RATIOS AMONG SENSORIAL, INTELLECTUAL, AND ATTITUDINAL
ELEMENTS IN EUDORA WELTY'S SHORT STORIES

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CHAPTER I

NATURE OF THE THESIS, PURPOSES, PREVIOUS WORK, SPECIFIC ELEMENTS TO BE PROVEN, PROCEDURE AND ESSENTIAL DEFINITIONS

I. GENERAL STATEMENT ON THE NATURE OF THE THESIS

Human personality, reflected by sensorial, intellectual, and attitudinal elements which constitute the basis of literature, is expressed in the linguistic structures of each unique language in utterances, statements, and communications. The ratio of the elements of mind, heart, and body are not only compact but fused as can be seen in relating the clues to the title which is evidenced by compression of the short story. All the clues are related to the title in terms of sensory, intellectual and emotive tone. In the work of any writer of short stories there will have to be a minimum threshold of intensity.

Although attention here is directed to Eudora Welty's short stories which contain necessarily all expressive aspects of personality, and while this ratio will be discovered generally in the short stories overall, the fact that the stories are Neogothic in nature may result in
to the emotive theory of Pluchik. His theory will be modified to provide a measure of dominant states and of intellectual intensity within the states of emotion such as joy, fear, happiness, anger, pensiveness, and apprehension.

Such gross structures as the adjective and the adverb shift, uses of the English verb, and transformations will differentiate the kind and quantity of sensory, conceptual, and emotive expressions. These measurements will attempt to define the short stories as epic, tragic, melodramatic, or comic with the realization that eschatology and comedy are incompatible. Therefore the results should indicate a patterned proportion among the tripartite aspects of personality in her short stories and should reveal the unique nature of the Neogothic language expressions and communications as evidenced in 20th century English and American talents.

II. PURPOSES

This thesis is used to demonstrate that an orderly attack on the language of the modern short story can reveal the ratio of the heart, mind, and body and should reveal the specific intensity of one to the other. This ratio should be revealed by the various speakers in the various
short stories of Eudora Welty. They should show the consistent findings of the expected that all the speakers in all the short stories operating within a predictable range must be related back to the art of the one who brought them into being—Eudora Welty.

Two peripheral considerations must be brought into play. Whether this notion linguistically expressed is a result of the conscious deliberation on the author's part, or whether the ratio is established through these patterns not known or subconscious or in terms of Eudora Welty plus a collateral purpose, one of the purposes will be to see whether these elements of personality are ambiguous in that they could, possibly operate on both conscious and subconscious levels of the mind.

Other purposes, incidentally, will focus on identifying the elements that go to make up the Neogothic expressions of philosophy. As a means to the end indicated in the title, the theory and practical application of the psychological theory of emotions must be shown to be relevant giving a final intellectual judgment of the emotive elements.

III. PREVIOUS WORK THAT HAS BEEN DONE IN THE FIELD

There have been many theses written of various aspects
of personality found in various writers particularly among English poets. This list could prove to be exhaustive. Other than a thesis by Emmett O'Grady on sensory, conceptual, and emotive qualities in Robert Louis Stevenson's short stories and essays, no work among these particular elements has been done on the short story level, at least on the doctoral level. There is no evidence of any research on any thesis level done through explication or through any other linguistic attack on a short story writer and his material.

We are able to survey the whole of Miss Welty's career by examining A Season Of Dreams by Professor Alfred Appel, Jr. One significant fact recorded by Mr. Appel is that, in spite of her deep attachment to the region, Miss Welty has no tied commitment to the South as a result of her having immediate ancestral roots in Ohio and West Virginia. Mr. Appel's method is primarily an explication of the short stories in which he discusses Miss Welty's imagery and makes much of the symbols he encounters.

Again we find Miss Welty spoken of as an author of universal vision by Mr. William M. Jones. He also states that Eudora Welty has been working toward a fusion of the universal mythic elements embodied in the various culture-
heros with the particular region which she knows best first-hand.

"A Worn Path" has been rather thoroughly examined by Neil D. Isaacs and determined by him as "road" literature dealing with the struggle to achieve a definite goal: the completion of the journey from the beginning, the incidents determining the middle, and the end of the road.

