane Rule's "End of Summer" describes a man in his fifties without "*a trace of summer* in his face" (AW 154). Both title and context reinforce the concept that from midlife on, human beings gradually shrivel and must yield to their fate of slow deterioration and decay. Another related role for summer is to express richness as testified by the narrator-protagonist of John Metcalf's "The Years in Exile": "the English *summer* weighs upon me with its richness" (AW 234). As the quoted line also suggests, this richness can be overflowing.[197]

[196] See the section on heat roles (3.4.8.1.2.2).
[197] The function of *summer* heat in Cynthia Flood's "The Meaning of Marriage" and in Sandra Birdsell's "Flowers for Weddings and Funerals" are discussed in the section on heat (see 3.4.8.1.2.2).

3.4.11.3 Autumn

[17] Tom Thomson's "Autumn's Garland" (1915-16)
oil on canvas, National Gallery of Canada, Ottawa
in *Tom Thomson 2006 Calendar* (Toronto: Firefly Books Ltd., 2005.) 21.

Autumn can boast eight references in seven stories, the lowest of frequency among seasons. Both the regional and the temporal distribution seem even, apart from the Prairies not containing a single image of the season in spite the relatively high frequency of Prairie stories in the sample. The number of rural and urban images of autumn is nearly equal. As for abstraction, all images of fall are direct and there is a single covert reference. No image of fall plays a central role in a story. As for polarity, the autumn cold of Munro, the lifeless autumn colours of the settee symbolizing debt and foreignness in Austin Clarke's "Griff!", and Cohen's late autumnal "monochromatic zone" (AW 300) are of negative polarity, the rest are neutral. Autumn victimises only the hairdressers in Janice Kulyk Keefer's "Transfigurations" as the arrival of its first storms means having to stay indoors.

As autumn is a transition between summer and winter, its conventional image roles reflect this duality. On the one hand, autumn is seen as the completion of summer with vintage and the harvest of fruits representing wealth, fullness and satisfaction (Ferber 17), also a "phase of maturity in the human life cycle" (Ferber 18). At the same time it is seen as the anticipation of winter (Ferber 17) symbolic of degradation and deterioration also at a human level (Matthews 37) accentuated by cold and gloom.

Referring to the boring pastels of Scandinavian-style design, certainly less lively than the Caribbean cavalcade and vividness of colours,[198] Griff of Austin G. Clarke's "Griff!" describes their settee and chairs in the living room as "Denmark in the *fall* season" (AW 160), which epitomises the compliments autumn is endowed with in the sample. Mostly it is the deteriorating way ahead that is emphasised. In Alice Munro's "The Jack Randa Hotel," cold is the attribute attached to autumn, an overture to winter: "it's *cold* there, *autumn*" (AW 143), more so because it connects to Will's mother's death in the story. The November gloom of Matt Cohen's "Trotsky's First Confessions" manifests in a "*monochromatic zone* between *fall and winter*" (AW 300). Autumn makes the staff of the hairdresser's shop turn their attention to indoor happenings as outdoors the weather is deteriorating in Janice Kulyk Keefer's "Transfigurations": "he [Eric] would not need to rearrange the combs or tell her stories for a long time, then – at least till the *first storms* came in *autumn* (AW 401).

Autumn converging to winter may indicate the passing of time as in Isabel Huggan's "Celia Behind Me": "as the *fall turned to winter,* […] [we] got meaner and meaner to Celia" (AW 307), and with it, the development of hatred. Autumn is also connected to the passing of time in Alice Munro's "The Jack Randa Hotel" when Gail purchases a present reminiscent of an earlier piece she spotted her eyes on: "the yellow dots flung out in that way remind Gail of something she saw last fall" (AW 148).

Perhaps the one original application of an image of autumn appears in Douglas Glover's "Swain Corliss, Hero of Malcolm's Mills," which story presents the following description of the Kentuckian army: "the Kentuckians seemed like creatures of the *autumn* and of rain, their amphibian eyes slitty with analysis" (AW 335). In fact the context does not suggest what a creature of autumn should be like. The next paragraph describes the Kentuckians as prone to arson and mayhem but neither links conventionally to the image of autumn.

[198] By this hinted juxtaposition, Clarke illustrates Griff and his wife's attitude of pretence and denying their roots for something foreign and unnatural.

3.4.11.4 Winter

[18] Grandmaison, Mike. “Near Oakbank, Manitoba”
in *Scenes of Canada 2006* (Toronto, COMDA Ltd., 2005.) 25.

Canada is the country of cold and snow as winter counts the highest number of images among the seasons in the sample, altogether seventy-three images in eighteen stories, which implies that their appearance is more concentrated than that of any seasonal counterpart. The regional distribution can be considered almost even, with the highest values in the Maritimes, followed by Quebec, Ontario and the Prairies taking relative frequency data into account region and not a single reference in the West. Interestingly, no image of winter appears in the abroad category. It is also noteworthy the regional distribution data resemble those of snow greatly. As for the temporal distribution, the seventies and the eighties top the list, which correlates with reports of severe winters during these two decades (see point 3.4.5.1.3). The number of rural only images is twice that of their urban only counterparts whereas hardly any image of winter falls into the rural-urban category. As far as abstraction is concerned, the majority of images belong to the direct category, with only three instances of indirect references. Similarly, overt images dominate the overt-covert axis, with two covert references. Winter plays a central role through the ice and snow of the barren realm of the bear embodied by Grandfather Connor in Margaret Laurence’s “The Mask of the Bear.” In all the other stories, it is of marginal importance. Winter is of positive polarity in three stories of the sample as represented by the winter peace of Hugh Hood’s “Getting to Williamstown,” the winter magic of Clark Blaise’s “A Class of New Canadians” and winter as an instrument to Kezia’s rescue operation to flee an unwanted marriage. Negative roles slightly outnumber their positive counterparts. Winter buries the Northern Quebec village in Joyce Marshall’s “The Old Woman,” it kills the protagonist’s plants in Diane Schoemperlen’s “Red Plaid Skirt,” it brings about “leaden weeks” in Margaret

Laurence "The Mask of the Bear" and it builds up hatred in Isabel Huggan's "Celia Behind Me." Out of these negative roles, winter functions as a victimiser twice: once by cutting off Molly and the villagers from life in Marshall, and by destroying plants in Schoemperlen.

Winter possesses a rich collection of conventional image roles. First of all, winter is the inaccessible gloomy and barren realm of frozen darkness and the north wind (Ferber 239). Second, it may have deadly consequences (Ferber 239) just as it is associated with Nature's peaceful sleep (Chevalier, 986). It is often personified as an old man, just as "old age is described as wintry" (Ferber 240). Following from its physical attributes, the associated adjectives characterizing its personified image are "stern and rigid" (Ferber 240), "cold, harsh and angry" (Hall 307), and "violent and strong" (Chevalier, 986). Winter is also symbolic of "a time for contemplation, meditation" (Ferber 239) and of "spiritual cleansing" (Ferber 240). Finally, as all seasons, winter can function as a means to measure the passing of time.

Winter in its physical reality is often presented as a barren realm of frozen earth and water, or an endless cover of snow. Specific references to ice and snow were dealt with in sections 3.4.3 and 3.4.5 of the disseration. Some more general examples will follow now. The winter of Alistair MacLeod's "As Birds Bring Forth the Sun" is associated with cold and with "ice form[ing] on the sea" (AW 225). Liza of Margaret Gibson's "Making It" also links winter with cold weather: "God, this place gets cold in the *winter*" (AW 339).[199] Also, the lack of natural light resulting from winter's gloom is referred to in the story: "I was wondering why the insides of buses always look like *winter* even when it's not *winter*. I think it is the yellow light that does that" (AW 339). Matt Cohen's "Trotsky's First Confessions" and Bonnie Burnard's "Deer Heart" contain to rather similar references to the abundance of snow: "That was *winter*. It *snowed* a lot, unusually" (AW 305) and "it was *winter*, there was lots of *snow*" (AW 319). Interestingly, both stories connect to death through the image of winter. In Cohen's story, the unusually snowy winter precedes T/R's death therefore it functions as a portent warning about the inevitable. In Burnard, the related story reveals an accident, in which a dear was hit.

Winter may form a physical obstacle in the way of those exposed to it. Stairs may become slippery with ice as it is suggested in Audrey Thomas's "Bear Country": "Wilma wondered what those steps would be like in *winter*" (AW 221). Molly of Joyce Marshall's "The Old Woman" finds it hard to move around in her new place of the north as roads are inaccessible during winter due to snowfall: "there was a road, Toddy had told her, but it was closed in *winter*" (AW 34).

[199] The implications can be seen in the section on cold, in section 3.4.8.1.2.2.

She feels incarcerated by the long Canadian winters: "for so long every year the *winter buried you*" (AW 37) and sees Toddy as "a trifle bushed from the long *winter*" (AW 41) implying both being locked up and bush fever. It is worth mentioning that mobility is also a factor considering the Climate Severity Index ("Climate Severity Index").

A more peaceful role, winter may be seen as the period of time for Nature to sleep. Thomas H. Raddall's "The Wedding Gift" mentions that "bears holed up in *winter*" (AW 21) and Margot makes a reference to the bare trees of Cluny Park in Timothy Findley's "The Murder in Cluny Park": "Given the bare winter trees, he could see all the way to Cluny Park" (AW 118). References to other biological changes induced by winter include the lack of flowers, low lactation yield and pale, unhealthy looking skin. As evergreen natural plants available for bouquets are scarce, "in *winter*, [Omah's] flowers come from the greenhouse" (AW 292) in Sandra Birdsell's "Flowers for Weddings and Funerals." Winter may also reduce the biological functioning of non-hibernating species: "none of the cows on any of the ranges were giving milk that *winter*" (AW 39) in Joyce Marshall's "The Old Woman." Human beings may look pale and sickly as Darce of Margaret Atwood's "True Trash": "Now, in his *winter skin* he looked wan and malnourished" (AW 263).

The peacefulness of the winter season is mentioned in a single story of the sample (Hugh Hood's "Getting to Williamstown") with the immediate association of deep snow: "peace in the *winter* […] a couple of feet of *snow*" (AW 103). On the contrary, winter raw in the tooth freezes some of the protagonist's shielded plants in Diane Schoemperlen's "Red Plaid Skirt": "Each year at least one of them would be *winter killed* no matter how hard she had tried to protect them" (AW 411).

Winter as time reference surfaces in three stories of the sample. Mary of Hugh Garner:'s "One-Two-Three Little Indians" cleans one of the trailers for a second-hand dress, which "[will] do for the dances next *winter*" (AW 45). Elizabeth of Isabel Huggan's "Celia Behind Me" accidentally hears her mother's account of her two aunts' head "smashed like two overripe melons" in a car crash. "I visualized that scene *all winter*" (AW 307), she confesses. Later, she adds, "I was always conscious of the abiding hatred that had built up during the *winter*" (AW 309). Thus winter is conducive to Elizabeth's brewing the dark thoughts of smashing Celia's head out of revenge for her own ridicule by peers. The "*leaden* weeks" (AW 86) of Margaret Laurence's "The Mask of the Bear" also form a time reference drawing on the gloomy colour of the winter sky and the subjective sensation of time slowing down in winter. The story contains another

reference to winter suggestive of Grandfather Connor facing old age: "his […] still handsome face not averted at all from the *winter*" (AW 86).[200]

Winter is the only season with a hint of unconventional use of its images in three stories of the sample. Winter finally bringing the amount of snow Kezia has been praying for comes to her rescue in Thomas H. Raddall's "The Wedding Gift." The story itself starts like a prayer to winter: "*Winter*. *Snow* on the ground. Two feet of it in the woods" (AW 14) whereas after the storm Kezia sings a psalm of gratitude to the snowed-in woods. Also, the story contains a humorous remark regarding romances of winter: "It saves fire and candles when you're courting on a *winter* evening" (AW 22). Kezia can thank her new life to winter. Winter itself, contrary to the conventional Nature in sleep idea, can be a source of life. Like seals, the waitresses "are missing the ocean of music in which they float during the *winter*" (AW 252) in Margaret Atwood's "True Trash."[201] Also, the Montreal of Clark Blaise's "A Class of New Canadians" is "still mysterious, still magical […] on a *winter* night" (AW 282) as if winter formed the essence of its soul and that of life in Canada, a life-size snow globe. Finally, "*winter's dusk*" (AW 290) is used as a mood-setter for new life begotten in Cynthia Flood's "The Meaning of Marriage" signalling the arrival of "Johnny-come-lately" (AW 290) into the narrator's family.

[200] Further references to the role of winter in the story are found in the sections on frost, ice, and snow (see sections 3.4.3.2.2 and 3.4.5.2.2).
[201] The parallel between seals and the waitresses is primarily a feminist symbol of victimization.

3.4.12 Weather

Weather, by definition, is "the state of the atmosphere, particularly with regard to its immediate effects upon human affairs, plants, animals, and, to a lesser extent, upon inanimate objects and processes" (Dunlop 250). As the definition itself concerns with the effects of weather upon the environment, perhaps the symbolic role of an agent will not be surprising for weather as a fictional ingredient, as it will be demonstrated below.

Twenty-five references are found to weather as an abstract noun over thirteen stories in the sample. Based on relative frequency data, the regional distribution is more or less even, the number of references is twice as high though in the abroad category as in the Ontario or in the Prairie region. As far as the temporal distribution is concerned, the seventies top the relative frequency list, while all other decades produce an even distribution. Most of the occurrences of weather belong to the rural only category, counting a six-fold abundance over their urban only counterparts. Taking the degree of abstraction into consideration, the abundance of direct images over indirect ones is seven-fold while that of overt images over covert ones is four-fold. Weather itself never makes it to a central role, it will be confined to marginality all throughout the stories of the sample.

Conventionally, weather acts as a standard conversational panel, a mood-setter and is thus connected to story atmosphere and the expression of emotions (Garr-Gomm 93). Let us now consider the contexts in which the word is used in the sample. Aunt Edna's suitors are "making stilted *weather chat*" (AW 77) with Grandmother Connor in Margaret Laurence's "The Mask of the Bear." The use of the word *stilted* meaning *too formal, not natural* suggests that neither participant of the communication process is interested in the subject, it is merely a polite gesture born out of habit and embarrassment. The weather as a casual subject of conversation, the filler instance of Gerede prevents Faizal of Neil Bissoondath's "Digging up the Mountains" from confessing to his friend, Hari what ails him: "Faizal appeared nervous. He talked about the *weather*, about business, […] His eyes, agitated" (AW 429). In Hugh Garner's "One-Two-Three Little Indians," the same locution has very different illocutionary implications: "a woman in the back seat began talking about the *weather*" (AW 50) giving voice to her reluctance to help Tom and her intention to immediately get to the beach to take advantage of the fine weather.

Weather can function as the ravages of time rendering everything in its reach to decay. In its wake, one will find the "*weathered* wood" (AW 39) of Louis-Paul's house in Joyce Marshall's

"The Old Woman," the loosely hanging poster of Mavis Gallant: "Scarves, Beads, Sandals" "damaged by the *weather*" (AW 63), the "*weathered* plank with a motto painted on it" and "several islands of pink rock, scraped and rounded and fissured by […] endless *weather*" (AW 247) in Margaret Atwood's "True Trash". In parallel with old age and the passing of time, John Metcalf's "The Years in Exile" has a series of references to erosion caused by the weather. "The *weather erodes*" the death-masks of the Dogon, which remind the narrator of "*weathered* figures in museums" (AW 235). Next, a passage featuring the eighteenth-century mansion, Fortnell House contains references to weather's forces of decay:

> On the gate-pillars *weathered* heraldic beasts stood holding shields […] I think the beasts were griffins but time and the *weather* had so *eroded* the soft grey stone that the outlines were indistinct. […] To one side of the house at the back, next to the coach house, stood three wooden sheds, their doors smashed open to the *weather*. (AW 243)

Both *weathered* and *erode* link up with the passing of time in the above quotation. Like the majestic mansion and the heroic past it represents, the elderly narrator is also subject to the debilitating effects of aging. He reminisces of his visit to Fortnell House with nostalgia. A legend of his youth that reappears in his dreams: "nightly, [he] braves the *weathered* griffins" (AW 245).

