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"THE HEAVE OF THE SWELL" – METAPHORS OF THE SEA IN SHORT STORIES FROM ATLANTIC CANADA (1900–1930)

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ABSTRACT. "***The Heave of the Swell" – Metaphors of the Sea in Short Stories from Atlantic Canada (1900-1930).*** The paper examines the use of sea metaphors in Atlantic Canadian short stories written between 1900 and 1930. Lakoff and Kövecses's cognitive concept of the metaphor will provide the theoretical framework for the identification and classification of sea metaphors surfacing in the texts to be analysed. Using the socio-cultural background information provided in the first part of the paper, the more substantial second part will constitute the actual analysis, which will concentrate on the sea metaphor use of the works of prominent Atlantic Canadian short story writers from the golden age of the sea story.

Keywords**:** *Atlantic Canada between 1900-1930, socio-cultural background, short story, sea-related short fiction, cognitive metaphor theory, metaphors of sea*

REZUMAT. ***"The Heave of the Swell" – Metaforele mării în nuvele din Canada Atlantică (1900-1930).*** Lucrarea se ocupă de metaforele maritime în nuvelele despre Canada atlantică, scrise între 1900-1930. Conceptul cognitiv al metaforei dezvoltat de Lakoff și Kövecses va oferi cadrul teoretic pentru a identifica și clasifica metaforele maritime din textele analizate. Folosind informația socio-culturală din prima parte a lucrării, partea a doua, mult mai substanțială, constituie analiza propriu-zisă care se va concentra pe folosirea metaforei maritime de către marii nuveliști ai Canadei atlantice în epoca de aur a nuvelei.

Cuvinte-cheie**:** *Canada atlantică între 1900-1930, contextul socio-cultural, nuvela, proza scurtă maritimă, teoria cognitivă a metaforei, metafore maritime*

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I. Introduction: Motivation and Structure

The period between 1900 and 1930 spelt the golden age of the sea story in Atlantic Canada. To illustrate the abundance and popularity of the contemporary sea subject, an example well worth mentioning is that thirty-seven sea-related books were published by the Seaward School[2] alone in Atlantic Canada in the first three decades of the 20th century (Bell 7). This fact also suggests that the use of sea metaphors in Atlantic Canadian short stories written in the given period forms a relevant research subject.

To place the short story texts to be analysed in a socio-historical context, the first part of the paper will present a concise overview of the historical and social changes that prompted the flourishing of sea-related short fiction in the Atlantic Canada of the examined period. In addition, the paper will also touch upon how these stories were inspired by and facilitated the further development of an Atlantic Canadian regional consciousness. Next, Lakoff and Kövecses's cognitive metaphor theory will be relied on as a means of identifying and classifying metaphors of sea surfacing in the texts to be analysed.

Using the background information provided in the first part of the paper, the more substantial second part will constitute the actual analysis, which will concentrate on the sea image use of the works of prominent Atlantic Canadian short story writers of the golden age of the sea story such as Arthur Hunt Chute, Norman Duncan, Wilfred Grenfell, Albert Hickman, Colin McKay, Archibald MacMechan, Theodore Goodridge Roberts, Frederick William Wallace.

II. Background

Socio-historical context

The first three decades of Maritime Canada were characterized by urbanization, industrialization, modernization and progressive reform. In fact, progress in the region already started in the 19th century, and could be largely written down to the boom in shipping timber from Canada to Europe. Therefore, the middle of the 19th century is often referred to as "the golden era of shipping", or the era of "wood, wind and water" (Mackintosh 182).[3] However, with the completion of the Canadian Pacific Railways, shipping went into decline. Therefore, in spite of the taken measures promoting progress, the period between 1900 and 1930 was not that of full-blown economic success: severe economic depression followed after WWI, which resulted in several instances of political and social

[2] Bell's term, referring to the fact that even though the then active Atlantic Canadian writers did not form a literary group per se, they were connected, for example through *McClure's Magazine* or *The Canadian Fisherman*, which connection their correspondence also documents (7).