IV. SPECIFIC ELEMENTS TO BE PROVEN

This thesis is written with the conviction that the reader can still enjoy and appreciate literature even while having been shown that the specific assertions which have been made can be proven through the very nature of its kinds, specifically the short story which is receiving an abundance of popularity among present-day writers as well as the reading public. What must be proven is the nature of the term "Neo-gothic" and the term as relevant and pertinent to Eudora Welty. Eschatological elements must be shown as a part of Neo-gothic structure. One essential step to be achieved through ways of proof, will be an assessment of the meaning of the titles and structures. Emotive, intellectual, and sensory elements can be reduced to the clues. Through an analysis of certain short stories of
Eudora Welty, the thesis will show that certain sentence patterns can be linked to genres of literature such as tragedy. Pluchick's applicability of emotional theory can be shown to be practicable. Another specific line of proof which will be involved and shown must be evidenced that the speakers in her short stories, while not the same people as Eudora Welty, operate consistently within the style that seems to be hers.

Essential through ways of proof, will be an assessment of the meaning of the titles and structures. First, we will define clearly the nature of literature and the problem of the short story as considered from a linguistic point of view. To be proven is that the story, itself, in the language of its composition is that which must provide the meaning. We will stress through this thesis that the story yields its own impressions as gained from his immediate psychological field through which he might evaluate the story at the moment of reading. This thesis grants that a piece of writing, in order to be classified as literature, must have an author, the piece of writing itself, and a reader of the writing.

The term "Neogothic" has been ascribed to the style and content of Eudora Welty by various modern critics. We
Emotive, intellectual, and sensorial elements can be reduced to clues through close attention to the words themselves, and can determine that the short story must rest upon its words as denotative and connotative. Any short story must be read against experience in life which is subsumed in terms as "romantic", "classical", "rationalistic", or "naturalistic", or "existential". We must prove that the reader be saved from his own sensory, intellectual, and emotive biases. We must take into consideration that no story can deal with anything other than the emotions and volitons of the heart; reason, thought and speculation of the mind; and matter, material things, and the senses of the body.

We will find that, at the heart of the short stories of Eudora Welty, generally, there will be some inward conflict that isolates the characters into loneliness with their private identities held secret from the world. Paying close attention to emotive, sensorial, and intellectual elements leading to the clues will reveal that good form in word, tone, and movement will be found in her short stories. Her characters have come to an overwhelming realization of some important conscious reality man has of life, and of life after death.
The story, itself, in the language of its composition is that which must provide the meaning, that which will, in the final analysis, provide the ratio of man's triparte personality as revealed in her certain short stories. We will move to save the reader from his own immediate psychological field through which he evaluates the story as he is impressed at the moment of reading. One goal of this thesis is to gather, carefully, clues which furnish grounds for the reader's imagination and to relate the clues to the title of the short story. The essential factor is that the reader picks out key statements that consider the physical, intellectual, and spiritual elements involved. To be determined is whether Miss Welty writes what she feels or thinks about some phase of life interpretable only through the mind, heart, and body and the extent to which she skillfully uses the short story to reveal a fundamental truth about either man's inner or outer responses to life. Also subject to proof is that man faces experiences from three points of view and that there can be no experience apart from intellectual, sensory, and emotive aspects. Attention will also be called to the fact that in no one man at any one moment are each of the three elements at work in equal force.

Through an analysis of Eudora Welty's certain short
stories the fact will be revealed that certain sentence patterns can be related to the elements of personality and that these patterns can be linked to genres of literature such as short stories with tragic elements. We shall take a look at Miss Welty's objectivity in the way she can look at her characters without being taken in by them as she shows us why they act as they do.

The applicability of Pluchik's emotional theory can be shown to be practicable in analyzing the statements and actions of the various characters found in these short stories. Pluchik's theory will be a new process of analysis and a synthesis of the complex emotions of everyday life.

Another specific line of proof which will be involved and shown must be evidenced that the speakers in her short stories, while not the same as Eudora Welty, operate consistently within the style that seems to be hers.