As its geographical definition also suggests, weather may influence the quotidian life of characters. Jack of Diane Schoemperlen's "Red Plaid Skirt" "looking *weather-beaten* […], sits on the edge of the couch" upon his visit shortly after his best friend's wife's death (AW 411). "*In the worst weather*," R/T of Matt Cohen's "Trotsky's First Confessions" "would wear her coat while she was teaching" (AW 306), which is a reference both to the actual weather and to her health condition. Schoolchildren of Isabel Huggan's "Celia Behind Me" "huddled in a shed in *bad weather*" (AW 309) at recess. Also, they "were all full of that peculiar energy that swells up before a *turn in the weather*" (AW 310), which makes them victimise Elizabeth and Celia.

Finally, let us consider some original examples present in the sample. Weather may symbolize the boring, uneventful life of a man of indoors. For Theo of Mavis Gallant's "Scarves, Beads, Sandals," *"weather* means crossing the yard bareheaded or covered up" (AW 60) as he hardly ever ventures out of the comfort of his home. For the English-born narrator of John Metcalf's "The Years in Exile", Canada is portrayed as "new lands where the *weather* is as stupid as the trees" (AW 234). Barbara Cormin of Carol Shields's "Milk Bread Beer Ice" loves the "*weather* and depths" of the "world of expanded meaning" (AW 217) weather representing an active atmosphere created by context and connotations. Caroline Adderson's "The Chmarnyk" portrays

popular wisdom-based weather prediction: “Leech barometer’, Teo said. ‘Fair *weather* when the leech stays in the water’” (AW 437).

3.5 The comparison of project results with the hypotheses

Now, in full possession of the survey results, let us make an attempt to compare the findings with the initial hypotheses put forward in 2.4.

3.5.1 Frequency of weather images

Hopefully the reader is convinced by now that weather is still an influential factor in the Canadian short stories of the second half of the 20th century. Producing a sample of 1083 over forty-seven stories, weather images surface in a variety of functions, playing a central role in over half of the examined stories, which proves that they form an organic part of the Canadian collective consciousness.

As for the domination of images in the sample, snow seems to be the most popular. However, its conspicuous rivalry with the sun instantly meets the analyst's eye. The domination of certain images and image groups has been assessed taking various quantitative and qualitative markers into account, such as image and image group frequency, story distribution, degree of abstraction and image roles. Regarding image frequency, snow and the sun can boast the highest values (see figure 9 on page 58) snow counting a statistically insignificant seven images more than the sun whereas for image groups, snow-related images (357) dominate over their sun-related peers (338), with the rain image group (226) as a distant third. Story distribution favours the sun, images of which occur in 70 percent of the total number of stories in contrast to a mere 42 percent for snow (see figure 10 on page 59) while snow appears to be more centralised (see 3.3.4.1). Abstraction indices render snow a metonymic and the sun a metaphoric and metonymic image, which places snow lower on the Platonic ladder than the sun simultaneously hinting its genuinely Canadian nature. The category of image roles shows the dominance of snow over sun more clearly. While the two images possess the same number of roles in the sample, those of the sun consist of fully conventional ones, but those of snow and snow-related images (frost and ice, cold, winter) display the highest number of original image roles. In addition, snow also tops the list for the number of central roles. Therefore it can be concluded that although the all-Canadian image of snow appears to dominate the sample, the competitive status of this position is undeniable taking the above into consideration. Moreover, adding a temporal dimension to the analysis, there is an indication of a *literary warming* taking place in the last two decades of the 20th century, which places the sun, temperature (heat) and rain in the leading position (see pages 59-60).

3.5.2 More than just ornamentation

The examination of image roles (3.3.2.2.and 3.4.1-3.4.12) convincingly proves the premise that, more than purely ornamental, weather images fulfil a cornucopia of functions in the stories of the sample. What is more, results reveal that 55% of these stories have at least one weather image that plays a central role in them. Central weather images realize most typically as an emotive exponent or as structural enhancement, the latter category including allegory, climax, frame, micro-story to illustrate the macro-story, or central metaphor. Marginal weather roles often manifest in intensification, accentuation of feelings, and the illustration of atmosphere or human character. Weather acting as mere circumstance is rare.

3.5.3 From local to universal

As it is hinted at in the introductory section to point 3.4.5.1, the battle of snow and the sun may imply an additional larger dimension: that of the clash of local and universal. Upon the analysis of the image input, a pronounced move is perceivable towards a more universal literary weather idiom in the last two decades of the 20th century (see pages 59-60). The potential sources that may fuel this process could be literary globalization and multiculturalism, and/or the change of the actual geographical climate ("Climate, Nature, People").

3.5.4 The existence of a regional code

Taking 3.3-3.4.12 into consideration, it can be confirmed that, regarding weather, the examined short story texts appear to be regionally/environmentally coded in the Barthesean terminology, that is, the actual climatological characteristics of the depicted region reflect in the stories containing them, Atwood's modified premise *wherever* "it is cold, Canadians say so" (*Survival*, 35) applies. Figure 45 displays a list of the eleven images and image group categories that are represented with a sample of 30 or more within the database. The second column of the chart reveals that nine out of these show a correlation between the actual meteorological data and the weather images prevalent in stories depicting the given Canadian regions. In fact, two of the snow-related literary image groups (temperature (cold), frost and ice) are in direct proportion to the corresponding rates of snowfall for the given regions rather than those of temperature or frost, which indicates that, for the literary imagination, geographically similar images may be judged after the most dominant one within the group.

The two images that represent a more subtle case with two simultaneous processes clashing that make the correlation of the literary and the actual climate difficult to prove are clouds and rain. That the two behave similarly should present no surprise taking the previous remark into consideration, which also enables us to limit the discussion to rain. As the section on rain image role (3.4.4.2.2) testifies, the image is mentioned in some stories conceived or depicting arid areas (e.g. Sinclair Ross's "The Lamp at Noon" or Caroline Adderson's "Chmarnyk") as wishful thinking triggered by persistent drought. In this reading, areas that are less precipitation prone will inspire a high number of rain images. At the same time, areas with high precipitation values may also take advantage of the image in the regional literary imagination. Similarly, high precipitation values in a given region may induce a writer to turn away from the actual climate and choose a sunnier setting (e.g. Ethel Wilson's "Haply the Soul of My Grandmother"). As the mentioned tendencies act contrary to each other, the resulting set of data will not reflect a homogenous pattern.

In the majority of cases, however, climatic regions produce the weather images (and the related symbolism) characteristic of them. *The New Oxford Book of Canadian Short Stories* project demonstrates that what gets incorporated in the story weather-wise is dependent on the regional climate. At a larger scale, this also implies that texts cannot exist independently of the circumstances in which they are conceived.

weather image	*regional*	*temporal*	*remark*
Primary images with more than 30 instances per image/ image group[202]			
cloud	wishful thinking + actual weather conditions combine	wishful thinking + actual weather conditions combine	strong correlation with data concerning rain
frost and ice	yes	yes	correlation with snow rather than with temperature
rain	wishful thinking + actual weather conditions combine	wishful thinking + actual weather conditions combine	Quebec and the Maritimes do not have sufficient data
snow	yes	yes	
storm, lightning, thunder	yes	data do not reveal any consistent temporal trends	
sun	yes	meteorological data are insufficient	temporal data available only from 1961 on
temperature (cold)	yes, but correlation with snow rather than with actual temperature in the region	No. Seventies at the bottom- in reality at the top. Wishful thinking does not make any sense here. Top of the scale would fit but data are scarce.	
temperature (heat)	yes	yes	
wind	yes	meteorological data are insufficient	
Secondary image categories with more than 30 instances			
dust and drought	yes	yes	They also supplement rain showing that the most drought prone areas have a high number of rain and cloud images.
Seasons with more than 30 images			
winter	yes	only in some aspects	

Fig. 45

Upon examining the temporal distribution of weather images, one must state that the results seem less reliable: it occurs only in four cases out of eleven that the correlation is close, and in one further case (winter) it partially holds. In six cases, the available meteorological/ literary data prove to be insufficient and/or no single consistent pattern is observable.

As to why the temporal axis reveals less correlation between stories conceived in/ depicting a given region and the corresponding meteorological data, the following explanations can be furnished, apart from the occasional insufficiency of meteorological and/or literary input. Firstly, a certain lapse of time may pass between the composition and the publication of any given story but often it is only the latter records mention. As this lapse of time never seems to be constant

[202] Images that are discussed within one point are referred to as image groups.

(e.g. a story may sit and wait a decade in an author's desk to appear in the next story collection of his, whereas in other cases it gets straight into print), it is next to impossible to infer the actual weather conditions at the time the given story was composed. Another factor why the temporal distribution may show a distorted picture is that even the composition of a given story may be triggered by a memory of events happening much earlier in the writer's life, authors may elaborate a subject decades after the actual experience inducing it has taken place. For example, childhood memories often serve as a lifelong source of materials for a writer to work on (see pages 174-5).

Yet, in certain cases, the temporal distribution of weather images does correlate with the actual climatological trends. As an example, the abundant snowfall of the seventies reflects in the temporal distribution results both for snow (3.4.5.1.3) and winter (3.4.11.4). It was surely not a single winter with memorable amounts of snow though, that inspired writers to deal with the image – if a weather phenomenon occurs tendentiously over a certain period of time, it will engage the collective consciousness. Snow in the seventies is known to have caused repeated problems raising concern in the inhabitants therefore it is no wonder that images of snow appear in contemporary stories (see 3.4.5.1.3). In fact, regions themselves can be conceived as a temporal accumulation of experience over a certain area (see Adamson), and the regional distribution results demonstrate that over a long enough time interval of repeated experience correlation between the actual and the literary climate is more likely to occur: repeated patterns are bound to stick in people's imagination when it comes to depicting a region. Moreover, climate itself also works along a similar mechanism. Defined as "the description of the variability of weather conditions prevailing in a particular region […] over a specific period of time" (Dunlop 47), climate consists of repeated weather patterns.

3.5.5 Women writers' use of weather images

The New Oxford Book of Canadian Short Stories project contains a roughly equal story input composed by men (24 stories) and women (23 stories) writers. The quantitative markers reveal that the weather images employed by men total 634 in the sample, in comparison to which women have used a modest 449, which may suggest that the application of weather images attracts men more. In the case of each weather image group, it has been considered whether there exists a discrepancy in the number of stories written by men or women. The findings are summarized in the chart below (figure 46).

Masculine dominance	*Strong masculine dominance*	*Feminine dominance*	*Strong feminine dominance*
clouds (10:7)	clear blue sky (6:1)	aurora borealis (2:0)	frost (13:6)
rain (14:11)	sun (19:12)	moisture (7:5)	snow (12:8)
spring (4:2)	wind (15:10)	overcast sky (3:1)	sunset (6:2)
		temperature (warm) (7:5)	breeze and no wind (8:2)
		temperature (heat) (13:10)	
		winter (10:8)	
		weather (8:5)	

Fig. 46

A quick glimpse at the chart reveals that the stereotypically Canadian frost, snow and winter are all preferred by women whereas men favour more universal images, such as sun, wind or rain. Moreover, nearly twice as many image groups dominate in women's stories as in those written by men, which, put together with the respective number of images, implies that men's image use is more centralised.

Once the weather image average is calculated for stories depicting a given region, the Prairies, Quebec and abroad qualify for the first three ranks for women, and the Maritimes, the Prairies and Quebec for men. Both top categories (i.e. the Prairies and the Maritimes) are known to richly inspire writers' imagination ("The Meeting of Time and Space" 181-186; Dobbs and Varley 169), and, while the famous and emerging story tellers of the Prairies are of both sexes in the same proportion, the Maritimes as a subject seems to catch men's attention more, presumably because it figures as a manly space with its stereotypical barren rocks and fierce storms. To furnish relatively recent respective examples, the collections *Alberta Rebound* and *Best Maritime Stories* can be mentioned. These views can also be supported by checking the ratio of man and woman writers in different other regional short story anthologies. Regarding the rural-urban ratio of stories, no significant difference occurs between the oeuvre of the two sexes. Temporal distribution data hint that the average image number per story is the highest for the seventies for women, and for the eighties for men. The last decade of the 20th century indicates an increasing weather image use for women writers whereas men's employment of weather images seems to be decreasing for the same period of time in the sample.

As for quantitative markers, let us consider the two axes introduced to measure abstraction first. Figures 47.a and b display the **overt-covert** weather image ratio for stories written by women and men, respectively:

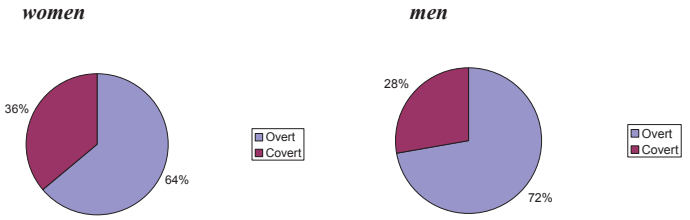


Fig. 47.a and b

As the ratio indicates, women's covert reference use appears to be more intensive, that is, their writing is more metaphoric. Examining the **direct-indirect** axis (figure 48.a and b), however, men seem to take more advantage of indirect images, which implies a higher metonymic index than for women.

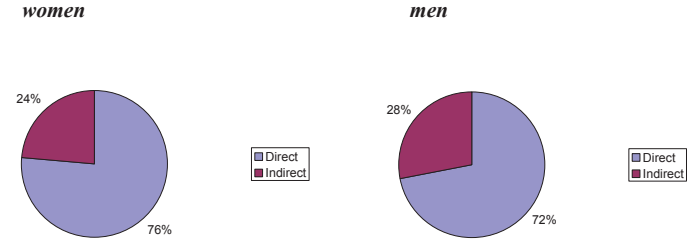


Fig. 48.a and b

Concerning image role, as the theoretical suppositions also seem to imply, women apply the weather role of emotive exponent more frequently than men. At the same time, the role of structural enhancement seems more common with men. The number of original weather roles is slightly higher for women in the sample.

Weather images of negative polarity dominate for both sexes in the sample, however, they are more emphatically present in women's oeuvre. Positive polarity is in minority both for men and women writers, yet, men employ positive roles approximately twice as frequently as women. Victim theory favours the victimiser role for images of weather, the application of which is more

frequent with women. These all imply that Atwood's literary pessimism (*Survival* 39) seems to affect women more.

3.5.6 Romantic traces: the weather-emotion function

The Romantic connection between the emotive sphere and weather images was mentioned in the introduction to *The New Oxford Book of Canadian Short Stories in English* project (see point 3.3.2.2). The rich palette of images that enter into the weather-emotion relationship in the sample can express a feeling or presentiment, just as it may possess the added value of intensity. Clouds herald storm or rain and link up with grief, sorrow and trouble. Resulting from the gathering clouds, rain is associated with pain, sadness, melancholy and calamity while snow illustrates lovelessness and menace. Temperature indices of heart and mind, cold signals disaffection, lovelessness, indifference and dislike while heat burns off fog, triggers human discomfort or suffering, and draws on conflict, menace, anxiety, aggression and passion. A typically climactic agent, storm combines violence and intensity. Frost reflects fear and embarrassment next to functioning as a portent (and a Romantic means) of self-destruction. Blur and mist are the embodiment of tears whereas the lack of moisture, drought illustrates emotional tension and spiritual sterility. The sun in its emotive role is conducive to the expression of cruelty, anger, hostility, conflict, confidence and dignity whereas the sky, moon and stars embody portents of change and misfortune. Boreas brings lovelessness and alienation, Zephyrus affection, while the two winds of Sinclair Ross's "The Lamp at Noon" externalize the battle of anger and anxiety. In each case, an element of landscape, the weather of the story is illustrative of its protagonists' state of mind for this cornucopia of weather-emotion correspondences. As Atwood puts it, "landscapes in poems are often interior landscapes, they are maps of a state of mind. […] The same tendencies can be present in the descriptive passages of novels or stories with natural settings" (*Survival* 49). In all the above examples, the landscape functions as mindscape (or, rather, heartscape) through the externalization of an emotive aspect of the protagonist's inner world. This involves a one way projection, usually mapping the landscape (weather) onto the protagonists' feelings, or, more sporadically, mapping the protagonists' feelings onto the landscape (weather).