[3] For further details, see Conrad, Finken and Jaenen, 84-130.

unrest as well as a massive exodus from the Maritimes (Brown, 428). Parallel to this, the strengthening of regional consciousness was also observable. For example, this era saw the emergence of the Maritime rights movement, which aimed at increasing the region's influence within Confederation (Brown 434). At the cultural level, the strengthening of regional consciousness manifested in the search for objects and people to function as cultural icons representing the region (Slumkoski 139).

Reasons for the popularity of the sea story

Bell remarks that "the most significant era in the history of Atlantic-Canadian maritime writing […] was the period from 1900 to 1930" (6). Boone reinforces Bell's views when he comments on the Maritime writing of the time as characterized by sea tales (735). One is tempted to ask what may have prompted the boom of the sea story in the given period. Bell stresses the influence of the North Atlantic as the most significant force shaping the history and the culture of the Maritimes and Newfoundland (5), which seems congruent with the above-mentioned implications of the socio-historical context.

Three distinct but not unrelated trends can be identified. First, the abundance of the sea story can be interpreted as a nostalgic yearning for the glorious past of "wooden ships and iron men"[4] (Paine, 97), signifying the prosperous era of "wood, wind and water" (Mackintosh, 182). With the passing of time, however, "[t]he golden age of sail was becoming a memory" (Bell 7) even though fisheries and international coastal trade were still in need of schooners to be built. In this view, the heroic world of majestic schooners is seen as the embodiment of something lost and presently impossible to regain.

Secondly, as has been hinted above, the popularity of the contemporary sea story may result from a growing regional consciousness in search of cultural icons to uphold. Indeed, the Bluenose became a symbol of regional pride in the Maritimes of the 1920s, also reinforcing Atlantic Canada's close bonds with the sea. As Bell explains, "regional sentiment also found strong expression in culture, much of it centering on the most crucial aspect of Atlantic Canada's identity – its relationship with the sea" (8). Further supporting Bell's premise, references to other sea-related contemporary cultural products abound in several literary genres as well as painting and photography of and from this region.[5] As Walker ruminates, "[h]ow can you paint, sculpt or get creative here

[4] The expression was first used in the 1800s. It was popularized by Frederick William Wallace's work published in 1924

[5] Canadian Group of Seven painter, Arthur Lismer earned his fame as an artist by painting WWI naval ships in Halifax harbour. Further examples include Edith Smith and Henry Mortikar Rosenberg, whose works are exhibited in the Art Gallery of Nova Scotia (Walker 467-68). With regard to literature, William Albert Hickman, Frederick William Wallace, Frank Parker Day and

without getting inspiration from the surrounding sea that provides jobs, food, briny smells and a never-ending calming swish that rocks you to sleep?" (467). Thus the tangible popularity of the sea subject of the given period may be written down to Maritimers' growing awareness of regional identity and their need for self-definition, a phenomenon markedly present in Canada from the 1920s (Murray, 12).

One final argument for the popularity of the contemporary sea story is linked with the "dictates of the literary marketplace" of the time (Bell 8) and its preference of fishing and sea-faring accounts, which, one the one hand, was fuelled by a general demand for short fiction, on the other by that of local colour and adventure. Indeed, both general interest magazines such as *McClure's Magazine, Blakwood's,* or *Canadian Magazine* and pulp magazines as exemplified by *Adventure, Blue Book,* or *Argosy* abounded in stories of fishermen's adventures and their struggle for bare survival at sea, such accounts becoming "a mainstay of adventure fiction" (Bell 9).

Subjects and story types

The subjects of these sea stories were in very close connection with the above trends, that is, nostalgia for the glorious past, regional consciousness and local pride, and finally, the dictates of the market. One of the well-known story writers of the era, Frederick William Wallace noted in a letter that "[t]he romance in seafaring is in retrospection – seldom when one is actually engaged in it. Nobody thought much of the sailing ship when they were common" (Bell 10). Moreover, as for the "nostalgic evocation of a lost golden age of 'wooden ships and iron men'" (Bell 10, Payne 97), these stories are mostly inspired by Romanticism, and they focus on the heroic action of capable seamen and on the voyages of grandiose old-style sailing vessels sometimes also reaching exotic destinations (Bell 10, Boone 735).