V. PROCEDURE

This thesis will be constructed through six procedural steps. The first step is the setting up of the entire thesis which will be found in Chapter One. A general statement is offered as to the nature of this work. The thesis
includes a number of purposes of both a specific and
general nature. A brief survey is made as to what work
has been done previously in this field. In addition to
procedural methods, specific elements to be proven are
offered in addition to procedural methods. Concluding
Chapter One is a list of definitions of terms that are of
crucial concern to this thesis: "literature," "Neogothic,"
"eschatology," "short story," "sensory," "intellectual,"
and "emotive elements," "termination of seriousness,"
"beliefs and attitudes," "immediate psychological field,"
and "purr and snarl" words. Valid for this specific
thesis, the second step will involve linguistic patterns
of sounds and sentences indicating the tone of "tragic,"
"melodramatic," "epic," "comic," and terms uniquely "Neo-
gothic,." Step Three involves content, method, and tech-
nique of determining range of meaning in titles, and clues
to support the titles, as we call them sensorial, atti-
tudinal, and objective conclusions as to meanings most
consistent in each story. Step Four involves some statisti-
cal evidence following from the other step as to the
ratios of these elements. In Step Five is stated and
applied Pluchick's Emotional Theory to the findings of
Step Four. The final step, a summary, contains material
which goes to the question of the verification of the findings, resulting in a final answer.

VI. DEFINITION OF TERMS

The following definitions, as relevant to literature, to the reader, and to guiding the reader, are used for the specific purposes enunciated:

**Seriousness.** Seriousness, from a literary and linguistical point of view, is a term employed to show the relation between the agent and his actions as character is molded through cumulative experiences which make concrete the increasing involvements in conflicts or crisis. The language structures reflect emotive intensities in proportion to the increasing complex interactions of the individual with the outside world and the individual within himself. When the intrigue can be reversed or comes to nothing, while the character is not destroyed, the results terminate in comedy or comic elements relevant to a short story, whereby the comic character retains the same character elements of a self-deceptive appearance. Comic traits are basic because they generate superficial or accidental relations that in the end do not make any difference. From the specific viewpoint of this thesis, the
Literature. Literature is that form of oral or written communication which furnishes language carrying grounds for the reader's imagination all resulting in the thinking with feeling about things, places, events, people, and ideas. Literature gives the felt qualities of experiences and reveals universal truths through giving of literal truth on the primary level. Likewise, literature resulting in a connotative meaning involved on the secondary level of the sentence, is true to human nature as seen in terms of expectancy, surprise and congruency.

Expectancy in literature involves the dictionary values--denotative values--of words, phrases, and sentences containing words, that are known to the majority of readers as common to man and to his experiences of intellect, senses and volitions. By "surprise" is meant that common words, phrases, or sentences are stated in such ways and forms of expression that the common denotative value is rendered uncommon to the reader's thoughts, emotions and senses. "Congruency" is a term relevant to the point of agreement or harmony in the expectancy and the surprise whereby the reader's imagination has been motivated into action, and he experiences an emotion quite in keeping with man and experience in the light of the qualities of his total personality--mind, heart, and body.
Neogothic. The term "Gothic" originally referred to the prose genre that was popular in Europe during the eighteenth and nineteenth centuries. Introducing the shift from rationalism to romanticism, the Gothic writers of western Europe busied themselves with things inexplicable, violent, grotesque and supernatural. Edgar Allen Poe popularized the Gothic genre in America. Eudora Welty, employing Gothic methods along with grotesque qualities, justifies her use of these techniques by stating that life is strange and that stories only make the reader's concept of life more believable or inevitable. The American trend toward a belief that happiness is the normal form of existence and the American genre having an almost fanatical resistance to any contrary beliefs have resulted in the necessity for such writers as Eudora Welty who use potent grotesque and gothic elements in order to make a dent on those individuals who hear but do not heed--and on those who are able to see, but remain blind to man's relationship to modern society and the existence of God.