However, the weather-emotion function may work both ways simultaneously: a romantic remnant building on the connection of emotion and weather is the mirror effect: the simultaneous projection of weather onto human emotion and vice versa, which is characteristic of two stories in the sample: Guy Vanderhaeghe's "Dancing Bear" and Sinclair Ross's "The Lamp at Noon." The two images partaking in such a relationship therein are the sun and the wind.

Another special realization of the weather-emotion function is when a weather image generates the instant and synchronic complexity of the beautiful and the sublime in the protagonist(s). Observing the "strange, romantic north," Molly of Joyce Marshall's "The Old Woman" finds the thick snow cover playing in colours of "pink-streaked grey" beautiful (AW 34-35). Soon enough, however, she makes the following revelation: "I always thought snow was white but it's blue. Blue and treacherous as steel" (AW 35). The word *treacherous* reflects the sublime quality of the image implying that it is not what it seems, and what lies beneath the surface in this case is the Wendigoization of Canadian winters Toddy falls victim to. Similarly, when Vanessa of Margaret Laurence's "The Mask of the Bear" catches a glimpse of aurora borealis, she finds it beautiful and miraculous, yet, it creates fear in her as she feels so small and insignificant in such a wide universe:

> I woke in the middle of the night. When I sat up, feeling strange because I was not in my own bed at home, I saw through the window a glancing light on the snow. I got up and peered out, there were the northern lights whirling across the top of the sky like lightning that never descended to earth. The yard of the Brick House looked huge, a white desert, and the pale gashing streaks of light pointed up the caverns and the hollowed places there the wind had sculptured the snow. I could not stand being alone another second. (AW 85)

Weather is capable of making beauty and producing miracles. At the same time it can make the protagonist(s) feel small, inducing a fear-like state in him/her.

The sample can boast a few stories the plot of which is reminiscent of Romantic works in part, where the weather-emotion function plays a crucial role. Hugh Garner's "One Two Three Little Indians" has a climactic storm shaped after Goethe's *Erlkönig* whereas Timothy Findley's "The Duel in Cluny Park" offers a scene of winter duel similar to that of Pushkin's *Onegin*. Finally, the female protagonist of Linda Svendsen's "White Shoulders" terminates her life by jumping to the icy water of a river in the manner Jókai's Tímár Mihály plans to terminate his life in Lake Balaton in *Aranyember* before he finds Krisztyán Tódor's dead body.

Considering the stories in the sample, 34 out of the total 47 possess at least one of the above traits, therefore, as it was hinted at various places in the theoretical introduction (see Chapter 2, the sections on theme and style), the emotion-weather function plays an important role in the Canadian short story of the second half of the 20th century.

3.5.7 Weather idiom quality

My conclusion concerning the quality of weather images is that there is much directness in the Canadian expression of weather, which seems to go hand in hand with Margaret Atwood's premise "If it is cold, Canadians say so" (*Survival* 35) and with Woodcock's comment on the "concrete and highly visual nature" of Canadian writing ("Places of Past and Pride" 119). Even though this implies that covert references are confined to a rather marginal status in the sample, investigation into this minority may prove beneficial (see 4.3) regarding image originality.

Much information has been displayed on conventional and non-conventional weather image use in the sample, upon the assessment of which it can be stated that the weather symbols used by the Canadian writers in the collection figure mostly as conventional converging to Western World symbolism. It is understandable as non-conventional symbolism takes time to develop and it also seems presuppose a close encounter with and a regular hands-on experience of the given phenomenon, which perhaps also justifies why snow-related images (snow, ice and frost, cold and winter) can boast the highest number of original roles in the sample.

Chapter 4 − Supplementing the Project

As point 3.5 indicates, certain questions have been left unanswered, either because our previous sample proved unreliable for the small number of stories in the given category, or because our points of observation had a different primary focus. Accordingly, this chapter will dwell upon the subject of quantitative and qualitative extension made relevant by the foregoing analysis. Quantitative extension will include the discussion of local versus universal and the regional code, whereas the qualitative extension to the project will focus on metaphor.

Obviously, quantitative extension entails the problem of setting up a new database. The findings of *The New Oxford Book of Canadian Short Stories in English* project imply that it is reasonable to create three distinct groups of stories for observation: that of ethnic writers of the eighties and nineties, that of mainstream writers of the same period, and, finally, that of mainstream writers between 1945 and 1979. Twenty stories represent each of the aforementioned groups, totalling a sample of sixty. As for the criteria for selection, three principles have been applied. First, single author books have been neglected on the grounds that selecting a story from such a volume would leave much room for manipulation (i.e. the story best approximating our expectations for the given period could be selected). Next, literary magazines as a primary source have been discarded for their unlimited variety and oversupply of stories composed by a great number of relatively unknown writers, which would make our choice more arbitrary than what is inevitable. Last, within the content of a wide range of anthologies, those short stories have been given priority whose authors were not included in the previously analysed collection. (The complete list of selected works is on display in the Appendix). However careful the selection process though, it has to be emphasized that a certain degree of subjectivity will remain non-defendable in the case of any such database.

4.1 Local versus universal

As 3.5.3 already hinted, the several factors that may facilitate *literary climate change* include literary globalization, multiculturalism, and, through the alteration the regional weather map, perhaps even global warming. Points 4.1.1 and 4.1.2 will offer an attempt at estimating to what extent the first two factors contribute to the process.

4.1.1 Contemporary mainstream versus classic mainstream

Literary globalization, a prevailing universalizing tendency of a non-negligible impact on contemporary literary texts and language, entails the recognition that "a national literature is increasingly inter- or even post-national, which 'does not mean [the abandonment of] the study of literary texts and cultural practices in their relation to the modern nation-state'" (Jay qtd in "Globalization and Contemporary Canadian Literature"). Kushner points out that the notion can be interpreted both as centering on equivalence (the existence of a shared basis and understanding) as well as an attempt at cultural uniformization ("Globalization and Individuation"). The current discussion will seek out the presence of global as a common denominator in weather depiction,

Literary globalization may best be captured by contrasting the classic and the contemporary mainstream story sets as regards general statistical data derived from the respective samples, by the examination of the typically local snow and the characteristically universal sun in the contemporary mainstream set, and by the observation of contemporary mainstream central weather image roles. These examinations, in turn, will be complemented with related observations in 4.1.2.

The first notable difference is the decrease in the total weather image number: contemporary mainstream weather images make up only 60% of those found in classic mainstream stories in the new database. The decrease is even more pronounced in the number of winter-related images (snow, ice, frost, cold), where the contemporary mainstream weather image count is a mere 30% of that of the classic peer group (figure 49), underlining *literary climate change*. As to what direction this change is taking, data seem to support the theory of *literary warming*: a marked decrease is observable in the stereotypically Canadian images of snow (from 22% to 7%) and cold (from 9% to 6%) whereas a considerable increase characterizes universal images such as the sun (from 7% to 16%), rain (from 6% to 13%), and, as another potential index of *literary warming*, images of heat have also increased from 2% to 9%.

	total weather image number	winter-related weather image number	average weather image number per story
Mainstream (1945-1979) 'classic'	829	430	41.4
Mainstream (1980-2000) 'contemporary'	503	128	25.1

Fig. 49

To consider what image function can add to the observation of literary globalization facilitating *literary climate change*, the employment of the typically Canadian image of snow, and the typically universal sun will be contrasted in the contemporary mainstream story set. Snow occurs in a central role in a single story, Elizabeth Harvor's "There Goes the Groom," functioning as a climactic agent to prompt the ex-wife's emotional repercussions upon her learning about her husband's wedding with Dorrie. Regarding marginal roles, snow may be a projection of an elderly man loveless world in Brian Bartlett's "Thomas, Naked," whereas the vanishing snow of Joan Givner's "Stage Instructions" can be suggestive of two lovers warming together: "the years between them had melted like snowflakes" (Archer 95). The latter story also uses the image of a midsummer blizzard for unreasonable behaviour dictated by an aging woman's narcissism-infested mind, while feathery flakes are employed to hint her death: "as [the female protagonist] lay by the side of the road, dreamless at last, someone placed a blanket over her for a light snow was falling" (Archer 100). The conventional Western World connection between snow and death also surfaces in Ruth Kahn's "Communion" with regard to the passing away of Mrs. Neufeld's 10-year-old daughter: "We know that it was winter and people had trouble getting to the church for the funeral, the wind and the snow, that Mrs. Neufeld never got over it" (Van Herk 166). Elizabeth Hay's "The Friend" links the image of snow with the death of a relationship – a friendship ending in winter: "In the morning I looked out at frozen puddles dusted with snow. It was very cold. I stepped carefully into the street and this is what I saw. I saw the landscape of friendship" (Sullivan 492). Last in the row of conventional meanings, snow illustrates Henrietta's fragility and fear of Nature in Budge Wilson's "Waiting": Henrietta does not dare to jump from the snow-covered pile of a hill, "she would start down the first part of the slope with straight and trembling knees, landing in a snowbank before the hill even got started" (Ricci 25).

The contemporary mainstream sample can also boast a few original applications such as a simile comparing a wall of fog to a *snowplow* (Bruneau 264), or the TV screen perceived as *snowy* (Bruneau 255) resulting from an imprecisely set satellite dish, both examples occurring in Carol Bruneau's "The Champayne Dam." Additionally, Joan Givner's "Stage Instructions" depicts scripts to be memorized as "[piling up] like *snowdrifts* on the bedside table" (Archer 91).

Last, to support the *concrete and highly visual nature of Canadian writing* (see 3.2.2), references to the physical effects of snow as image meaning equally surface in the sample. Hodgins's "Change of Scenery" compares the prairie landscape to a stereotypical postcard from the region, snow adding to the flatness of the wide horizon.[203] Shannon Cooley's "Cerberus and the Rain" views snow as the source of more water for a potential flooding: "'With the snow runoff and everything this could be it,' she says. 'The dikes might not hold this one and everything will get flooded again'" (Cooley 51). Resonating classical mainstream echoes, Alford's "The Garden of Eloise Loon" uses the image partly as an illustration of the extremities of climate to make survival hard.

Based on the above, it appears that snow image use has fallen victim to literary globalization, which premise may be shored up by the declining snow image number and arsenal, both conventional and non-conventional, as compared to what characterizes the snow image input of the classic mainstream story set, or that of *The New Oxford Book of Canadian Short Stories in English* project (3.4.5.2.2). What has remained, though, is the dominance of negative polarity, and, through the physical effects of the image employed as potential image meaning (i.e. snow for snow's sake), the concrete has become even more concrete.

The universal image of the sun realizes a central role more frequently than snow: the contemporary mainstream story set counts three such instances, which are all of structural enhancement. In Edna Alford's "The Garden of Eloise Loon" and in Kent Thompson's "Coming Home," the image functions as story frame. In the former work, the frame consists in the repetition of the following two sentences: "The lids flooded orange and then red, like thin hot blood. The red was all over her and warm as if it circled inside her brain and coated every cell with warmth the colour of red rain" (Hancock 37, 45). In its textual context, the blood-sun parallel expresses the victimization of the female protagonist bearing an unwanted child whose violent father tends to disappear for indefinite periods of time: "Now in the summer sun she sat

[203] Frye states that "there would be nothing distinctive in Canadian culture at all if there were not some feeling for the immense searching distance, with the lines of communication extended to the absolute limit, which is a primary geographical fact about Canada and has no real counterpart elsewhere (qtd in "Malcolm Lowry and the Northern Tradition"). Essays such as Kreisel's "The Prairie: A State of Mind" stress the literary validity of this observation making Canadian vast open spaces a fictional hero. Second, Dahlie also elaborates on weather being a spatial factor: "In terms of Canada's settlement and development, this 'immense searching distance' is most dramatically revealed in the attitudes Canadians and others have had towards western and northern expansion, attitudes which alternated between awe and terror, depending either on such simple determinants as weather or season, or on more complex and intangible factors like perception and the imaginative re-creation of the unknown" ("Malcolm Lowry and the Northern Tradition").

rocking the round wound […] cursing the sun and the moon" (Hancock 43), the sun also being symbolic of masculinity, the moon of femininity. In Thompson's story, pleasant weather, as epitomized by sunshine and warmth calls attention to moments worth living for amidst ordinary barren grey days of survival as symbolized by cold and rain. Last, it is the sun that furnishes the central metaphor of Irene Borsky's "The Short Wave Radio" for divine light and illumination:

> As I replaced my bottle, I noticed a lovely yellow-light catching on it, and on the other empties. As I watched, the light intensified to a brilliant liquid gold, then suddenly spread to the red cooler, the work bench, to the tools, to the boxes of parts lined up on the shelves, to the floor and walls, until the entire garage was illuminated with an intense golden light. Outside the sun was low, but it shone brighter in the garage, like a radio at night, or a store window, like an original Christmas scene. […] I shut my eyes to tune into the golden light inside. […] I have let the light of Jesus Christ shine into my heart. (Archer 50; 53)

Apart from Alford and Borsky, the sun as the source of (divine) light surfaces in two other stories with marginal sun roles. Everyone but the solitary female protagonist of Margaret Smart's "Kate on Bloor" is affected positively by sunlight: "Beneath a shimmering blue sky, the young people along the street enact the rites of summer. […] Others in the noonday crowd simply bask in the sun's warmth. Kate feels old" (Archer 139-40). The sun as God's eye looks down on the novice of Ann Copeland's "Obedience," whose deeds will be "measured somewhere far above that sparkling hot roof below" (Ricci 99).

In the above story, Smart uses the sun as a negative emotional exponent in a positive context. The sun acts as a negative emotional exponent in three more stories of the contemporary mainstream sample. Similarly to Smart's Kate, Elizabeth Harvor's protagonist of "There Goes the Groom" "was glad it wasn't sunny because sun always seemed if feeling sad infinitely sadder than rain" (Sullivan 255). The sun image use of the two stories also resembles in that Harvor, too, applies the sun as an emotional exponent of a sign opposing its context: that of happy past memories contrasted with the less-than-sunny present. As if the celestial body stood for an indifferent witness, Shannon Cooley's Head 3 of "Cerberus and the Rain" got raped on a sunny day, just as the setting sun of Elizabeth Hay's "The Friend" symbolizes the end of a friendship. As a positive emotional exponent, the sun is present in Jack Hodgins's "Change of Scenery" denoting enthusiasm, and it makes the crane the young boy protagonist of Kevin Van Tighem's "Whoppers" dreams of shooting look more majestic: "All I could see was a white flash of wings as they caught the sunlight on each upstroke. With each downstroke they disappeared into sky glare" (Ricci 7).

The sun as a source of unpleasant heat appears in three stories of the contemporary mainstream sample: when Dr. Tolly of Connie Gault's "Inspections of a Small Village" is "outside with the sun high overhead, the heat *sizzles* on his skin" (Sullivan 444), Copeland's novice in "Obedience" "face[s] long hours of weeding carrots and string beneath *scorching* sun" (Ricci 91) whereas Bruneau's sun "*bake[s] down* " (Bruneau 270) and "*beat[s]* down, heat rippling off the asphalt" (Bruneau 264). The heat generated by the sun may represent motives as different as lust (Gault), tension (Bruneau) and religious zeal (Copeland), all of emotive aspirations.

As demonstrated above, both the central and the marginal sun roles perfectly comply with conventional Western World patterns just as the multiplicity mentioned in 3.4.7.2.2 pertains to them. In addition, congruently with 3.4.7.2.4, they are largely of negative polarity in spite of the existence of potentially positive image meanings, thus drawing on Atwood's *literary pessimism* as referred to in 3.2.2 and 3.3.2.4. Where a shift is detectable in image use, in comparison to the classic mainstream story set, or *The New Oxford Book of Canadian Short Stories in English* project, is the even more emphatic exploration of the emotive aspects of the image, a potential projection of greater identification with the universal sun in spite of its oftentimes negative polarity.