Next, mostly fuelled by regional consciousness and local pride, Realist sea stories of the period occupies itself with the quiet courage of the region's mariners and their fortitude against the dangers of the sea, such as its storms of elementary force. The Atwoodian *bare survival* is a key element here just as these stories often draw on the first-hand experience of veteran sailors and young men of crew facing Nature "raw in the tooth" (Atwood 50), which Bell sums up as "local colour, stirring drama and adventure, and the elemental struggle of man against the sea" (Bell 9).

Theodore Goodridge Roberts can be mentioned as relevant examples (Boone 735). For photographs, see Scott Robson and Shelagh MacKenzie's *An Atlantic Album: Photographs of the Atlantic Provinces before 1920*. Nimbus Publishing Ltd., 1985.

Finally, also connected to regional consciousness, contemporary folklorist-documentary sea stories are mainly concerned with the seafaring traditions of the Maritimes and Newfoundland (Boone 735). This tradition was also favoured by foreign writers such as Jack London, James Connolly, or George Allan England.

III. Methods: cognitive metaphor as an analytical tool

Bell's remark on the North Atlantic being the most significant force shaping the history and the culture of the Maritimes is in support of the metaphor generating the power of the sea in the region in the examined period as the cognitive linguistic view of metaphor "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" (Kövecses 69).

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 for the key cognitive linguistic concepts of metaphor, the term *tenor* will denote an entity in terms of which the sea is seen while the term *vehicle* will comprise entities which are seen in terms of the sea. Along the course of the analysis, reference will be made both to the individual linguistic sea metaphors and to the mappings these realize. The former will surface as examples, the latter as category heads (Figure 1).

Tenor: (1) S < X: The sea is seen in terms of a person, animal, colour, etc. Example: *solitary ocean* (Chute 208) [a person is solitary → the ocean is solitary]
Vehicle: (2) X < S: A person, animal, abstract notion, etc. is seen in terms of the sea Example: MacCumber's voice referred to as "the terror of the Western Ocean" (Chute 206) [the Western Ocean is terrifying → the person is terrifying]
Individual linguistic metaphor: (i.e. the actual metaphors appearing in the text) "she rose and fell to *the heave of the swell*" (McKay 98) [of a ship in the waves]
Mapping: sea → movement (i.e. observable consistent patterns built up of individual linguistic metaphors with the sea as tenor/ vehicle) The above individual linguistic metaphor forms part of the [sea → vertical movement] subgroup of this mapping

Figure 1. The cognitive linguistic concept of metaphor for sea

IV. Analysis

The corpus for the analysis presented in this paper is John Bell's volume entitled *Atlantic Sea Stories*, comprising 10 stories, all taken from the period of the golden age of the sea story, and providing examples of all the above-mentioned story types and subjects (i.e. nostalgia over the glorious past, regional consciousness and pride, folklorist-documentary seafaring traditions). The research question to be answered is what mappings were realized by the individual linguistic metaphors and how frequent these were in the examined corpus. Metonymic references to the sea, such as "the tumult of the waves" (Roberts 74) were also considered in the count of sea metaphors.

All in all, 125 sea metaphors were found in the corpus – the sea acts as tenor in 120 of these, and it embodies a vehicle in only 5 cases. This implies that the sea is seen in terms of another entity far more often than the other way round. What may account for the discrepancy 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* (Ricoeur 212) in the literature.

Figure 2 displays the seven well-distinguishable mappings which seem to have realized in the S < X sample. These are as follows: (1) sea — 1-2-3 dimensional spatial entity, (2) sea —movement, (3) sea — sound, (4) sea — colour, (5) sea — transforming people, (6) sea — evil force, (7) sea — victim. An eighth, miscellaneous group has individual linguistic metaphors which did not fit into any of the seven groups.