Eschatology. The term eschatology pertains to certain aspects of man's reaction to a religious theme or to the "doctrine of last things", such as punishment, reward, sin,
death, judgment, soul, Heaven, and hell. The word "eschatology" involves the belief in man's direct relationship to the universe and to life after death. The question of Eternal Time is important and pertinent to eschatological sense of relating sin, good, evil, punishment, Heaven, and hell in man's conscience: in eschatology he finds a concept of immortality as he suffers.

**Short Story.** The short story is "short" in comparison with, or contrasted to, the novel or biography. The short story excludes all the diversified, episodic, and inclusive qualifications of the novel except the single impression, incident, or abstraction. The novel has main incidents and minor incidents. The short story must have the crucial experience, the one main event, and a unifying view of all parts of human personality. The writer of the short story may state successfully, religion or love as his main thesis since man is occupied with either a love interest or a religious interest. The novel is diffuse and centrifugal, where the short story is intense and centripetal. The short story concentrates all emotive states or all conceptualized states in linguistic economy, an economy which reveals itself in syntactical structures. That is per phonographemic unit there is more intensity per grapheme
than is true of the novel. As with the rest of the literary forms, from a linguistic point of view the title is all-embracing. Every statement in the story will reflect to a varying degree, a relation to the title in either a positive, negative, or neutral manner. The reader responds to a positive title with a "purr" emotion, while a negative reaction to title words is an emotion termed as a "snarl". If the words, phrases, or words constituting the sentences produce neither positive nor negative reactions to the title, the response is construed as neutral.

The short story centers on plot or on the development of character, but modern short stories, dating from about 1927, or fifty years ago, tend to place the emphasis on man's inner life, and on the inner aspects of his personality. The ingredients of the short story include the raw materials of human experience, or from the individual as micro-cosmic to a universal truth as macrocosmic. The modern short story provides a picture view of man's problems within himself such as a battle between his conscious realizations and the pressing reality of the world of the conscious or sub-conscious. There can be conflicts between man and his supernatural world. He either denies its existence or he accepts and argues about its manner of existence. The conflicts of man can involve one emotion
against another or one idea against another: justice, mercy, happiness, or equality. Man's conflicts are, also, derived from his four powerful basic drives: these drives are expressed as love of security; love for affection; love for adventure; and love for power. These drives exist in each human being.

Myth. Many modern writers make use of the myth in dealing with man's religious nature. Myth and religion relate only to man who makes individual decisions as he chooses good or evil operating through his power of reason and free will. Myths are truths presented through symbols. The modern writers use myths symbolically through the emotional nature of man. Myths work in opposition to knowledge. Funeral rites, rituals, totem poles, and Christian communion services balance heavily against the idea of death without resurrection. Man has a negative reaction to the concept of death through his employment of myth at the moment when he is redeemed from sin. According to many philosophers certain themes occur that center about magical numbers such as 3-5-7-. Eudora Welty consistently employs the number "3" in many of her stories. The immortal myth is central to the nature of man and his basic drives.
Symbolism. A literary symbol is a particular and universal vehicle in which the dominant factor is always linking the physical world with the metaphysical world. Writers make use of symbols to represent something invisible, as an idea, a quality; an emblem, as the lion is a symbol of courage. A symbol cannot be as great as the thing which is symbolized. A symbol is only a fragment of a whole idea. Symbols stand for what people have come to accept as representative of a person, place, idea, institution, or event, whereas a sign, such as a cloud bringing rain, is a permanent part of the real physical world—not discovered by man. Symbolism adds new value to an object or an act without violating its immediate or historical validity. A linguistic symbol, as distinct from a literary symbol, is shown in expressing the smallest linguistic unit. In writing or printing, a conventional sign, such as a character, a letter, or an abbreviation used instead of a word or words, is used to represent phonetics or sounds. A phoneme, being a speech sound or a group of like or related speech sounds, is a symbol. A morpheme is defined as that linguistic unit which contains the smallest meaningful element of a word. A word is a symbol embracing free morphemes, combinations of bound morphemes, or a
humanitarianism. This point of view results in a philosophy of literature known as romanticism. Finally the author works from the intellectual part of man's basic personality which involves the mind and reason. The viewpoint leads to the philosophy of literature termed as rationalism.