To learn more about the nature of changes in mainstream stories, the subject of central images will be considered next. In this respect, a marked decrease is observable from 75% central weather image content in the case of the classic mainstream story set to 55% of the contemporary mainstream control group.[204] An equally important finding in support of literary globalization is that, while the classic story set is dominated by winter-related, that is, more local central weather roles, its contemporary counterpart prefers the universal in a ratio of four to one.

Apart from the sun and snow, what images make it central in the contemporary mainstream set, and in what role? As popular a central image as the sun, rain can boast three stories in the sample: it serves as a story frame for Shannon Cooley's "Cerberus and the Rain" and for Leo Simpson's "The West Door," and it makes up the mysterious girl's allegorical element in the semi-gothic setting of Leo Mackay's "The Name Everybody Calls Me." Temperature surfaces in a central role twice: heat functions as a central metaphor for a Platonic and a real love affair in Connie Gault's "Inspections of a Small Village" while the alteration of warm and cold provides the allegorical landscape of friendship in Elizabeth Hay's "The Friend." Concluding Alden

[204] 52% of all stories in the new database (classic mainstream, contemporary mainstream, contemporary ethnic) contain a central weather images, almost the same percentage as in the case of *The New Oxford Book of Canadian Short Stories in English* project (55%).

Nowlan's "The Years of the Revolution," storm constitutes the central metaphor of the story representing revolution: "Thunder sounds a lot like laughter, when the storm is far enough away" (Weaver 96). Finally, winter, allegoric of lovelessness forms the central image of Brian Bartlett's "Thomas, Naked" mirroring the old man's resentment of imminent changes in his immediate environment. All central images in the contemporary sample realize structural enhancement and/or figure as emotive exponents illuminating universal themes centering on human relationships.

Pryke and Soderlund state that "[g]lobal cultural flows include the movement of ideas [and] images" (264) -- a hint that literary globalization is bound to affect weather image use. The related results may include the augmentation of universal and the simultaneous decline of more local (i.e. winter-related) weather images and image roles, the preference of universal images in a central role, and the illustration of universal themes through weather such as human relationships.

4.1.2 The role of multicultural writers

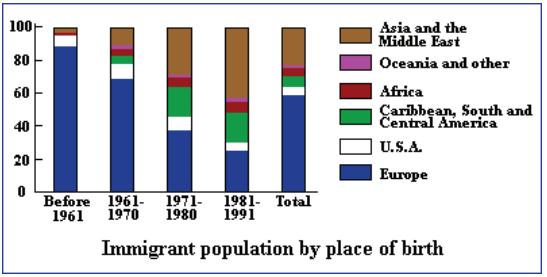
Multiculturalism itself may provide cultural flows that, in turn, prompt the movement of certain ideas and images. "It has been observed [that] over the last three decades Canada has become far more ethnically diverse than at any other time in its history" (Marger 482), which the colourful and varied literary mosaic of the country also seems to reflect. As hinted earlier, this fact may have repercussions for weather image use in the Canadian short story of the eighties and nineties. The six stories by writers included in *The New Oxford Book of Canadian Short Stories in English* that qualify for the ethnic category,[205] were hardly enough to reveal any consistent patterns in this respect therefore the issue had to be further examined through the creation of an additional group of ethnic writers' stories conceived within the given time period. As for the composition of the mosaic, the Government of Canada website on Canadian multiculturalism relates that "in recent years, a vigorous immigration policy has attracted a growing number of applicants from non-traditional sources such as Asia, Africa, Central America, and the Caribbean" ("Canadian Multiculturalism"). Within the non-traditional sources, Asia takes a distinguished position: "over the last three decades, there has been a dramatic change in the sources of immigration into Canada -- shifting from Europe, which has dominated historically, to Asia and, to a lesser degree, the Caribbean and Latin-America, the Middle East, and Africa" (Resnick 58). Naturally, this distinguished position also reflects in the Canadian literary mosaic.

[205] Three of the included writers are of Caribbean and one of Indian origin whereas two can boast European or American background.

The data provided by the 2001 Census hint that German and Italian heritage still represent a cultural influence to reckon with within those of European descent whereas Spanish and Portuguese speakers furnish a cultural link primarily with Central and South-America:

> Census statistics reveal that Italian and German are the most frequently reported known non-official languages, with approximately 700,000 speakers each. Next come the more than 550,000 Chinese speakers, more than 400,000 Spanish speakers, and more than 250,000 Portuguese speakers. When home languages are taken into account, the order is Chinese, Italian, Portuguese, Spanish and German. The facts speak for themselves: Canada is a multilingual society at the level of empirical reality. ("Canadian Multiculturalism")

Apart from the three principles mentioned in the introduction to this chapter, the new database of ethnic stories from the eighties and nineties has been put together taking the above demographical-cultural tendencies (see also figure 50) into consideration. Admittedly, such a database will not guarantee any well-based inference regarding weather image use for the individual ethnic groups, but neither has this been envisaged as an aim: ethnic composition has been observed solely to estimate the overall effect of multicultural writers on literary weather. [206]



"About Canada – Multiculturalism in Canada."
Fig. 50

The discussion of the findings will commence with three general facts that seem to confirm some of the observations made in the previous chapter regarding *The New Oxford Book of Canadian Short Stories in English* project. First, similarly to the ethnic stories contained in AW's collection, out of all regions, the abroad setting seems to dominate the ethnic story group of the database when contrasted with either of the two mainstream sets,[207] for which Yasmeen Abu-Laban prompts the explanation that the immigrant writer's is "a mindset that encourages identification with the ancestral homelands and discourages identification with Canada, so that

[206] Out of the twenty stories in the new database for Canadian ethnic writers of the eighties and nineties, eight represent Asia, two the Caribbean Islands, one Asia and the Caribbean, one Africa, two Central and South America, five Europe (including Germany and Italy), and one the Middle-East.
[207] Eight stories are exclusively and two are partially set abroad in the new ethnic sample.

'*There* is more important than *Here*'" (Pryke and Soderlund 260). One projection of *There* dominating over *Here* could be the ethnic writer's choice of abroad setting. Second, among the regions depicted by Canadian ethnic writers, Ontario is discernibly the most popular: nine out of the examined twenty stories are set here,[208] which ranking the website of the Government of Canada also reinforces: "it is noteworthy that much of this diversity is concentrated in Ontario, particularly in the metropolitan region of Toronto" as well as in other metropolitan areas ("Canadian Multiculturalism"). The latter quotation sheds light upon the third general finding, equally: urban setting seems to prevail in ethnic stories, especially in the ones set outside the country of origin.

To continue with a few numerical insights regarding weather images in the new sample, ethnic stories can boast the lowest total and average image number when compared to both the contemporary and the classic mainstream story sets. Moreover, the number of winter-related images (snow, frost, ice, cold) for the selection of ethnic stories also lags behind the respective values for the two control groups. Here it has to be added, however, that the ratio of winter-related images to the total image number in the two contemporary story groups is roughly the same (figure 51).

	snow (percentage of weather images)	**sun** (percentage of weather images)	**total weather image number**	**winter-related weather image number**	**average weather image number**
Mainstream (1945-1979) 'classic'	22%	7%	829	420	41.4
Mainstream (1980-2000) 'contemporary'	7%	16%	503	128	25.1
Ethnic (1980-2000)	6%	13%	343	99	17.1
Total	14%	11%	1675	647	28

Fig. 51

Out of the three story groups, mainstream classic ranks the highest in the number of central stories, amounting to 75% and dominated by winter-related images over universal ones in a ratio of three to one. Both the contemporary mainstream and ethnic stories of the new database reveal

[208] Ontario is represented by nine stories in the ethnic sample (out of which eight are urban), the Prairies (one urban, one rural) and British Columbia with two (two urban), and Quebec with a single (urban) story. As for the included ethnic writers, 9 are entirely and 3 partly Ontario-based.

a considerably lower central role content while concurrently testifying of the domination of universal images, such as rain, the sun or storm. At the same time, the existing difference in central role content between the two contemporary story groups -- a respective 55% and 25% -- is not to be overlooked, either.

Some of these findings are in support of ethnic writers' weather image use following a track separate from that of the contemporary mainstream group, which provides potential motivation for theories such as ethnic resistance to the dominant mainstream culture, or the exotic as ethnic *differentia specifica*.[209] Some other findings displayed above, however, imply that there exists a certain correlation between the two contemporary story sets, ethnic and mainstream, pointing towards literary globalization and other repercussions of a shared reality.

To be able to tell more, it will, again, be useful to investigate into the nature of the typically Canadian image of snow and that of the characteristically universal sun. Figure 51 displays frequency data also for snow and the sun measured in each of the three story groups of the new database, which seem to confirm the idea of *literary warming* taking place in the last two decades of the 20th century as put forward in 3.5.1.[210] Interestingly, the respective 1% and 3% discrepancy for snow and the sun between the two contemporary story sets leaves the question open whether, as discussed above, they represent the same or separate trends in image use.

To ascertain what image function reveals in its ethnic context about this dilemma, the first step will be to consider the roles fulfilled by snow and the sun in the ethnic story set. Snow proves marginal in all seven stories of its occurrence. It surfaces as an emotive exponent in four instances: it is partly linked to sadness[211] in André Alexis's "Letters," it manifests as the imaginary snow angel print of the woman pressed to the wallpaper in the heat of the moment in Evelyn Lau's "First Sight, A Love Story," it makes the symbolic substance of Canada's cold welcome of immigrants in Judy Fong Bates's "My Sister's Love," and, finally, Ferguson of Ven Begamudré's "Word Games" compares WASP patriotism to dirty snow. Snow realizes structural enhancement in a single instance through the embodiment of a portent foreshadowing the approaching death of Eric McCormack's protagonist in "The Third Miracle." The conventional

[209] "Immigrant writers are […] quite deliberate and explicit about importing foreign wares with the implication that their contribution is 'exotic'" (Kröller 219).
[210] The new database has nearly the same overall constellation for the two images as the one that derived from *The New Oxford Book of Canadian Short Stories in English* (see 3.5.1). In the new database, too, snow has the highest number of images (figure 50), the sun ranking second whereas the sun is present in 70% of the stories topping the list as opposed to a mere 55% for snow.
[211] "It is a day of falling snow and silence. I have rarely felt so sad. […] [T]he view of the city […] on a day like this, is like a view of my own soul" (Cooley 201-2).

snow-death parallel is evoked twice: snow serves as a teaser of war memories in Dennis Bock's "Olympia," and, more originally, as a projection of the surreal Norwegian Wendigo ghost of the mysterious book trying to victimize Geoffrey of André Alexis's "Letters." In the latter story, snow is also likened to a piece of clothing in a conventional simile: "From where I sit, I can see Laurier bridge. It is as white as your woollen sweaters" (Cooley 201). Finally, snow appears it its physical reality, closely connected to mobility, and more loosely to comfort, two Climate Severity Index factors: "Snow like ass outside. […] Hermit old car ain't starting and anyway, too much snow […] one foot snow and cold cold. Minus fifteen degrees and with wind chill like minus thirty" (Ricci 40, 49). Similarly to the survey findings discussed in 3.4.5.2.4, negative polarity prevails in these snow roles. More conspicuously, images like WASP patriotism pictured as dirty snow, or snow as the materialization of Canada's cold welcome towards immigrants both in the physical and in the symbolical sense create an air of ethnic resistance to the dominant culture, which the highlighted subjects (alienation, isolation, discrimination) and the low snow image content in the ethnic story set can also support. In comparison to contemporary mainstream snow use, variety is a shade less, but equal attention is paid to the physical effects of the image, and the sample can boast a small number of original image applications, too.

Similarly to their counterparts in the contemporary mainstream story set, references to the sun provide a more subtle image input. As for their role, emotive exponents dominate, while the overall image effect is brighter than in the case of snow. Yet, curiously, all sun images with the potential of connecting to immigrant experience are of negative polarity. Both Bannerji and Perseaud employ the image of winter sunshine without warmth to illustrate Canada's indifference towards immigrants in their respective stories "On a Cold Day" and "Canada Geese and Apple Chatney." Ternar's sunshine is *rare* or *fake* like the happy moments of an immigrant's life. As an embodiment of justice out of reach, Begamudré's sun helplessly watches a humiliated Indian pupil turn away from his racist teacher to stare into it in "Word Games." Such image use may be seen as a projection of resistance to the weather-conscious dominant culture. However, the ethnic sample can boast quite a few sun universals, too, which tip the scales in favour of literary globalization. First, the parallel between sunshine and happiness surfaces in M. G. Vassanji's "In the Quiet of a Sunday Afternoon," in Hiromi Goto's "Canadian Culture 201" and in Judy Fong Bates's "My Sister's Love." Second, Apollonian sun impulses and the sun-lust connection are exploited in four stories the image representing Monika's element of glamour in Dennis Bock's "Olympia," manliness and virility in Evelyn Lau's "First Sight, A Love Story," refuge from adulterous temptation in M. G. Vassanji's "In the Quiet of a Sunday Afternoon," whereas the "lustreless" sunshine (Sullivan 559) of Shree Ghatage's "Deafness Comes to Me"

may reflect the narrator's feeling sexually unattractive. Next, the sun-God (Nature) relationship appears in three stories. God "put[s] a piece of sun into every orange" (Ricci 75) in Begamudré, the sun's rays symbolize the hopeful presence of God experienced in Nature in Judith Kalman's "The County of Birches", and Ernest Hekkanen's monk blots out the sun "to mute the direct effect of the sun's rays" (Hancock 166) demonstrating his divine ability to control Nature in "The Mime." Last, in the same story, the sun denotes time through the point of reference "as early as sunrise" (Hancock 160) and by marking a new day in Goto's "Canadian Culture 201." The ethnic sun image use hereby presented testifies that, in comparison with the contemporary mainstream control group, image meaning for the sun appears to be more positive, which, again, may be seen as a form of cultural resistance (i.e. not complying with literary pessimism), or as a geo-cultural consequence (i.e. pleasant sunshine and/or attached positive myths in the mother country predispose(s) ethnic writers to use the image in a optimistic sense).

As no central image of snow or the sun can be found in the ethnic story set, a second step towards resolving our dilemma may be to examine what images function in the five central roles of the ethnic category and in what way. Rain realizes structural enhancement in two stories, both composed by writers of European descent. In Dennis Bock's "Olympia," lack of rain forms an allegory for family tension, which is relieved upon the arrival of the first drops. Eric McCormack's "The Third Miracle" has a frame of rain, both predicting the impending misfortune and acting as heavenly lament for the deceased on the occasion of his funeral. Fog preventing vision permeates Leandro Urbina's "The Night of the Dogs" building a parallel with government officials' abuse of power. The hurricane of Ternar Yeshim's "Wedding Ninotschka" furnishes a central metaphor for immigrant life: "I asked Farhad why he had put that photograph [of a hurricane in the Caribbean] on his wall. 'Is it because that's how you feel here?' […] in a refuge, the most violent storms explode in our soul" (Hancock 285). The only winter-related central image, cold, becomes the central metaphor of Himani Bannerji's "On a Cold Day" representing the invisibility of the immigrant. With the exception of Bock's story, where rain brings relief, all the above works display a central weather image of negative polarity. Two of these images (by writers of non-European cultural background) connect directly to immigrant experience. Expressing the immigrant—dominant culture relationship in terms of negative weather images can also be a form of cultural resistance in the case of a weather-sensitive dominant culture. So could the low weather image and central role count, yet, compared to the classic mainstream data, contemporary mainstream also shows decline, even if not to the same extent.

All the above implies that it may be a useless quest to separate multiculturalism and literary globalization as causes of *literary climate change*: they seem to be inseparable processes at work, existing in a Hillis Milleresque reciprocal obligation,[212] which Pryke and Soderlund also reinforce:

> [C]ontemporary globalization [ensures] that cultural intermingling and hybridization of identity will define the lives of many Canadians. Given the growing multicultural reality, it is almost inevitable that there will be concern over the extent to which national symbols […] reflect this reality. There is a validity in developing symbols […] that are inclusive of the reality of ethnocultural and multiracial diversity in Canada. (270)

.

Importantly, Pryke and Soderlund represent a view literary globalization as cultural exchange, hybrydization rather than Westernization ("Digesting Globalization"). In this light, the previous quotation is also suggestive of a certain interaction between the contemporary mainstream and ethnic group, therefore, to turn the issue around, the decreasing weather image frequency and the universalization of weather in the contemporary mainstream set may also result partly from the interaction of the two groups.