SEA → (1/2/3 DIMENSIONAL) SPATIAL ENTITY
SEA → MOVEMENT
SEA →SOUND
SEA → COLOUR
SEA →TRANSFORMATION (OF PEOPLE)
SEA →EVIL FORCE
SEA → VICTIM

Figure 2. The cognitive linguistic concept of metaphor for sea
[John Bell's *Atlantic Sea Stories*]

The first large group, SEA → SPATIAL ENTITY can be subdivided into three further categories: the sea mapping into a one-dimensional, a two-dimensional and a three-dimensional spatial entity. Describing a ship's voyage, Grenfell's expression, "the miles rolled off like water from a duck's back (78) suggests that the sea may be seen in terms of the distance covered, which is a

linear concept. The same story, "'Tis Dogged as Does It" uses the term "passage" which again indicates a one-dimensional conceptual projection putting the sea in the position of extending from point A to point B: "[t]he passage of the Western Ocean in the month of December, in a ninety-nine-ton schooner, would not be dangerously exhilarating" (Grenfell 78).

Next, the sea is perceived as a plane, a two-dimensional entity in a number of examples. In McKay's "The Wreck of the Cod-Seeker", "[t]he schooner lay on her side, with her spars flat on the sea" (96), where the preposition "on" is suggestive of the sea being a two-dimensional entity. Similarly, through the word "open", Wallace's expression, "to windward lay the open sea" (120) also associates the sea with a geometrical plane.

An example of depicting the sea as a three-dimensional entity can be found in Chute's "The Bluenose Bucko", where a ship "take[s] on the appearance of some great white-winged seabird fluttering before her flight" (204) realizing the ship — bird and the sea — air parallel mappings. Here the air functions as a three-dimensional entity.

Two and three-dimensional projections of the sea often mix in a metaphor. Grenfell's "'Tis Dogged as Does It" describes the sea as a large sheet of water, the surface of which is a battlefield for survival: "[t]hey were in the middle of the North Atlantic. The water was bitterly cold, and they were bruised, wet and exhausted" (83). At the same time, the expression "in the middle" may imply a three-dimensional entity, and the second sentence of the quotation suggests that the protagonists are in the water, presenting another three-dimensional aspect of the sea. Similarly, Hickman's *Gossander* "ploughed up and down North Harbour" (42), where the sea is projected onto a field, a two-dimensional entity. Yet, "up and down" adds a vertical axis, depth to the image of the sea. Finally, Chute's "The Bluenose Bucko" uses the expression "under that engulfing sea" (212), with "engulf" enabling both two- and three-dimensional associations, whereas "under" is more suggestive of a three-dimensional space.

This last, mixed group also reveals a consistent pattern, the sea — depth mapping, as in Duncan's "widening gaps of sea" (24) or "the Great Deep" (30). In "The Gossander", a yacht is described as "a wonder on the face of the deep" (Hickman 34), where the terms "face" and "the deep" furnish a two- and three-dimensional reference to the sea, respectively. Sometimes, the two- and three-dimensional aspect appear in juxtaposition: "on the placid surface of the cove where the skiff had gone down" (Roberts 69).

This example is also illustrative of the observation that, in the examined stories, it is usually the two-dimensional entity which represents the positive aspect of the tenor in the "surface versus depth" trope, whereas the sea as the three- dimensional entity is often associated with some hidden danger, such as an underwater object making navigation unsafe: "the bottom of the skiff smashed against a submerged ledge […] "By the time we had scrambled to our feet the

wounded craft was half full of water and settling aft, preparatory to sliding off the ledge into the unknown depths" (Roberts 68). In the case of McKay's protagonist, it is the pressure pertaining to underwater space that poses a threat to humans: "I felt as if my head would burst with the intolerable pressure" (98).