**Sentiment, attitudes, and beliefs.** Sentiment is that form of emotive response of a person on a temporary occasion to a single event or happening. The response may be a feeling, thought, action, or a combination of these elements. The single responses, accumulating, eventually add up to an attitude which results in a character's more permanent feeling, opinion, action, commitment or rejection with regard to objects, ideas, and emotive states. An attitude is brought about by a continuous occurrence of sentimental sequences. Character is developed from the emerging unity among his attitudes, all leading to the change in the character that can be spoken of apart from any particular object. Attitude is developed more quickly in the short story than in other forms of literature and involves an emotion in beliefs. That state of mind of one who assents to something for acceptance, and believing in that which presents no certitude is known as a "belief". One has a belief when there is a conviction or a persuasion
of proposed truths which cannot be proven by ordinary or human methods. A belief is a pattern of meanings of things.

In common with beliefs, attitudes can be conceived of as integration mediating between the fundamental psychological processes and action. Beliefs and attitudes give personality to the function of an individual.1

When man is subjected to auspicious occasions which result in states of high tension, there is forthcoming a development of attitudes toward objects, people, events or ideas.

**Immediate psychological field.** Immediate psychological field is of pertinent importance in interpreting any particular piece of literature. This psychological element is defined as all past neural experiences of the individual, coupled with the physical conditions which the individual is experiencing at that particular moment, in addition to whatever has been brought to his attention at that time. The psychological field of the person is highly complex, due to the very intricacy of the given situation and to the overlapping of several situations occurring

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simultaneously, including those involving the future and the past.

Such complexity would result in chaotic behavior, save for the organization of the person's needs, demands, and goals in such a way that there are priorities and hierarchies of importance among them. The integration of needs, demands, and goals is accomplished through the development of a system of ideals, values, and ideology within the individual, which guides and organizes the competing emotions.2

The individual pays more attention to some situations than he does to others as he is more deeply motivated. The situations affect him by their varying degrees of potency.

**Purr and snarl words.** Words are power. The author can make his paragraphs purr or snarl by his choice of words. Convictions are voiced by the use of emotion packed words in each paragraph. Words spell danger, safety, love, hate, peace, and other emotive states as the reader responds emotionally to the personality of the words. "Snarl" is induced by a reaction to "despicable", while "purr" is a state of emotion which is produced by a "likeable" reaction. A particular scene in a story can be reported from a "snarl" viewpoint or from a "purr" viewpoint. The purpose of the viewpoints differ as the writer wishes to convey specific kinds of emotions.

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CHAPTER II

REVIEW OF THE LITERATURE

Since linguistics, as a scientific study of how a particular language works through structure, function, and meaning, is of fairly recent origin, we must orient ourselves to the close observance of the various sounds of American English in identifying certain elements of sense, sensation, and sensibility as they occur in the short stories of Eudora Welty.

I. LITERATURE TO BE APPLIED

The language structure as it unfolds is immediately shown and seen in the language we hear, and speak, and read, and write. The ideas of this thesis are based principally on the words of the short stories themselves in which occur the various patterns of English sounds and sentences. The study of these sounds and patterns is central to linguistic science. If the reader first puts meaning aside and looks at the patterns, he will find himself on more solid ground as he deals with the material at hand. Grammarians, as linguists, share the basic premise that sentences have structure and system. We
utilize the system of our language when we speak by putting together words and pieces of words called morphemes.

Whether a word or sound does or does not occur in a given pattern of speech is easily discernible. Linguistics, being primarily concerned with the language as a system, can show the system only through the study of speech sounds and patterns. Speech phonemes are studied on the emic level but are analyzed on the etic level. The etic level of speech sounds labels or categorizes the various parts as related to their functions to the whole part in the emic system:

The sounds of speech are correlated with features of the world around us and when we, ourselves play the role of hearers, we react to them.3

In the short stories of Eudora Welty we enter the field of literature by giving attention to the emotive notes of sensibility as well as the assertions of conceptual statements which are found among her characters. The reader will be enabled by her language to enteract with close proximity to the sounds of sense and sensibility in the

utterances of her varied Neogothic Southern characters. The language of the short stories will reveal the moods, the social status and origin of the individuals of whom she speaks.