Points 4.1.1 and 4.1.2 qualify as an attempt to investigate to what extent literary globalization and multiculturalism, two factors that may prompt *literary climate change*, contribute to the process, where it is their interaction that must be emphasized: "Given the significance of global cultural flows and recent immigration patterns to Canada, we can expect that the multicultural as well as multiracial reality of Canada will grow," which may result in "the sense among many Canadians of having a hybrid identity" and in the feeling that they "have been shaped by various national and ethnic cultures" (Pryke and Soderlund 264-65). This interaction may explain why the contemporary mainstream and ethnic story sets show similar tendencies in many respects as regards the employment of weather images. Still, a certain divergence is noticeable, potentially owing to contemporary mainstream writers' cultural heritage of weather-consciousness and multicultural writers' "multiple cultural affiliations contained within their Canadian national identities" (Kröller 210).

4.2 The regional code

Along the discussion of quantitative markers in the previous chapter, some problems arose. This point will mark an attempt at remedying what can be remedied in regional terms[213] by supplying

[212] I.e. they are so entangled that it is impossible to judge where the one ends and the other begins.
[213] The question of some temporal references will discussed here based on the connections highlighted in 2.2.1 and 3.5.4.

relevant information from the new database, and by reconsidering earlier shortfalls, contradictions and complexities in the light of this additional source. The regional and temporal data for rain as displayed in 3.4.4.1.1 and 3.4.4.1.3 indicate that it would be worthwhile investigating into the regional distribution of the image in the eighties and nineties. The contradiction of climatological facts and some survey results for cold presented in 3.4.8.1.1.1 and 3.4.8.1.1.3 make further examinations necessary, likewise. In the original survey, fog did not produce a large enough sample to reliably assess its distribution, which will be attempted through the newly constructed database. Next, certain aspects of the wind will be discussed, the motivation being its divergent behaviour from that of other universal images. Finally, as a third potential motive prompting *literary climate change*, the effects of global warming will be tackled, with special regard to the possibility of some correlation between tendencies in Canadian writers' weather image depiction and those of Canada's changing climate.

4.2.1 Rain

As pointed out in 3.4.4, rain proves to be a subtle image for its employment may be facilitated by an environment where it abounds or by one where it is found lacking. Point 3.4.4.1.3 testifies of the visible favorization of rain images in the last two decades of the 20th century, which the new database also reinforces with its 6% of rain image content for the classic mainstream story set (1945-1979) as opposed to the 10% of the combined contemporary sample (1980-2000), within which mainstream images of rain are the more numerous. In the contemporary ethnic story set, writers of European origin seem to have the highest rain image count, and three out of the four stories by British Columbia-based authors are set partly or entirely in a region different from the *rainy province* – a tendency congruent with the observations of 3.4.4.1.1. Contemporary mainstream writers may also express their frustration with rain: as one of Shannon Cooley's protagonists utters, not without malice, "Here mountains and rain are the backdrop of my eyes" (Cooley 51).

3.4.4.1.1. and 3.4.4.1.3 already hinted that wishful thinking may distort the regional distribution of images of rain. The contemporary mainstream story set of the new database is void of such content. At the same time, it features texts composed during the period counting as the peak of interest in the image just as it has the highest number of images of all the three sets. Including the contemporary ethnic story set would predictably result in distortions, again, for a highly Ontario-centered writer basis (55%) and for concentrated abroad setting unsuitable for gaining data for Canadian regions.

Upon the analysis of the rain image input of the contemporary mainstream story set, a clearer picture is looming: the frequency list is topped by the Maritimes (39%) and the West (32%), whereas the Prairie region is placed last (6%). For relative frequency, the West takes the lead (41%), with the Maritimes ranking second (29%) and the Prairies closing the file, again (10%). This distribution reflects geographical reality more truthfully, with the two wettest regions at the top and the driest at the bottom of the two rain image frequency charts. However, one shortcoming of all three collections of data at hand for the examined period (old database eighties and nineties, and the two contemporary story sets of the new database) is the shortfall or absence of stories composed in Quebec, which renders any estimate for this region unreliable.

4.2.2 Cold

It was suggested in 3.4.8.11.3 that the re-examination of cold content of the first three decades of the researched half century may prove useful as a contradiction occurred with the climatological facts for the seventies and the story input for the first two of the contained decades was rather scarce, which makes an extended sample necessary. Extension will be provided by the classic mainstream story set, whose frequency data are displayed on figures 52.a and 52.b.

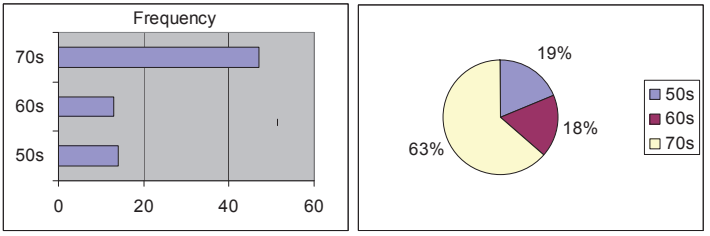


Fig. 52.a and 52.b

The frequency figures appear to better reflect the climatological reality of the seventies, indicating a marked increase in the number of images of cold, which results of relative frequency also confirm. Moreover, even a combined old and new database of 35 stories covering the classic period brings the seventies to top the cold image frequency list.

The observation that cold in many ways behaves like snow (3.5.4) may fuel one's curiosity to ascertain if the snow boom of the seventies also leaves a mark on the classic mainstream story set of the new database. Indeed, all its stories but one written in the seventies contain a snow image, producing 144 out of the total 183 (=79%) found in the set. What is more, 78% of the stories composed in that decade realize a winter-related central role.

4.2.3 Fog

Fog had to be omitted from the chart in 3.5.4 as the available data were too scarce to judge its regional distribution. In the new, larger database, 41 such images were found, making up 2.4% of the total weather image content, with a mere 1% deviation from the values of the previous sample. Taking both frequency and relative frequency data into consideration, the coastal areas (Atlantic (56%) and West Coast (17%)) prove to be the foggiest in the literary sense, Ontario (14%) following next. The latter finding may sound surprising but it is as much in accordance with what meteorological maps suggest as coastal fog is a geographical fact: Lake Ontario feeds Toronto with fog ("Humidity and Fog") and Toronto makes a busy center of Ontario literary life. As no meteorological data is available of the temporal distribution of fog, its literary application will be disregarded.

4.2.4 Wind

Totalling 9%, with the Prairies and the coastal areas as the most prone, wind constitutes the only universal image that does not show growth in the second half of the observed fifty years thus confirming the findings recorded in 3.4.9.1.3. (In fact, the old database indicated a low wind image count for the West Coast, which may have been due to the scarcity of stories set in the region in spite of the presence of several British Columbia-based authors in the sample, as pointed out in 4.2.1.) The new database contains 154 images of wind altogether, realizing a distribution that confirms the dominance of classic mainstream wind images (figure 53):

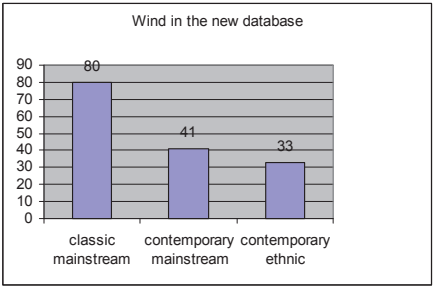


Fig. 53

The reason for this doubly reinforced tendency may lie in wind forming a likely part of weather's winter-related arsenal, for which evidence may be provided by the very existence of

the notion *wind chill factor*:[214] weather forecasts in winter present two sets of temperature, one referring to the actual temperature, and another one estimating the cooling effect of wind on it. This hints that wind makes the cold of Canadian winters even more unbearable furnishing a sound reason for their association. To also provide a literary example, Writerji of Sasenarine Perseaud's "Canada Geese and Apple Chatney" relates his first hand experience of Canadian winter as follows: "one foot snow and cold cold. Minus fifteen degrees and with wind chill like minus thirty" (Ricci 49). Taking both databases into consideration, research results indicate a marked decline in winter-related weather images on the temporal scale, which, based on the above, may account for the decreasing popularity of wind in spite of its universality.

4.2.5 Global warming in action?

It was indicated in 4.1 that climate change may have to do with the changing image composition of Canadian writers' weather input. To be able to assess such a connection, the currently apparent Canadian consequences of global warming must be investigated into first. In 2003, the Canadian Council of Ministers of the Environment (CCME) produced a report, having examined "nearly a 100 possible indicators," and including 50 and 100-year evaluations "so that [they could] be more than certain that the indicator is actually reflecting real, long term changes in climate" ("Climate, Nature, People" 3). Taking the output of the 50-year evaluations into account, Canada as a region has experienced the following effects of global warming according to the report: "Almost every part of southern Canada from coast to coast [is] warmer. […] Most of Canada has become wetter, with increases in precipitation ranging from 5% to 35% since 1950. […] Over the past 50 years higher spring temperatures reduced the proportion of precipitation falling as snow in some parts of southern Canada" ("Climate, Nature, People" 5).

As a next step, the effects mentioned in the report will be compared to the weather image input of the Canadian literary scene. Regarding warming, the report states that "Heating needs across most of Canada have decreased. Many parts of the country have also seen cooling needs rise. […] Both winters and summers have become warmer but winters have warmed more" ("Climate, Nature, People" 6, 40). The per story frequency data of the classic and the contemporary component of the combined old and new database, indicating a 67% to 33% ratio in the case of cold and a 42% to 58% ratio for heat, appear to reflect the above climatic trend. Moreover, the

[214] Lynch defines the notion as "a measure of the rate at which warm objects are cooled by the wind until they reach the ambient air temperature" (256).A conducted personal experience also seems to be in support of the premise of wind and winter potentially linking in the Canadian collective consciousness. Though admittedly not forming a random cross section of Canadian society, nor a large enough sample, 169 Canadian citizens were collared via e-mail which season they associate the image of wind with, if they could choose only one. 71% of the respondents selected winter, some with the mention of the wind chill factor as justification.

report accounts that "winters are becoming less hazardous as they become shorter and less extreme" ("Climate, Nature, People" 44), which both quantitative and qualitative markers seem to mirror. As for the former, the combined old and new database reveals a 78% to 22% ratio for the distribution of the classic and the contemporary component of winter-related images, respectively. With regards to qualitative markers, death by frost and winter's icy grip prevalent in classic mainstream stories, such as in Howard O'Hagan's "The White Horse," Gwendolyn MacEwen's "Snow" or Merna Summers's "The Blizzard," has disappeared from contemporary Canadian short story writer's tool kit.

On rain and snow, the report claims that "the number of rainy days has increased in southern Canada. […] Canada [has become] a rainier but less snowy place. […] Only the Southern Prairies have seen little or no increase in rain" ("Climate, Nature, People" 42-43). Indeed, the combined database signals a 86% to 14% ratio for snow and a 44% to 56% ratio for rain upon the comparison of its classic and contemporary segments. As for the Prairies, wishful thinking renders the original database of little use. The three components of the new database (mainstream classic, contemporary mainstream, contemporary ethnic) testify of a consistently low rain image turnout, counting 4, 4 and 1 instances respectively for the region in question. Additionally, the CCME report may also shed light upon why stories of wishful thinking are not more persistent among the ones containing images of rain (i.e. they were lacking from the contemporary mainstream set): "Although recent years have been marked by severe drought on the Prairies," no significant long-term change has been shown in this respect (44).

It feels tempting to succumb to rendering these results more than coincidental, more than the figments of an environmentalist mind caught in fanciful flights of the imagination. Realistically, and in accordance with points 4.1 and 4.2, *literary climate change* best be viewed as a complex, multifaceted process feeding from various simultaneous sources such as literary globalization, multiculturalism, and, perhaps, even global warming.

4.3 Metaphors of weather

A form of abstraction will be the concern of the current point in spite of the fact that the research results of the survey clearly indicate that there is much concreteness in the Canadian weather idiom, where Atwood's premise "If it is cold, Canadians say so" (*Survival* 35) and Woodcock's comment on the "concrete and highly visual nature" of Canadian writing ("Places of Past and Pride" 119) certainly apply. Why then the attention paid to something that may prove marginal

in the given context? Noted representatives of deconstruction and post-colonialism[215] have long called the attention to the possible gains that can result from studying the margins.[216] In this spirit, the present point may be viewed as a quest for the potential worth of looking into Canadian metaphors of weather along cognitive linguistic lines.[217]

4.3.1 From *overt-covert* and *direct-indirect* to the cognitive concept of metaphor and metonymy

One can easily see that the definition of the *covert* category (3.2.2) gives us a metaphorical mapping since cognitive linguistics defines metaphor as "understanding one conceptual domain in terms of another" (Kövecses 4) wherein the "individual instances of the mapping from the one domain (source) to the other (target) are called *linguistic metaphors* or *metaphorical linguistic expressions*" (Kövecses 25).

As far as the *indirect* category (3.2.2) is concerned, it seems to coincide with what Kövecses interprets as metonymy: "a cognitive process in which one conceptual entity provides mental access to another conceptual entity within the same domain" (145). This definition includes more than the classical *part-for-whole* associations, and introduces the concept of the *idealized cognitive model*[218] which enables us to interpret examples such as *slithering taxis* within metonymy.

Last, we noted that covert does not necessarily mean indirect (3.2.2). When Kövecses speaks of the relationship between metaphor and metonymy, he mentions that "particular linguistic expressions are not always clearly metaphors or metonymies. Often, what we find is that an expression is both" (159). Hence the occasional overlap between overtness and directness: a metaphoric and a metonymic index, which are however not congruent.

[215] Derrida, J. Hillis Miller and E. W. Said are known to have sounded such views.
[216] Besides, the relatively close connection of Canadian writing with reality entitles us to use the cognitive approach when dealing with metaphor. According to this, "our experiences with the physical world serve as a natural and logical foundation for the comprehension of more abstract topics" (Kövecses 6). More generally, "the natural and physical environment shapes a language, primarily its vocabulary, in an obvious way; consequently, it will shape the metaphors, as well" (Kövecses 187).
[217] Both weather and metaphor are used in their widest possible sense, the former one to include "borderline cases" such as the sky as the stage for weather to occur, moon to indicate a clear night sky, dust as the index for drought, etc. and metaphor as displacement, a category switch between weather and a different entity in order to vividify.
[218] ICM is the domain that links the vehicle and the target. (Example: *I am reading Ondaatje*. – producer for product → ICM= production)

4.3.2 The Great Chain of Weather Metaphors

In the following we will concentrate on the metaphoric rather than the metonymic, though, as the above point suggests, they may co-occur. To further develop Kövecses's idea of creating a linguistic Great Chain of Being (135), it is possible to arrange linguistic metaphors of weather into a linguistic *Great Chain of Weather Metaphors* (figure 54).