Finally, the sea as a three-dimensional entity represented by depth can also connect metaphorically to something in-built or deeply ingrained in humans. Upon describing Newfoundland fishermen, Grenfell comments on their inborn capacity to comprehend the ways of the sea "the mysterious deep" as follows: "these men were all Newfoundland fishermen, with the genius of the sea inborn, with minds and bodies inured from childhood to every mood and whim of the mysterious deep" (78).

Not completely unrelated to the perception of dimensions, the second systematic mapping of sea-related individual linguistic metaphors found in the corpus links the sea with movement. Two large subgroups can be distinguished within the SEA → MOVEMENT category: one views the sea in terms of vertical movement, the other one in terms of horizontal movement. Vertical movement is often expressed through metonymic references to the sea. In McKay, for example, a ship "[s]luggishly […] rose and fell to the heave of the swell" (98), where even the musicality of the text reflects the way the waves rock a hulky body up and down, and the movement of the sea is illustrated through the movement of the ship. Wallace's "lift of the open water" (123) and MacMechan's "the vessel went down on a sea just as I happened to lift on one" (197) are illustrative of the same process at work. It is interesting to note that the sea itself may denote waves in the phrase "rolling sea" found in Grenfell (90).

The individual linguistic metaphors of the sea — horizontal movement mapping also show a number of metonymic references depicting the sea in relation to waves or vehicles riding and sailing it as in McKay's phrase "a heavy sea continued to run" (103), Mac Mechan's "a heavy sea was running" (186) or in Wallace's "the schooner glided" (127).

In some instances, the horizontal and the vertical movement combine in the mapping. For example, in Chute's "The Bluenose Bucko", the sea is referred to as a "swinging and heaving world" (207), and, a few lines later, it is associated with an earthquake. The term "swinging" may refer to both a side-to-side and an up-and-down motion, and similarly, a tremor has both horizontal and vertical force components. Also, Roberts' "A Complete Rest" has the sentence "[t]he Guardian Angel was rolling lazily in the slow seas" (72), where the sea is regarded in terms of enabling/ disabling progress through the action of waves. On the other hand, the term "roll" may refer to both horizontal (progress) and vertical (rising and falling) movement. In addition, through the idea of progress, the sea — horizontal movement mapping can link up with the sea as a one-dimensional entity (i.e. a distance to be covered or gapped).

The third mapping realized by a group of individual linguistic metaphors is that of SEA → SOUND. Very often, the sound of the sea is viewed as unpleasant. For instance, in Roberts' description of a sea storm, "the water roared into her [the ship] through hatchways and companions [… in the] tumult of waves' (74). The word 'roar' denotes an unpleasantly loud noise, frequently connected to destructive entities such as a fierce storm or a ferocious beast. 'Tumult' can also be associated with a noisy human crowd, with equally unpleasant connotations.

The sea — noise mapping makes a frequent appearance in scenes describing a storm at sea, such as the one in McKay's "The Wreck of the Cod-Seeker", where "the awful roaring of the sea affected our [the crew's] ear-drums" (103) and "the seas crashed against the wreck with dreadful roaring sounds" (102).

In some cases, the unpleasant sound appears as one of the attributes of a wild beast or a giant monster in the sea — sound mapping. For example, McKay's protagonist reminisces that he often "ducked under", "the noises were frightful", he heard the "roaring, snarling sound of surf" amidst "blood thirsty gurglings" (99) upon being trapped in a capsized boat. Here the word "roar" is accompanied by "snarling" and "blood thirsty" impersonating the sea as a wild beast. In the same story, the expression "howling seas" (101) may be indicative of the unpleasant sound of the stormy sea and an angry wild beast simultaneously. Similarly, the sea is associated with giant and sound at the same time in Chute's "The Bluenose Bucko": "Sky and sea alike were breathing uneasily like a rising giant" (216).

However, the sea — sound mapping does not always rely on the use of unpleasant sounds. The previously mentioned story by Chute, for example, brings together the sea and the sound of silk in the individual linguistic metaphor "seething foam" (213).