This thesis recognizes that language, being a system of articulated sounds, is able to carry force of sense and sensibility, depending on the order of the intonation of sentence patterns. The normal patterns and their transformations indicate shifts in the ratios of sensorial, attitudinal, and intellectual elements of the short story characters. There being only four basic sentence patterns from which sentences generate to an infinite number of sentences the minimal linguistic utterance is considered to be of at least basic value. Language is human behavior reflected through the forty-five phonemes; morphemes, the basic meaning-bearing units of language patterned out of phonemes; and the relationship of morphemes to each other in the sentence identified as syntax.

II.linguistic patterns of sound may effect sense, sensation, and sensibility

The reader must orient himself to the task of distinguishing the various sounds of American English in order to
identify certain elements of sense, sensation, and sensibility in the expressions of phonemes, which constitute a fade-fall utterance. Patterning exists in the organization of consonant systems such as the phonemes of "l" in "/L/eota," "s/l/pped," "b/l/ack," "c/l/oud," "fa/l/l/ing," "F/l/etcher," "b/l/ood," "crue/l/," which produce an effect of melancholy in the short story "Petrified Man." Again, we find sounds carrying tones of melancholy in the "m" sound in "s/l/ammed," "whi/m/per," "/m/idnight," "drea/m/-ed," "s/m/oke," "/m/otionless," "pal/m/," "/m/ourn," and "/m/oving." Phonemes, being the smallest class of significant speech sounds, are the basic sound units of language.

In sounding phonemes intonation is basic to our language. A morpheme, an indivisible language element patterned out of phonemes, can include word bases (roots), prefixes, suffixes, and word-form changes. The following definition is given of a word:

A word is roughly a unit of language such that any division of it will produce some part that cannot stand alone, at least not without a change of meaning. "law" can stand alone, but "un" and "ful" cannot. 4

A bound morpheme such as "pro" and "un" must combine with a free morpheme such as "claim" and "gentle" respectively. Sound is said to reinforce the sense. The simplest sort of connection found in words in which the sound is designated by the word is evidenced by words such as "whirlpool," "buzz," "snap," and "slither."

As the reader moves into the linguistic patterns of sound which may effect sense, sensibility, or sensation, we find that, if the adverb, which normally occupies the fourth position in a given sentence, is shifted to a prenominal slot, the result will be a slowing down of the speed of the sentence producing less emotive force and consequently allowing more time for thought and sense valuation. There is taken into account the fact that different parts of speech by structure may occupy the fourth position, but if they occupy the fourth slot they function as adverbs and produce a reaction of greater emotive intensity:

You go to hell, Canfield.5

Here is a clear example of Sentence Pattern I employing the pronoun "you" as the subject of the verb "go" with a Ø (null) predicate and "to hell" as an adverbial phrase occupying the fourth position in the statement. "To," structured as a noun marker, points out the presence of a noun to follow which in this case is "hell." The word "hell" is identified as a noun since there can be more or less of it; hell has qualities; and there can be more than one hell--plural. The word "hell" can also show possession--Hell's Angels.

Another example points out sentence pattern II which consists of NP + Vt + NP + (Adv):

Solomon carried Livvy twenty-one miles.6

Solomon, the nominal, occupies first position in the subject; the verb "carried" drops into the second slot; "Livvy" the noun phrase object of the transitive verb "carried" falls into the third position. The words "twenty" and "one" are structured as adjectives denoting numerical quantity and "miles" shows, by its plural form, the structure of a noun. However, since these words "twenty

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one miles" points out where Livvy was carried, they operate as adverbs of location in the fourth basic position in the sentence. If the adverbial elements are transformations the result will be one of increased sense value or thought provocation.