G<w (God to weather correspondences): "[Kezia] humming a psalm tune … to the snow" [Thomas H. Raddall] (AW 27). God is projected onto the snow because a psalm is normally sung to God and not to the snow. A psalm is sung to God. → A psalm is sung to the snow.	**w<G** (weather to God correspondences): "I squint at the *sun* because she has also said *He is Light*" [Sandra Birdsell], (AW 292). The sun is projected onto God as light is associated with the sun in the first place. The sun gives light. → God gives light.
p<w (person to weather correspondences): "the air *died*" [Ethel Wilson], (AW 2). A person dies. → The air dies (wind still).	**w<p** (weather to person correspondences): "Margo *beamed*" [Timothy Findley], (AW 112). The sun beams. → A person beams.
a<w (animal to weather correspondences): "*frost* that was set like a weasel upon killing in the night" [W. P. Kinsella], (AW 203). weasel set upon killing → frost set upon killing	**w<a** (weather to animal correspondences): *"clouds* that drift slowing westward [as] *camels, horses or bears*" [Diane Schoemperlen], (AW 410). shape of cloud → shape of camel, horse, bear
pl<w (plant to weather correspondences): "*you were sowing rain*" [Caroline Adderson], (AW 439). seeds → rain	**w<pl** (weather to plant correspondences): "large, *icy looking petals*" [Sandra Birdsell], (AW 292). flowers of frost → flowers
o<w (object to weather correspondences): "a *white dusting*" [Matt Cohen], (AW 303). dusting in white→ snow	**w<o** (weather to object correspondences): "hair … whirled into a *sunset cloud*" [Janice Kulyk Keefer], (AW 398). sunset cloud → hair
w<w (weather to weather correspondences): Northern lights are pictured as "*lightning* that never descended to earth" [Margaret Laurence], (AW 85). lightning → aurora borealis	
abstr<w (abstract notion to weather correspondences): "a sun that first *dazzled then inflamed the eyes*" [Joyce Marshall] (AW 35). Disease can dazzle and inflame the eyes.→ Weather inflames the eyes.	**w<abstr** (weather to abstract notion correspondences): **"**It was the last day before the thaw when the tension broke, like *northern lights exploding in the frozen air*" [Isabel Huggan], (AW 309). Northern lights explode. → Tension explodes.
mixed e.g.: a<w+o "*rooster tails of snow and exhaust*" [Cynthia Flood], (AW 290). shape of rooster's tail → shape of snow+ exhaust	**mixed** e.g.: a+w<o "marbles, baseballs, tennis balls and ball bearings all accumulate in a corner like a herd of cattle clustered with their backs to the *storm*" [W. P. Kinsella], (AW 199). arrangement of cattle with their backs to the storm → arrangement of balls

The Great Chain of Weather Metaphors
Fig. 54[219]

The chain is topped by *God-t- weather* and *weather to-God* transformations. Human, animal, plant and object are put in place of God as the Great Chain is descended. At the bottom of the chart three extra types of correspondence are marked: *weather-to- weather (w<w)*, *abstract*

[219] It must be noted that all formulae in the point are the author's invention. The "mixed" category designates correspondences where Great Chain categories are combined into the *x (/+c)<w(+d)* and *w (/+c)< x(+d)* patterns, where *x*, *c* and *d* denote the given Great Chain categories (God, person, animal, plant, abstract notion or weather) and *w* denotes weather. As this implies, the mentioned a<w+o and the a+w<o patterns are just one realization of potential combinations in the respective categories.

notions-to- weather (abstr<w, w<abstr), and finally, the *mixed type* containing complex cases where the weather forms some part of the correspondence (e.g. *a<w+o*, *o<a+w*, etc.). The difference between an *x to w* and a *w to x* correspondence must be noted and explained: in the first type, Great Chain characters are projected onto weather, whereas in the second type, weather is projected onto Great Chain characters.

4.3.3 Frequency

To provide some statistical data, the number of Great Chain expressions in our sample amounts to 291 out of a total of 1083 weather images: a mere 27%, as the quantitative markers along the overt-overt and direct-indirect axes also indicate in our second point.[220] Figure 55 contains the distribution of linguistic weather metaphors by each Great Chain level:

Level of Great Chain (x)	x<w	w<x
G	4 (3)	5 (3)
P	59 (18)	49 (17)
A	8 (7)	2 (2)
Pl	2 (2)	1 (1)
O	45 (15)	36 (13)
W	10 (10)	
Abstr	1 (1)	13 (8)
Mixed	50 (13)	6 (4)
Altogether	169	112

Distribution of weather metaphors by Great Chain Levels
Fig. 55

It must be mentioned that the sums at the bottom of the columns do not contain the *w to w* type transformations as it could not be decided whether they are a realization of the *x to w* or the *w to x* patterns. Undoubtedly, *x to w* mappings are more numerous in total than *w to x* ones in the sample. Once the chain is examined level by level, the lead of the first type of correspondence persists, apart from the *Go- to-weather* and the *abstract notion-to-weather* levels. Concerning the former, the sample may be too small to be reliable, or, Nature and God may be regarded as synonymous, a Western World Romantic heritage, which can also account for the discrepancy. As for *abstract notion-to- weather* type of correspondences, weather may entail abstract notions, which can alter the actual mapping pattern of correspondences.[221]

[220] The covert image content is approximately 28 percent and the indirect one is near 23 percent.
[221] In metaphor, "thinking about the abstract concept is facilitated by a more concrete concept" (Kövecses 4). This implies that if the given weather phenomenon is considered to be more abstract than the abstract part of the correspondence, tenor and vehicle may switch position (hence the relatively large number in the *w<abstract* category).

Second, the most frequent levels in the Great Chain of linguistic weather metaphors are the *person to weather, weather to person,* and *the object to weather, weather to object* type of correspondences. This finding coincides with Western World traditions attributing great literary importance to personification.

The second set of figures in brackets informs about how many different weather images combine into linguistic metaphors at the given level of the Great Chain. In this respect, the variety of combinations appears to be roughly in proportion to the number of metaphors in the given category,[222] which index points towards a certain degree of variety in expression. Three images seem to dominate the *x<w* pattern: sun (27), snow (18) and wind (16). Preference for the universal sun is strong. To furnish a possible explanation, universal images climb the symbolic ladder faster (Fabiny 192).

In the case of the *w<x* list, temperature (heat) (19) is the most dominant, followed by sun (16), and clouds (13), all being universal images. It is important to note though that the next three ranks are taken by the stereotypically Canadian frost (11), temperature (cold) (11) and snow (8).[223] Once we also take into consideration temporal markers, we can see that the dominance of universal images has become a trend in the last two decades.[224]

4.3.4 The Platonic ladder of weather metaphors

Both Ricoeur's *Platonic ladder concept* and Lakoff's principle of *unidirectionality* (2.4.2) suggest that a certain hierarchy may apply to the two columns of the Great Chain as displayed on figures 54 and 55. Furthermore, Kövecses comments on the *person- to-animal* and *animal-to-person* correspondences as follows: "animals were personified first, and then the human-based animal characteristics were used to understand human behaviour" (118). If we translate this into our weather project, it implies that the *person-to-weather* type correspondence (e.g. *the wind whimpers*) is inferior to the weather-to-person type one (e.g. *He stormed out*) in that the latter

[222] A certain discrepancy may occur in values within the statistical error margin. Also, the *x<w* and the *w<x* classes may operate with a different proportional factor, which may be lower in the latter case. Hence 13 metaphors combine into 50 examples in the *x<w (mixed)* class whereas they generate only 36 examples in the *w<o* group of metaphors.

[223] Mixed type (higher level of complexity) preference order: *x<w*: wind (12), sun (8), snow (7), temperature (heat) (5), storm (4), lightning (3), *w<x*: order: wind (12), sun (8), snow (7), temperature (heat) (5), storm (4), lightning (3).

[224] As for temperature images (heat and cold), they form part of the universal mapping emotion to temperature.

signifies an earlier step in the metaphorical process, and consequently, it is more common. And, to generalize further, this may suggest the superiority of the *w<x* type of linguistic metaphors over the *x<w* type ones as far as abstraction is concerned.

Speaking of abstraction, there is another factor, and here we must make mention of the mixed type of metaphors. Mixed types fall into the *x (/+c)<w (+d)* and *w (/+c)< x (+d)* patterns. To exemplify these, let us consider the expression "winter *buried you*" (AW 36). The word *bury* can refer to a human or animal agent, therefore it is classified as *p/a<w*. The expression "new lands where the *weather* is as stupid as the trees" (AW 234) reveals another mixed subtype: here the attribute *stupid* links weather and the trees to enter the mapping jointly to produce the formula *x<w+pl*. What this structural mini-analysis suggests is that mixed types belong to a higher degree of complexity. Figure 56 shows the hierarchy thus derived along with the respective figures of frequency, which show a steady decrease:

Fig. 56[225]

4.3.5 Analysis

One may want to know what kind of metaphors have made their way into the various levels of our linguistic Great Chain of Being and how Canadian they are. Kövecses holds the following on cultural variation in metaphor:[226] "Two large categories […] bring about cultural variation in metaphor (and metonymy): 1. broader cultural context, 2. natural and physical environment. […] Even those metaphors that are universal at the generic level may be very different at the level of actual realization depending on the given culture […] [let alone] culture specific concepts" and, admittedly, "the natural and physical environment shapes a language, primarily its vocabulary, in an obvious way; consequently, it will shape its metaphors, as well"[227] (186-87).

[225] The *x<w* and *w<x* totals contain the respective mixed groups, too. With the latter two omitted, the totals will count 119 and 105 metaphors, respectively.
[226] And metonymy for that matter – an interesting area from this respect is emotion (183).
[227] "Given a certain kind of habitat, speakers living there will be attuned (mostly unconsciously) to things and phenomena that are characteristic of that habitat; and they will make use of these things and phenomena (for the metaphorical comprehension and creation of their conceptual universe)" (Kövecses 187).
Conventional knowledge as cognitive mechanism: "shared knowledge that people in a given culture have concerning a given conceptual domain" -- This holds true for the idiom as well: "conventional knowledge can motivate idiomatic meaning" (Kövecses, 208).

4.3.5.1 *G<w* correspondences

Let us start with the *God-to-weather*, *weather-to-God* correspondences, where the term *God* includes any transcendental entity whether it be a supernatural creature or Nature in the abstract sense. Any metonymic representation of such entity will also be listed here. In Thomas H. Raddall's "The Wedding Gift" Kezia "hums a psalm tune […] to the snow" (AW 25) for saving her from an unwanted marriage. One of Janice Kulyk Keefer's protagonists likens a pure, angelic girl to "Christ on the high mountain, shining as *snow*" (AW 402).[228] Both applications lend the image of snow a positive touch, whereas it frequently represents something rather negative in Canadian writing.[229] Yet, their originality[230] is questionable along the underlying *Nature=God* and *snow=purity* principles. Further conventional tributes to Nature/God are the metaphor "*blaze* of glory on leaves" (AW 109) and the image of the rainbow emerging as a division line to set the actual world apart from heaven (AW 339).

4.3.5.2 *W<G* correspondences

The image of snow surfaces in the weather-to-God category, too, as a symbol of purity and the protagonist's desire for that with an angelic quality imparted to it (AW 339). Another, and more original application equates God with snowflakes on the basis of fickleness: quite unexpectedly they may disappear from the protagonist's life from time to time. The image of the sun highlights two conventional features of God: an entity in control of the world, constantly watching and supervising (sun= God's eye (AW 292)) and an entity as a source of light supporting life on earth: "I squint at the *sun* because she has also said *He is Light*" (AW 292). Finally, in Sinclair Ross's "The Lamp at Noon," wind embodies a wicked giant whose fingers try to collapse a building (AW 30),[231] to illustrate the power of natural forces on those exposed to them.

[228] Christ → snowy mountain top -- the Canadian version of calvary.
[229] It is interesting to note how much snow is present in the *G<w*, *w<G* categories. Snow itself is associated with God both in conventional and in unconventional ways.
[230] Unconventionality is meant by originality, i.e. metaphor use that does not involve conventional Western World models such as sun → light, or cloud → sadness.
[231] Wind= play of the fingers of a giant → classified as giant (a supernatural being) = *the metonymic whole*, not as finger= *the metonymic part*. (For those images where the metaphoric and the metonymic are equally present.)

4.3.5.3 *P<w* correspondences

The most numerous class in our linguistic Great Chain of weather metaphors is that of *person-to-weather* correspondences. A few popular weather images to enter into person-to-weather metaphors are those of the sun (13 instances), the wind (12 instances), drought (6 instances), temperature (heat) (6 instances), rain (5 instances), and snow (5 instances).

Quite originally, the sun emerges as an artist baking patterns into the river bank which resemble the tile floor in the Pharaoh's garden (AW 293). Also, the sun encourages Bowering's artist of "The Hayfield" in a human voice: "only the *sun* in the wide prairie sky, *whispering yes"* (AW 193). Second, the image of the sun walking over the zenith stands for the mere passing of time in Austin Clarke's "Griff!"[232] (AW 167). Third, the sun may possess various negative human attributes such as *cruel, insane* (Bowering), just as it may persecute human characters: "Gail is persecuted by so *hot* a *sun*" (AW 136).[233]

Another weather phenomenon to act like an artist is the wind: it "sculptures the *snow*" (AW 85), and makes Vanessa's grandfather's hair look like a plumed hat in Laurence's "The Mask of the Bear."[234] It is interesting to note that wind is very often associated with a malicious, evil force causing suffering as exemplified by *assaulting* wind, *ruthless* wind, wind as a woman's cry (Ross), wind as human complaint through *moan* (Ross and Macleod). Third in frequency within the category, drought does not prove more benevolent, either: it may be *reborn* to kill vegetation (AW 440), it may result in *dead* hills (AW 5), and it may take the shape of a femme fatale killing by touch all participants of the Great Chain of Being gradually, from humans downwards:

> In Galicia, Mama said, Drought is a beautiful woman. She persuades a young peasant to carry her on his back. Wherever he goes crops wither and die, ponds evaporate, birds, songs stuck in their throats, drop out of trees. Horrified, he struggles to loosen the cinch of her legs round his waist, her grappling hands at his neck. In the end, to be rid of his burden, he leaps from a bridge. Drought dries up the river instantly and, crashing on the rocks below, our young peasant breaks open his head. (AW 338)

All images related to temperature, whether hot or cold, have an emotional vehicle, and all but one are negative in polarity, as in "*gripping cold"* (AW 22), or "*merciless heat"* (AW 431).

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[232] "The *sun* went behind the *sunny* afternoon"
[233] Also, blinding: "sunlight *blinded* them" (AW 3) -- eight negative, five positive instances by four artists.
[234] "His yellowish white hair *plumed* by a *wind*" (AW 86).

Rain is presented as a person *vomiting a river*, or *spitting off* the clouds in Adderson's "The Chmarnyk" (AW 440). Apart from these obviously humorous insights into the nature of rain, most associations are negative: they contain either sadness as in the expression "*melancholy rain*" (AW 335), or violence manifesting in such terms as "*slashing*" (AW 376) or "*pressing into the ground*" (AW 391). The image of snow equally triggers positive and negative metaphoric associations: it may "*set up a whisper*" (AW 18) bringing life into "*fields dead with snow*" (AW 97), just as it may "*blind* you" (AW 37).

It is also worth mentioning that no matter what season we are talking about, the polarity of the image always remains negative: an old lady has to *make a concession to summer's heat* as if they were bargaining business partners, spring is *cruel*, and winter *frost-kills.* As we have seen, images are markedly more negative in this category than in the previous one. Also, quite a few of them are connected to women: *drought is a beautiful woman* (Adderson), wind is *a woman's cry* (Ross), and snow is a female-bodied *angel* (Gibson). To furnish one possible explanation, we may say that weather is a part of Nature, which is pictured as feminine in the Western World -- consider the very term *mother nature*-- so when the human-weather correspondence is made, weather will be encased in a female body.

4.3.5.4 *W<p* correspondences

Let us now consider weather-to-person mappings. Here it is *frost* that tops the list (7 instances), followed by *sun* (6) and *fog* (5) in the second and third place, respectively.
Frost-related expressions to describe human behaviour are fixed and conventional. (By *fixed* it is meant that they form a dictionary entry.) One of Bissoondath's protagonists *freezes another character in his mind*[235] (to freeze= 1. to preserve in one's memory as a static picture, 2. to stop). The word *chill* (= feeling cold in an unpleasant way) is used with reference to fear: "The thought alternately reassured and *chilled* her."[236]

The *sun* also expresses emotional response, usually a positive one, though, such as happiness: "Margo *beamed*" (AW 112), or "His blue eyes *shining* brightly" (AW 9). The affected area is always the eyes or the face, similarly to the weather-to-God application "the sun is His eye" (AW 292).

[235] "He *froze* Rangee in his mind" (AW 423).
[236] thought, look, sight, etc.

The conventional emotive counter image of the sun is found in clouds, representing human gloom, dejection and desolation: "Thomas's voice had become *gloomy*" (AW 300), "The boy with his glum face turning *cloudier*" (AW 391). In a more original application but expressing the same idea we have "a silhouette filled with a cloud of skewed molecules" for a person having cancer (AW 229).[237]

Fog translates into the destabilization of someone's mind, or emotional disturbance in one's heart: "Hari's vision *fogs*" before his firing the gun at his enemy (AW 433), Joyce Marshall's protagonist's mind "will grow *dim and misty*" (AW 38), whereas "Mathilde sees the roses through a *blur*" that is, she is on the verge of tears upon meeting her ex-husband (AW 55). A related image, *vapour* denotes a degree of indefiniteness in Margeret Gibson's "Making It": "a baby lacks substance – it's thin and *vapour-like*" (AW 343).