In a number of instances, the sea is projected onto color. The individual linguistic metaphors realizing the SEA → COLOUR mapping often carry information on the different "moods" of the sea. Roberts' phrase, "the sun shone on a world of blue and white waters" (74) assigns a happy mood to the sea through his metaphor using of the colors blue and white, whereas Chute's "the water black with a squall of wind" (212) signals the arrival of a tempest at sea. Similarly, the color green may also be associated with an angry sea: "the solid green sea broke inboard over the lee rail" (212).

Sometimes personal characteristics and colors combine to build an individual linguistic metaphor of the sea — color mapping. To furnish an example from Chute's previously mentioned story, the protagonist describes the sea during a winter voyage through the phrase "solitary ocean, grey and cold" (208). In this example, the attributes "cold", "solitary" and "grey" appear in coordination. However, it is also possible for a personal characteristic and a color to realize a subordinate constellation such as "wicked-looking creamy foam" (212), the phrase "creamy foam" representing the color eggshell white. Similarly, McKay

combines two-dimensional entity, person and color to form the vehicle of the sea metaphor found in the sentence "the sea lay broad, silver-tinted, smiling and strangely friendly-looking" (107) to illustrate a happy moment at sea.

The sea may also be seen in terms of an entity transforming people. The SEA → TRANSFORMATION (OF PEOPLE) mapping has a number of different realizations in the corpus. The sea may induce both a positive and a negative transformation in people, which the resulting metaphors equally reflect. In Chute's "the Bluenose Bucko", Barney Upgate is characterized as "an Irish packet rat, grown tired of the sea" (201) putting the sea in the position of wearing out a person. Similarly, MacMechan's protagonist refers to life at sea as "one unending bout of sea-sickness" (183) connecting the sea with discomfort and disease, just as it can render a person unfeeling as reflected by Chute's old sailor's words: "[t]he sea makes ye hard, me son" (212). In addition, the sea may become the embodiment of a test of hardships, which seamen have to take: "[t]hey [the crew] braved the rollers of the wintry ocean. […] They graduated when, adrift in a dory in thick fog in open ocean, without food or water, they had run for days" (Grenfell 79).

The sea can also act as a positive transforming force in the individual linguistic metaphors building up the sea — transformation (of people) mapping. It can induce, for example, "pride in the sheer brotherhood of the sea" (Grenfell, 90) being conducive to the formation of both human bonds and pride in these among sailors, also inducing a sense of belonging. Next, it may provide some peace for the soul through "the still of the cove" (Roberts 68) or a cure for a person sick and tired of civilization: "[t]he sea-winds, the quiet nights and days, the seclusion and peace will make a new man of you" (67). Moreover, the sea can transform a group of people at the same time, by bringing life to a community on shore, for example. To exemplify this use of sea metaphors in the sample, in Chute's "The Bluenose Bucko", Falmouth, Nova Scotia is characterized as a "village a-hum with seafaring activity" (200) thriving on the businesses provided by the sea. Also Chute's protagonist comes alive at sea, experiencing a change in his way of walking from the "stiff gait" of lands people to the "swinging lilt" (214) of seamen.

The SEA → EVIL FORCE mapping has the highest number of individual linguistic metaphors in the corpus. Duncan's protagonist, James Moth "fell back and was drowned" (24), where the passive verb form in place of the active one is suggestive of the sea performing the action of killing the misfortunate sailor. The same story elaborates more on the "sea as a deadly enemy to fight against" metaphorical connection in the introduction: "the Newfoundlander pits his naked strength against the sea: and that fight comes, to most men, at the end of life, for few survive it" (15).