Sense patterns in sentences are more pronounced and truer to epic literature as is demonstrated by the following examples from The Cid and The Odyssey:

From musty books princes learn false prides.7

The adverbial element, "from musty books:" traditionally termed a prepositional phrase, is a transformation from the normal pattern order of the fourth position. Since the phrase thus appears pronominal, the speed of the statement is slowed which results in greater sense perception and less emotive power:

In my own court, he seeks to mock my reign.8

Another prepositional phrase employed as an adverbial is "In my own court" which determines the verb "seeks." This adverbial phrase of location, shifted to the left of the

7Ibid., p. 22.

subject and the verb, results in a transformation whereby the emotive force is decreased as the phonological tempo of the statement is checked:

Now free from strife, when strength is gone, is he who loses life!9

Working as an adjectival phrase determining "he," "who loses life" allows more time for reflective thought as a result of its post nominal position:

Now Zeus, gatherer of the clouds,
Aroused the north wind against our ships.10

As the adjective phrase is located to the right of the determined noun, the statement has weaker emotive tone.

The language of the Odyssey is mannish, heavy, and couched in majestic words and expressions which help to articulate the story with more powerful force. As this thesis moves from the discussion of sounds of sense as found in traditional literature, there is evidence of a bit of epic quality in "A Worn Path" in which Welty discusses the universal theme of man in the character of the old negro woman, Phoenix Jackson, as she faces the future:

9Ibid., p. 22.

On she went. The woods were deep and still... Down in the hollow was the mourning dove. "Up through the pines," she said at length. "Now down through the oaks."

The tone of sense is shown by the heaviness of the words "woods," "deep," "still," "mourning," and "oaks." The predicate adjectives "deep" and "still" denote less emotive force. "On" occupies a transformed position, as well as "Down in the hollow." Old Phoenix transcends her region's geographical boundaries as her life and endurance is presented to represent all mankind. The tone is slow in "The Worn Path." The name "Phoenix" shows strength and endurance brought about by the hardships, and problems with which she has been faced as an immortal representation of the negro's spirit. There is a sense of the poetic in the language of Phoenix as she talks to herself:

I bound to go... The time come roun... My senses is gone. I too old. I the oldest people I ever know. Dance, old scarecrow, while I dancing with you. 12


The light feminine sounds of "i" appeal to the female temperament. However, there is a snarl tone evidenced by such expressions as "foxes," "trial," "chains" and "wild hogs." The author is dealing with a woman but she uses masculine terms which result in a gothic effect:

"Thorns, you doing your appointed work."13 Phoenix Jackson's responses are generally positive in nature which results in emotions of a purr tone. Her attitudes are good. Attitudes involve beliefs which are ably expressed by the old woman's courage as she faces her twelve labors. The ending of the story is not final but continues in medias res. The epic search is timeless.

Tragic qualities are shown in Eudora Welty's short stories, "A Visit Of Charity," "The Key," "Livvy," and "Flowers for Marjorie." Tragic characters are involved in the complexity of life's problems. In "A Visit of Charity" the inmates of the Old Ladies Home are isolated by time and represent the author's view of human isolation which may be called the tragic aspect.

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13Ibid., p.277.
The old woman, still with that terrible, square smile, stamped on her bony face was waiting. The old woman in bed said nothing at all, and she did not look around.  

The two old ladies, labeled and set apart in the Old Ladies Home, picture: the uselessness of aged people forced by time into isolation and loneliness. Again tragic qualities of isolation are found in "The Key" as the deaf and dumb couple strive to find a reason for living and hoping. The deaf man's hope is provided by the key in the title:

And suddenly in the dark the small sliding key had appeared. You could see memory seize his face, twist it and hold it.  

Albert is filled with hope. He is not defeated as he hides the key secretly in his pocket. Tragic qualities of literature can be applied to regional short stories if the characters have admirable qualities; if they struggle against their doom; if they have a sequence of misfortunes. True tragedy will involve the death of the hero after the moment


of recognition of his downfall is terminated. In testing for the qualities of tragedy in Eudora Welty's short story, "Clytie," there is evidence of revolt against society as the heroine withdraws within herself. The retreat from the world seems terrifying:

And indeed it was with the patience almost of a beast that Miss Clytie stood there in the rain and stuck her long empty arms out as from her sides, as if she was waiting for someone to come along the road and drive her to shelter. 

Again the moment of recognition comes to her when she realizes her hopeless existence as she looks into the rain barrel:

When Old Leathy found her, she had fallen forward into the barrel, with her poor lady-like black-stockinged legs up-ended and hung apart like a pair of tongs.