At this point it is worth noting that many different weather images in this category have the emotive field as tenor. To add some further examples to the above: "She *stormed out* through the hall "(AW 177), "without […] a trace of *warmth*" for grandfather MacLeod's voice, who also has "*placid* and *unruffled*" ways (AW 82), furthermore, "Mr. Hathaway's hard inquisitive gaze searched [Kezia's] shrinking flesh *like cold wind*" (AW 21).

As for the source domains, all three categories (2.3.2) compiled by Kövecses (19) are richly exploited in the sample. If we compare Kövecses's typical weather target domains (see page 41) to those found in our sample, it is the first row of the chart that is exploited, and it is exploited almost to perfection, i.e. supported by many examples. The last category is also made use of, to a lesser degree, but the other two categories are left virtually unexplored.

Finally, I would like to make mention of some original weather metaphors in the *weather-to-person* category: Lightning acts in a regular mapping as a vehicle for sudden emotions as in the phrase *a lightning switch of mood*. In Caroline Adderson's "Chmarnyk" lightning is linked up with a person's smile: "I remember clearly the presence of that farmer, the one robbed of his charnel house, his smile like *lightning*" (AW 441). The North-American slang expression *be drizzled upon* (meaning *empty chatter, or somebody talking nonsense to you*) (AW 210) is central to Carol Shields's story "Milk, Bread, Beer, Ice" as the alienated spouses are drowning in idle talk (*Gerede*) in their quest for bringing meaning forth. The resulting genuine boredom is reminiscent of Heideggerian nothingness. In Timothy Findley's "The Duel in Cluny Park," snow

[237] Skewed= *distorted* in this context. It is notable that the protagonist died of cancer: a lump of distorted molecules.

lends its whiteness to a woman's voice who is grieving her child lost in an accident, in Janice Kulyk Keefer's "Transfigurations," a young, innocent girl is described as "shiningsweetsnow beautiful," both examples testifying of emotive responses. Apart from these original examples we can say that a large group of *weather-to-person* correspondences are again conventional and Western World-like.

4.3.5.5 *A<w* correspondences

Belonging to a handful of different images (sun, wind, clouds, sky, frost and heat), animal-to-weather mappings make up a modest group of eight in the sample. Two examples parallel birds with an image of weather. In W. P. Kinsella's "Shoeless Joe Jackson Comes to Iowa," the sky is compared to a robin's egg, and the wind to a day-old chick (AW 199) through its colour and pleasant brushing softness, respectively. The movement of big, slow, heavy animals is projected onto storm clouds in Guy Vanderhaeghe's "Dancing Bear," where "greasy, black clouds rolled languidly, their swollen underbellies lit by the occasional shudder of lightning" (AW 367). Here animals are represented indirectly, only the word *underbelly* referring to *the underneath part of an animal*. A more direct realization of the same mapping can be found in the above story by W. P. Kinsella, with "a covering of black *clouds lumber[ing] off* westward like *ghosts of buffalo*" (AW 203). Apart from the above conventional applications, the sample can boast a few original ones, too. A cat or dog's tongue drinking is likened to sunshine touching human skin with its "*warm lapping* on a man's bare shoulders" (AW 193) whereas the image of a hissing cat or snake about to attack again and again is employed to characterise the headstrong winds of a storm in Sinclair Ross's "The Lamp at Noon." Equally malevolent, "insubstantial cobras" (AW 432) represent heat rising from the asphalt in waves, and a weasel "set […] upon killing in the night" (W. P. Kinsella 203) surfaces as the embodiment of frost.

4.3.5.6 *W<a* correspondences

Even less numerous than its inverse, the weather-to-animal mapping counts two instances, both conventional. Diane Schoemperlen's "Red Plaid Skirt" inverts the animal-cloud correspondence mentioned above: "*clouds* that drift slowing westward *in the shape of camels, horses or bears*" (AW 410). Wind and bird are conventionally bound together by the metonymic *wing*. Ross's "The Lamp at Noon" pictures gusts of wind chasing like a bird of pray pursuing its winged victim:

> There were two winds: the wind in flight and the wind that pursued. The one sought refuge in the eaves, whimpering, in fear; the other assailed it there, and shook the eaves apart to make it flee again. Once as she listened this first wind sprang inside the room, distraught like a bird that has felt the graze of talons on its wing; while furious the other wind shook the walls, and thudded tumbleweeds against the window till its quarry glanced away again in fright. But only to return—to return and quake among the feeble eaves, as if in all this dust-mad wilderness it knew no other sanctuary. (AW 27)

Although *wing* is present in the text, it is rather *victimisation* that forms the main link between wind and bird here. The word *talon* (= *a long sharp curved nail on the feet of some birds, especially*) imparts a bird of prey's identity to the victimiser. To reinforce the wind-bird connection, the word *sanctuary* (= 1. *an area where wild birds or animals are protected and encouraged to breed*, 2. *a safe place, especially one where people who are being chased or attacked can stay and be protected*) is employed in the last line of the quotation.

4.3.5.7 *Pl<w* correspondences

Another small group, plant-to-weather mappings consist of two conventional items. Rain can be conceived as the seeds of sky (see 3.4.4.2.2) therefore Teo, the chmarnyk can "*sow rain*" (AW 439). Another metaphoric cliché is to create a link of biblical origin between fruit and women, and to cosmologically draw women and moon together, which, through the employment of transitivity, results in an instance of the plant-to-weather mapping, "the *soft ripe juicy moon* is rising" (AW 247) in Margaret Atwood's "True Trash."

4.3.5.8 *W<pl* correspondences

The single weather-to-plant correspondence in the sample can be found in Sandra Birdsell's "Flowers for Weddings and Funerals," in which story "large, *icy looking petals* […] are beaded with tears" (AW 292), *petal* realizing a metonymic reference to flowers. Ice represents the conventional emotional cold that causes the tears to appear on the flower.

4.3.5.9 *O<w* correspondences

The third most frequent in the x<w category, object-to-weather correspondences involve 15 different weather images, which practically means that they are present in almost every image category. Like a piece of clothing, clouds may be *tattered* (AW 26) just as they may be perceived as "*blue-black bruises* in a night sky" (AW 410) or have the *curdly* (AW 199) quality of milk

gone off in the case of the layered and flattened dusk cumuli, all three metaphors alluding to the violent atmospheric hands that form clouds. Thunder and gunfire are brought together in a conventional parallel in Adderson's "The Chmarnyk": "*thunder* discharged, a firearm, reverberating" (AW 440). A dust storm is like a pill, farmers are to *swallow* it (AW 30). The objects *dust plug* (AW 439) in the corner of the eye, *dust reel* (AW 26) and the *empty desert* (AW 5) characterize drought -- all unpleasant associations of the all-pervasive cover that fills everything. Equally unpleasant, a *spear* of icicle (AW 437) and frost making grass crisp as a *bleaching* agent (AW 437) become potential weapons for Nature to kill. Conventionally, cold visualizes as "*breath hang[ing] visible*" (AW 19) whereas heat may be associated with the womb: "At the house the *heat* was manageable. It suggested comfort, security; it was like the *heat* of the womb" (AW 432).

Celestial bodies often realize as a piece of ornamentation in the sky: a picture on the wall, the moon *hangs low* (AW 286), "there could have been a hand holding the *sun*" (AW 196). A heavy object, the sun can *sink* behind the mountains (AW 435), and it is often perceived as a round, circular object: a *lamp*, a disc whose *rim* has silver in it (AW 271), or, more originally, a *wizened orange* (AW 26) reflecting the post-modern whimper in which the dust storm ends in Ross's story. Like an overripe tomato, the sun may "*burst* and *stain* the sky" (AW 221) at sunset. Quite conventionally, the sky at sunset is likened to fire burning: "every evening *the sky flare[s]*" (AW 437) in Adderson's "The Chmarnyk," and the protagonist's face "reflect[s] the *fired sky*" (AW 265) in Sandra Birdsell's "Flowers for Weddings and Funerals."

Rain makes an appearance both in conventional and original metaphors: it forms "*a dark curtain* [which is] drawn across the Palliser Triangle" (AW 440), it is the heavenly spittle of "*saliva* on the dusty glass" (AW 438), whereas raindrops are represented as beads of a rosary (AW 438) implying a prayed-for blessing, a cure for the parched land (see 3.4.4.2.2). An unconventional realization is rain seen as *black geyser sky* (AW 440) with the world turned upside down as geysers normally gush forth from the ground, involving physical forces. The most numerous among weather images entering into the object-to-weather mapping, another form of precipitation, snow reveals two dominant groups of its perception: a thin or a thick layer of a cover. A thin layer, it is presented as "a *white dusting"* (AW 303) in Matt Cohen, it "*sift[s]* onto the porch" (AW 86) in Margaret Laurence, it is "*like flung salt"* (AW 18) and a "*sediment from the storm"* (AW 19) in Thomas H. Raddall, and it forms a "*frozen sheet*" (AW 339) in Margaret Gibson. When snow is perceived as a thick layer, it makes "*carpets of ermine*" (AW 14) in Raddall, a "*deep blanket*" (AW 339) in Gibson, or a "huge and *white* desert" (AW 85) in Laurence. An original, sinister parallel links snow to steel, which is present in two stories: "*steel*

snowflakes fall" (AW 338) in Gibson and snow is "*blue and treacherous as steel*" (AW 39) in Joyce Marshall. Steel also brings together cold wind with sword as in Laurence's expression "the steel cutting edge of the *wind*" (AW 78) while Reaney compares cold wind to a river based on the roaring sound that results: "a *cold strong river of wind roared*" (AW 100), both conventional metaphors building around unpleasant attributes.

In the above rich collection of object-to-weather correspondences quite a few examples occurred which relate to forces causing motion and change (see figure 4) such as the violent hands forming clouds, the bursting sun at sunset, the cloudburst of black geyser sky, snow as flung salt, or the sword and roaring river of wind.

4.3.5.10 *W<o* correspondences

Thirteen different weather images enter the chain at the level of weather-to-object correspondences. One frequent and typically conventional pattern is to combine the time of the day with a weather phenomenon in this class: the expression sunny day would infer that it is the measure of time that is sunny but in fact it is the weather. Similarly, consider Adderson's example "the day *dry and searing*" (AW 440) or Svendsen's "sultry Saturday morning" (AW 420). The sun is particularly likely to surface in such contexts as it can be exemplified with the expressions "*sunny* afternoon" (AW 167, 301) in Clarke and Cohen, Munro's "*unsettling bright* morning" (AW 136) or Wilson's "*bright, hot*, loud afternoon" (AW 6). The latter two instances are also spiced with emotional overtones.

The conventional cloud-dress parallel surfaces in Austin G. Clarke's "Griff!", whose protagonist clothes his wife in the "*cloud* and virginity of sanctity" (AW 158). More originally, the "circumambient chemical *cloud*" (AW 398) of Kulyk Keefer's hairdressing salon characterizes lacquer. In addition, hair creations are also referred to in terms of clouds in the same story: "hair like cotton candy whirled into a *sunset cloud* around the cone" (AW 398). In the same context, "*snowy* mousses" (AW 402) are applied on customers. The other weather-to-object correspondence for snow links it the moon, their whiteness being the common denominator: "the moon is full, *snow white*" (AW 410) in Schoemperlen.

Originally, Shields's "*drizzled* syrup on pancakes" (AW 210) is associated with the drizzle of clouds, whereas the weekend is compared to the much wished for "*raindrops* on *a farmer's dry season head*" (AW 163) playing on the rain-as-cure convention (see 3.4.4.2.2). A related weather

phenomenon, thunder is projected onto objects as diverse as a chair (Laurence), a weapon (Wiebe) or water (Marshall), the similarity being based on sound. For example, Grandfather MacLeod's chair is "thudding like retreating *thunder*" (AW 84). Also, thunder may be projected onto a document, as in "all the *thunder* of 'A Proclamation'" (AW 188) where either refers to the power or the reception of the document in accordance with the conventional connection between forces and politics as displayed on figure 5.

The most numerous group within the w<o category is that of temperature-related correspondences. Cold or cool are associated with unpleasant experiences, and they frequently come with an emotional overtone, as the "*crisp, windy* night" (AW 421) in Svendsen, or the "*cool grey day*" (AW 406) in Schoemperlen. Associations with heat appear equally negative, such as Atwood's "*hot and stifling*" evening (AW 247), or Gibson's morning, "*heavy and warm*" (AW 343). Heat usually triggers a muggy atmosphere in these stories, not void of emotional overtones. As the enumerated examples also suggest heat and cold make suitable conventional sources to connect to the emotive sphere.

4.3.5.11 *W<w* correspondences

An interesting (yet mostly conventional) class counting ten instances is when one weather phenomenon gets projected onto another. *W<w* projections may realize as coordination or compounding. Bowering's "the *bright yellow light waving off* the hay in the *wind*" (AW 193), Laurence's northern lights pictured non-conventionally as "*lightning* that never descended to earth" (AW 85), or Cohen's "*snow beating in waves* against the window" (AW 305) belong to the former category, while Wilson's "*blazing heat*" (AW 1), Vanderhaeghe's "*hot sun*" (AW 373), and Atwood's "*clear, blazing sunlight*" (AW 263) form part of the latter one, wherein the sun and heat combination is the most numerous.

4.3.5.12 *Abstr<w* correspondences

The only abstract-to-weather correspondence can be found in Joyce Marshall's "The Old Woman," where the sun, like a disease "first dazzled then inflamed the eyes" (AW 35) in an original, negative-flavoured comparison.

4.3.5.13 *W<abstr* correspondences

This is the only Great Chain level where the observation that *x<w* outnumbers *w<x* does not hold, which is explicable as weather itself can be considered abstract. Thus the hierarchy will build depending on which of the two abstract notions has the higher degree of abstraction, and this is rather unlikely to be weather as it will be demonstrated below. Thirteen instances appear in the *w<abstr* category, involving eight different weather images, frost and cloud realizing the most numerous correspondences.

Conventionally, cloud illustrates a problem in Clarke's "a *cloud* over his thoughts" (AW 161) and in Svendsen's cloud with the "silver lining" (AW 417) about which her dying protagonist is so zealous – a play on the American "think positive" philosophy as emblematized by the expression *every cloud has a silver lining*. The "*cloudy blue*" (AW 353) eyes of Govier's protagonist refer to her blind look, also symbolic of the troubles she will endure. The other popular image in this category, frost has only original applications, which, in a wider perspective, reinforce the temperature-emotion bond: Huggan's "*frigid* resignation" (AW 309) refers to children's acquiescent manner, Laurence's "*freezing* burden of [Vanessa's] inexperience" (AW 82) parallels frost and the emotional pressure of inexperience, whereas Cohen's "bird pecking angrily at the *frozen ground*" (AW 303) maps frost onto betrayal (God breaking the God-bird weather bargain).

The sun is represented by two instances at this level. In "White Shoulders," Svendsen uses the idiomatic expression *let the sun go down on one's anger*: "Adele, *let the sun go down on your anger*, because it will not bring her back" (AW 422), the sun standing for the ancient and universal idea of passing of time, with which the intensity of the actual feeling will abate. Schoemperlen's sun "*lucid luminous mean[ing] caution or yield*" (AW 408) translates the celestial body, quite originally, into a big exclamation mark, a universal warning.

Other correspondences that belong to the *w<abstr* group include the conventional temperature-colour mapping as realized in Marshall's "*warm* grey" (AW 39) and, more originally, Huggan's aurora borealis for tension breaking (AW 309), Shields's "*rainy* distance" (AW 211) signalling blurred conditions of vision, Flood's "*white movement* of the flakes" (AW 290), with the falling snow inducing hypnosis.