The antagonistic force embodied by the sea may surface as a human being or an animal or monster-like creature. In Duncan's previously-mentioned story, James Moth is attacked by the sea waves when he tries to find shelter on an ice-floe: "the sea struck him that brutal blow on the shoulder" (31). The expression "strike a brutal blow" is characteristic of men fighting, just like Chute's "naked fists against a naked ocean" (213) in "The Bluenose Bucko." Similarly, "sweep" as in "the next big sea would sweep him" (McKay 101) and "swing" as in "a heavy sea had swung her into the iron wall of the ship's side" (Grenfell 90) may also put humans' fighting in the position of a vehicle in terms of the individual linguistic metaphors of the sea — evil force mapping.

In some cases, the battle between man and sea involves a series of individual linguistic metaphors with all their vehicles depicting a human being fighting. For example, in Duncan's "The Strength of Men", a parallel is drawn between a man wrestling with his opponent and the crew's encounter with the waves:

> Wave came upon the heels of wave, each, as it were, with livelier hate and a harder blow – a massive shadow, rushing forth; a blow, a lifting, a tug, […] but none overcame him. Then a giant wave delivered its assault: it came ponderously – lifted itself high above his head, broke above him, fell, beat him down; it swept him back, rolling him over and over […] he recovered his first position, and again he was beaten down and again he rose to face the sea, and again a weight of water crushed him to his knees. (29-30)

Sometimes the metaphorical reference to the sea-to-men fight makes use of army-, battle-, and war-related images. For example, "the captain and the mate drew apart and held a council of war" (MacMechan 187) learning that the ship they were aboard of was inevitably sinking in "The First Mate", and Duncan's crew in "The Strength of Men" resembles an army preparing for battle before they abandon their ship to avoid being smashed on the rocks: "some took off their jackets to give their arms freer play in the coming fight, some tightened their belts, some filled their pockets with things they loved most: all made ready" (20).

Within the sea — human fighting mapping, the power of the sea is shown in terms of human passion in a number of vehicles such as Duncan's "the sea's passion wasted itself and she fell into that rippling, sunny mood in which she gathers strength for the new assault" (20).

As has been hinted above and also along the discussion of the sea — sound mapping, another large group of individual linguistic metaphors builds up the sea — wild animal mapping within the sea — evil force category. Through the terms "gather itself", "bore down", "hissing", "tower" and "dash", Hickman's description of a wave – a metonymic reference to the sea as tenor – is suggestive of a huge and fierce animal as vehicle: "[a] big roller gathered itself together and bore down on the boat's starboard side, breaking and hissing as it went. For a moment, it towered, and then it dashed into the starboard paddle" (59). Duncan

uses "snake" for a vehicle in the phrase "little waves hissed viciously" (26) whereas McKay's description of the sea links it with a hoofed animal through the employment of the term "stamp": "now and then a heavier sea […] would stamp right over them" (101). At the same time, MacMechan's vehicle is reminiscent of a large-bodied, ferocious carnivore through the words "heavy", "come over" and "tear": "The heavy seas were coming over the ship and would fairly tear you" (190). The resulting human reaction is fear and distrust. As is said of Peter Meechan of Roberts' "A Complete Rest", "[t]he fear and distrust of the sea was in his blood" (75).

Monsters also surface as a related group of vehicles in the sea — evil force mapping, their activity often consisting in destroying a sea vessel, like MacMechan's *Regina*: "[i]t was as if two gigantic hands had seized the Regina and wrenching her in opposite directions" (184).

Finally, the sea — evil force mapping does not always have concrete vehicles such as a human being or a group of humans fighting and a wild beast or a monster attacking; sometimes it is only a general destructive force that is present as a vehicle. In Duncan's story, for example, the sea appears as a force to measure up against, seamen have to face this "supreme, brutal force of strength" (15) or "the very whirl of the sea's forces" (Roberts 68), "the buffetings of the seas" (McKay 101), or the "towering surges rushing down upon [people]" (101). These forces sometimes "clear out" (MacMechan 186) a part of the sea vessel taking a journey or destroy it completely: "[the ship] had paid her last tribute to the powers she had so long successfully withstood" (Grenfell 92).

Even though the sea mostly fulfils the role of victimizer its metaphorical applications, a few cases in the corpus indicate that it can also embody a victimized tenor. Let us display some examples of the SEA → VICTIM mapping now. In Hickman's "The Goosander", one of the racing water vehicles pumps "hurling a jerking stream of water eight feet from her side" (53), "the paddles pound the sea into smoke and disappear in the spray" (57) and the boats "leav[e] the water white behind them" (57). The spectators of the boat race can witness "the boil and rush and swirl of white water being hurled back by many screws" (56). In all these examples, the boats disturb the peace and calm of the sea; they act as a victimizing metaphorical vehicle described through terms such as "hurl", "jerking." "pound", "leaving the water white", "boil", "rush" or "hurl." The sea gets victimized verbally in Chute, where the parson on board of the Bluenose Bucko swears at it being "unconscious of his sacrilege of the sea" (208).

The corpus boasts four unique individual linguistic metaphors that do not fit into any of the above mappings. What these have in common is the employment of a human vehicle. Acting through a wave as a chauffeur, the sea drives the lifeboat into the side of the *Rippling Wave*: "a great sea drove her into the vessel's side again" (Grenfell 91). As an experienced fisher, "the sea baited its trap with swarming herds" in Duncan (31). When the *Regina* got into a storm,

"the boarding seas filled her deck" (MacMechan 184) like passengers embarking on a voyage. Last, the *Goosander* "floated in a sea that reeked of Cognac" (Hickman 40), where the sea is portrayed as a drunken man. This metaphor has additional symbolic importance in the given story, the subject of which is bootlegging.

All in the above examples the sea functioned as a tenor in the discussed individual linguistic metaphors and mappings. However, it can also feature as a vehicle, even if it does so in considerably fewer cases. In fact, the corpus can boast only five such instances.

Speaking of life at sea, the narrator of Grenfell's "Tis Dogged as Does It" reminisces that "[t]here were lessons to be learned that will have served some of them well when they come to past the last bar, and 'meet their Pilot face to face' on the shore of the great ocean of Eternity" (79). Here the expression "the great ocean of Eternity" is a metaphoric reference to death with the sea as a vehicle. Next, Captain MacCumber's voice is referred to as "the terror of the Western Ocean" (Chute 206) in "The Bluenose Bucko" projecting the sea onto human character. In the same story, the phrase "drowning sea" is mentioned twice to describe a person's incompetence in handling matters: "At that moment, Robertson's utter inadequacy came over him like a drowning sea" (Chute 208) and the feeling this situation induced in the given person: "the terror of the drowning sea" (213). In both cases, the sea provides the vehicle for the metaphor to describe a human character trait. In addition, when the parson realizes that he has to work on board to earn his fare, he acknowledges this with a "sinking heart" (208), with the sea acting as a vehicle to express disappointment.

V. Conclusion

The sea used as a tenor was far more popular than sea used as a vehicle in the analysed stories. Ricoeur's Platonic ladder concept and/or Lakoff's principle of unidirectionality may account for this discrepancy. The above examples have provided ample illustration of both the qualitative and the quantitative characteristics of the metaphors of sea found in the corpus. As was demonstrated, the SEA → EVIL FORCE mapping realized the highest number of individual linguistic metaphors. This is perhaps not so surprising taking into consideration the fact that a dominant feature of the life of the people at sea is the constant struggle they have to face. In addition, the contemporary readership expected adventure and excitement from these stories, so the peaceful idyll of a voyage could hardly have satisfied such audiences' taste. The popularity of the SEA → EVIL FORCE mapping and the high number and diversity of the SEA → TRANSFORMATION (OF PEOPLE) in the corpus as compared to the conventional use of sea metaphors result from the basic metaphoric principle also specified by Kövecses: we see those aspects of the world which affect us the most. Yet, as Bell reveals in the context of Atlantic

Canada in the first three decades of the 20th century, "[o]ne important area that has been largely overlooked […] is the depiction of seafaring life in regional literature, particularly prose" (5). Hopefully, the present paper has contributed to enriching the existing literature on the subject.

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