4.3.5.14 Mixed types

Last, but not least, mixed types will be considered, which can be best described together by means of the formulae *x (/+c)< w (+d)* and *w(/+c)<x(+d)*, where *c* and *d* denote any Great Chain level. Within this large group of fifty-six, three main types can be separated. The first and the most numerous one is the *x/c<w* category with an ambiguous referent mapping onto weather. For instance, Reaney's expressions "*wild* rain" (AW 90) and "*dull* sky" may be classified as a *p<w* or *a<w*, and *p<w* or *o<w* correspondence, respectively. Other similar items are Huggan's "*bitter* cold" (AW 309), Ross's "*racing* sun" (AW 26) and "*extinction* of the storm" (AW 30), Reaney's "*shrill* wind" (AW 90), Vanderhaeghe's **"**occasional *shudder of lightning*" (AW 367), Blaise's "*peaceful snow*" (AW 277), Marshall's "*coarse* and *stinging*" (AW 35) *snow*, or Raddall's "*sting of snow*" (AW 18). This copious list of examples demonstrates the variety of images that enter into this type of mapping. All in all, forty-five such correspondences appear with the participation of thirteen weather images, out of which the wind, the sun and snow are the most popular in this category. Sometimes the Great Chain level is not ambiguous but two correspondences realize in coordination as in Kinsella's "ground *mist*, like *wisps of gauze*, *snakes* in slow circular motions just above the grass" (AW 205), where *o<w* and *a<w* appear side by side.

The two other, far less numerous, yet most imaginative types within the mixed category involve compounding. First, *x<w+d* types will be considered. Metcalf compares weather to trees the unusual common ground being stupidity upon describing "the new lands where the *weather* is as stupid as the trees" (AW 234). Flood depicts a car driving down the street in winter "with *rooster tails of snow and exhaust* whirling behind it" (AW 290), combining weather and object to map onto an animal. Wind compares to music in an object-to-weather-and-object mapping in Shields: "the violins stir themselves [like] ferns on a *breezy* hillside" (AW 211). The same type of correspondence appears in Schoemperlen's association of colours in her expression "Prussian blue cyan *the sky* and *electric a space*" (AW 405). When Valgardson's protagonist, Fusi got a cramp fishing out on the lake, "the pain in his chest closed like a night flower touched by *daylight*" (AW 272), realizing an abstract-to-plant-and-weather correspondence. Apart from Shields's music-wind parallel, all correspondences in this category are original.

Third and last, the *w(/+c)<x(+d)* compound pattern will be considered. Birdsell presents Omah's voice as "ris[ing] and fall[ing] like a butterfly on the *wind*" (AW 293) creating an animal-and-weather-to object correspondence. Fitting the same pattern, Kinsella's "marbles, baseballs, tennis balls and ball bearings all accumulate in a corner like a herd of cattle clustered with their backs

to the *storm*" (AW 199). Another compound involving the image of storm can be found in Valgardson: his protagonist "[Fusi's] breath roared in his ears like the lake in a *storm*" (AW 270), a conventional example of a weather-and-object-to-person correspondence. Two conventional realizations of the temperature-emotion connection are Shields's "*chill press* of rhetorical echo" (AW 211) and Glover's "*hot* purity of lust" (AW 335) involving a *w+o<abstr* and a *w+abstr<abstr* correspondence respectively.

4.3.5.15 Conclusion

As we have seen, there were not many repetitions in the linguistic metaphors. Another finding in support of variety is the number of different weather images entering into mapping at each level of the Great Chain. In the case of *x*<*w* correspondences, only few fixed phrases, collocations or idioms occurred, in the *w*<*x* type their number was considerably higher. As far as systematic mappings are concerned, they mostly seem to converge to Western World patterns, so we cannot speak of originality in this sense. As a final note, one may desire to see the extent of overlap between the metaphoric and the metonymic indices. In this respect, my hypothesis based on the examined sample is that where one is strong, the other is not- thus we experience a one-dimensional abstraction, which reinforces the concrete nature of Canadian short story writing, at least weather-wise.

Chapter 5 − Conclusion

In the end, the only country left to
face is the one each one founded:
no hand on the heart, no flag, no anthem.

The sound that a rock makes
When it is rushed at by wind.

Kenneth Sherman[238]

As John Lynch puts it, "weather is in us and all around us, a huge interconnected force of chaos, creation and destruction. It is also the thin veil that shrouds our planet and defines the limits within which we can stay alive: the temperatures below and above which our bodies will cease to function, the forces of wind and flood that we can withstand, or the electrical charge that can instantly destroy us" (11). Yet, perhaps because its presence verges on a commonplace, we tend not to think of it – it remains a natural, taken-for-granted corollary of life on Earth. At the same time, "human culture is influenced by the natural environment" (Ermenc 46) therefore weather is bound to surface in tropes relating to the human condition. It may seem a negligible, marginal subject for the European mindset as the Old World seems to have lost its primal intimacy with Nature, which Canada is still in possession of. Weather appears to be a determining factor in Canada much more than in Europe for it influences and interferes with inhabitants' life in a most basic manner: "With our cold winters, hot summers and everything in-between it is not surprising that the weather is a national preoccupation of Canadians" ("Weather"). Or, as a web entry on Canadianisms explains, "virutally any conversation will inevitably include a brief discussion of the weather - it is such a dominant force in Canadians' lives" ("Canadianisms").

Canadian literature seems to reflect this higher degree of weather dependence. And, in Atwood's words, "literature is not only a mirror, it is also a map, a geography of the mind. Our literature is one such map if we can learn to read it […] as the product of who and where we have been" (*Survival* xx), or, as Kroetsch holds, "in a sense, we haven't got an identity until somebody tells our story. The fiction makes us real" (qtd in Wiebe and Van Herk viii). This puts literary weather in the position of directly connecting to Canadian identity, regardless of its regional or temporal variation. Responding to the rhetorical question in what sense Canadian literature is distinctive, Pacey suggests in *Selections from Major Canadian Writers* that it "can be more satisfactorily answered by readers outside Canada than by those within" (xvii). My personal opinion is that weather-consciousness does belong to the traits which make Canadian literature in English

[238] "Landscape" (Archer 115)

distinct, which is also supported by Pacey's highlighting "attitude to the physical environment" (xvii) as a defining factor.

Certainly, the issue of attitude to the physical environment has always been close to the Canadian heart, and weather qualifies as an environmental issue, given a new momentum in the 21st century by climate change. Admittedly, the dissertation is of environmentalist concern. Environmental criticism is "a rapidly emerging field of literary study that considers the relationship that human beings have to the environment" with the purpose of "explor[ing] how nature and the natural world are imagined through literary texts" ("What Is Environmental Criticism?"). As "such literary representations are not only generated by particular cultures, [but] they [also] play a significant role in generating those cultures" ("What Is Environmental Criticism?"), they may possess an identity forming value. Moreover, in Buell's *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*, a chapter entitled "Space, Place, and Imagination from Local to Global" furnishes a link between environmental criticism and literary globalization. [239]

What has been revealed about weather images in Canadian literature? Regarding frequency, the combined old and new database of 107 stories resulted in an average 25.8 per story weather image count, the discrepancy between the two databases being minimal. Not only are weather images frequent in the Canadian short story of the second half of the 20th century, they also perform a wide palette of roles, structural enhancement and emotive exponent being the most popular ones. Moreover, in slightly more than the half of the considered stories, weather plays a central role.[240] Third, *literary warming* is observable both in contemporary mainstream and in ethnic writers' weather image use upon comparison to their classic counterparts. Yielding to literary globalization, the two former groups behave similarly in preferring universal to the more local weather images. Differences in their image use do occur, though, for which potential factors that can be made responsible are ethnic resistance to the dominant culture and the cultural predisposition of mainstream writers towards being more weather conscious. In any case, what has become evident is that to Durante's question whether "Canada will succeed in ridding itself

[239] In his book entitled *The Future of Environmental Criticism*, Buell "distinguishes between older (generally speaking, 20th-century) environmental criticism that was preoccupied with nature writing, wilderness, and texts such as Henry David Thoreau's *Walden* [which Joseph Warren Beach's *The Concept of Nature in Nineteenth Century English Poetry* could exemplify], and emerging 21st century work that is often concerned with a variety of landscapes (including places like cities), more timely environmental issues. […] [Discussing] our contemporary attitude toward the environment, environmental criticism is now directed to present environmental issues" ("What is Environment Criticism?"). The first type is referred to as first-wave, the second as second-wave environmental criticism in Buell's terminology. Climate change qualifies as a typically second-wave issue. Environment makes also one of the priority themes of the recently launched "New Approach" of the Department of Foreign Affairs and International Trade (DFAIT) aimed at Canadianists ("A Report from the ICCS").

[240] Again, the discrepancy between the two databases in this respect is minimal: 55% (old database) as opposed to 52% (new database). The greater number of ethnic stories in the latter may account for the result.

of the geo-colonial myth that imprisons it in a block of ice" (97) the answer sounds in the affirmative as far as the employment of weather images is concerned. Pointing to the universal, *literary warming* furnishes the evidence. Next, the additional examinations also helped confirm the existence of a regional code, that is, climatic regions producing the weather images (and the related symbolism) characteristic of them. The temporal code seems to work with regard to the juxtaposition of the first 20 and the last 35 years of the examined period rather than the previously envisaged decade by decade division. However, repeated weather patterns, such as the persistent snowfall of the seventies, may leave their mark on the literary texts composed in the given decade. Taking both databases into consideration, the most important gender differences in weather depiction are men's preference of metonymic images as opposed to women's favorization of the metaphoric, men's increased interest in structural enhancement versus women exploiting emotive exponents to a greater extent, and, finally, negative polarity as a more dominant force with women. Of Romantic traces, the weather-emotion function prevails in both databases. Last, both surveys confirm the observation that Canadian short story writers' weather image use is characterized by much directness and concreteness. As for originality, the majority of weather roles seem to converge to Western World conventions but their range is unique and truly amazing just as no single level of the Great Chain of Weather remains unpopulated.

Why would anyone painstakingly analyze the use of weather images? The previous seems to imply that our mind responds to what is emphatically present in our life. The effects of climate change increasingly becoming a quotidian reality to face may trigger a certain revival of weather images, or even the presence of the weather as subject in fiction as exemplified by Carol Shield's "Weather" published in her short story volume, *Dressing up for the Carnival* (2001), where the lack of weather forecast is capable of creating an existential vacuum by inducing the Heideggerian nothingness feeling in humans:

> [...] without weather, we struggled against frustration and boredom. I had never before thought about deprivation on this scale, but I soon discovered that one day is exactly like the next, hour after hour of featureless, tensionless air. We were suddenly without seasonal zest, without hourly variation, without surprise and complaint, dislocated in time and space (Shields, 29-30).

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6.6 Maps

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Appendix

Stories contained by *The New Oxford Book of Canadian Short Stories in English*:

Ethel Wilson: “Haply the Soul of My Grandmother”
Morley Callaghan: “All the Years of Her Life”
Thomas H. Raddall: “The Wedding Gift”
Sinclair Ross: “The Lamp at Noon”
Joyce Marshall: “The Old Woman”
Hugh Garner: “One-Two-Three Little Indians”
Mavis Gallant: “Scarves, Beads, Sandals”
Norman Levine: “Something Happened Here”
Margaret Laurence: “The Mask of the Bear”
James Reaney: “The Bully”
Hugh Hood: “Getting to Williamstown”
Timothy Findley: “The Duel in Cluny Park”
Alice Munro: “The Jack Randa Hotel”
Jane Rule: “The End of Summer”
Austin C. Clarke: “Griff!”
Marian Engel: “Share and Share Alike”
Leon Rooke: “The Woman Who Talked to Horses”
Rudy Wiebe: “Where Is the Voice Coming From?”
George Bowering: “The Hayfield”
W.P. Kinsella: “Shoeless Joe Jackson Comes to Iowa”
Carol Shields: “Milk Bread Beer Ice”
Audrey Thomas: “Bear Country”
Alistair MacLeod: “As Birds Bring Forth the Sun”
Barry Callaghan: “The Black Queen”
John Metcalf: “The Years in Exile”
Margaret Atwood: “True Trash”
W.D. Valgardson: “God Is Not a Fish Inspector”
Clark Blaise: “A Class of New Canadians”
Cynthia Flood: “The Meaning of the Marriage”
Sandra Birdsell: “Flowers for Weddings and Funerals”
Matt Cohen: “Trotsky's First Confessions”
Isabel Huggan: “Celia Behind Me”
Thomas King: “One Good Story, That One”

Bonnie Burnard: “Deer Heart”

Bronwen Wallace: “For Puzzled in Wisconsin”

Douglas Glover: “Swain Corliss, Hero of Malcolm's Mills (Now Oakland, Ontario), November 6, 1814”

Margaret Gibson: “Making It”

Katherine Govier: “Sociology”

Barbara Gowdy: “We So Seldom Look on Love”

Guy Vanderhaeghe: “Dancing Bear”

Rohinton Mistry: “The Ghost of Firozsha Baag”

Dionne Brand: “Sans Souci”

Janice Kulyk Keefer: “Transfigurations”

Diane Schoemperlen: “Red Plaid Shirt”

Linda Svendsen: “White Shoulders”

Neil Bissoondath: “Digging Up the Mountains”

Caroline Adderson: “The Chmarnyk”

Stories included in the extended database:

Classic Mainstream Stories

Peter Behrens: “In Montreal”

Charles Bruce: “Voyage Home 1910”

Ernest Buckler: “The Clumsy One”

Wayland Drew: “Wood”

Shirley Faessler: “Maybe Later it Will Come back to my Mind”

Robert Gibbs: “Oh, Think of the Home over There”

David Godfrey: “Newfoundland Nights”

Gwendolyn MacEwen: “Snow”

Malcolm Lowry: “The Bravest Boat”

William C. McConnell: “Love in the Park”

David McFadden: “The Pleasures of Love”

W. O. Mitchell: “The Owl and the Bens”

Howard O’Hagan: “The White Horse”

Mordecai Richler: “Going Home Again”

Elizabeth Spencer: ‘I, Maureen”

Douglas Spettigue: “Haying”

Wallace Stegner: “The Medicine Line”

Merna Summers: “The Blizzard”

Aritha van Herk: “Never Sisters”

Sheila Watson: “Antigone”

Contemporary Mainstream Stories

Edna Alford: “The Garden of Eloise Loon”

Brian Bartlett: “Thomas, Naked”

Irene Borsky: “The Short Wave Radio”

Carol Bruneau: “The Champayne Dam”

Joan Clark: “The Train Family”

Shannon Cooley: “Cerberus and the Rain”

Ann Copeland: “Obedience”

Connie Gault: “Inspections of a Small Village”

Joan Givner: “Stage Directions”

Elisabeth Harvor: “There Goes the Groom”

Elizabeth Hay: “The Friend”

Jack Hodgins: “Change of Scenery”

Kent Thompson: “Coming Home”

Ruth Krahn: “Communion”

Leo Mackay: “The Name Everybody Calls me”

Alden Nowlan: “The Year of the Revolution”

Leo Simpson: “The West Door”

Margaret Smart: “Kate on Bloor”

Kevin van Tighem: “Kate on Bloor”

Budge Wilson: “Waiting”

André Alexis: “Letters”

Classic Ethnic Stories

Himani Bannerji: “On a Cold Day”

Judy Fong Bates: “My Sister’s Love”

Ven Begamudré: “Word Games”

Dennis Bock: “Olympia”

T. J. Bryan: “Sista to Sista”

Delia De Santis: “The Ache Within”

Shree Ghatage: “Deafness Comes to Me”

Hiromi Goto: “Canadian Culture 201”

Ernest Hekkanen: “The Mime”

Judith Kalman: “The County of Birches”

Evelyn Lau: “First Sight: A Love Story”

Alberto Manguel: “You are not Gay if You Can Whistle”

Eric McCormack: “The Third Miracle”

Bharati Mukherjee: “The Management of Grief”

Sasenarine Perseaud: “Canada Geese and Apple Chatney”

Yeshim Ternar: “Wedding Ninotschka”

Leandro Urbina: “the Night of the Dogs”

M. G. Vassanji: “In the Quiet of a Sunday Afternoon”

Terry Watada: “Message in a Bottle”