Too late, Clytie recognizes the face and disaster overtakes her.

Eudora Welty employs the use of the comic elements in her short stories in which she seems to feel that the irrational, inexplicable are inherent in human existence and that comedy and tragedy are two views of life which

17Ibid., p. 178.
touch each other in human experiences. This sense of comedy adjoining terror is literally present in "A Curtain of Green" with Mrs. Larkin madly gardening on one side of the hedge while her neighbors gossip on the other.

To the neighbors gazing down from their upstairs windows it had the appearance of a sort of jungle, in which the slight, heedless form of its owner daily lost itself...18

The adjectival element, "gazing down," and the adjective phrase "from their upstairs windows," as well as the adjectival clause "in which the slight heedless form of its owner daily lost itself" show pronounced qualities of emotive force by occupying prenominal positions. Mrs. Larkin seems to be the plaything of the secret jokers who can separate her protective curtain.

The use of the Neogothic or grotesque modes in the fiction of Eudora Welty is persistent and perhaps is even more noticeable today than when her writings first began to appear. This may be due to the antics of the modern generation which strives to refute all ideas contrary to the present normal goals of pleasure seeking. Startling

events must be presented in order to be noticed amidst the tumult of present-day activities. Grotesque is characterized by the description of human beings in nonhuman terms. Grotesque seems most compatible with modern sensibility and resides in ordinary everyday lives.

"A Curtain of Green" points to the origin of the word "grotesque" in the late fifteenth century Italy. The "grotesque" initially referred to a style of ornamental wall painting comprised of monstrous foliage:

Within its borders of hedge, high like a wall, and visible only from the upstairs windows of the neighbors, this slanting, tangled garden, more and more over abundant and confusing, must have become so familiar to Mrs. Larkin that quite possibly by now she was unable to conceive of any other place.19

The grotesque idea is reflected by the confused state of the garden as Mrs. Larkin's frail figure tries to find her way in the jungle which represents the actual physical world:

Every morning she might be observed walking slowly, almost timidly, out of the white house, wearing a pair of the untidy overalls, often with her hair streaming and tangled where she had neglected to comb it.  

Mrs. Larkin's uncombed hair, rolled up overalls, and general grotesque appearance underscores her suffering as she tries in her self-imposed isolation to find a refuge, and an answer to the death of her husband. She is bewildered because she cannot solve the mystery of the finite and infinite powers which may or may not control man. Again, we find the mode of grotesque qualities employed as Neogothic in Welty's story, "Petrified Man." The reader discovers that in spite of the beauty parlor's objective of making women more beautiful, externally, the inner ugliness and baseness of the operators and customers is pictured in the following statement:

Hidden in this den of curling fluid and henna packs, separated by a lavendar swing-door from the other customers, who were being gratified in other booths, she could give her curiosity its freedom.  


All the paraphernalia of the beauty parlor business--- "wave pincers," "cold wet towels," "permanent wave machines" and "nuts" is spoken of in tones suggestive of torture. Brand names of "Jax Beer," "Stork-A-Lure," and "Ni Hi" also contribute to the tone of the grotesque image of the short story structures. The Neogothic elements in Eudora Welty's short stories evoke the reader's compassion in such a way that the human worth of the individual is brought into play in a positive manner. The humorous tone of the "Petrified Man" results in high emotive force of vulgarity. Qualities of sensibility are evidenced by normally placed adjectives, adverbs, and the rhythmic swing of the sub-standard conversation.

The simplest sort of connection between sound and sense in literature is found in onomatopoeic words where the sound is a presentational equivalent of its meaning. "switching" has a swinging movement, thus we have the activity of the switchman in "The Key":

The railroad man came in swinging a lantern which he stopped suddenly in its arc.22

The sounds are clear and distinct and reinforce the emotive sensibility. Sound also reinforces such terms as "Lily," "gutteral," "trotting," "popped," "clucked," and "hollowly," as the reader encounters them in Miss Welty's story "Lily Daw and The Three Ladies."

Sensation is carried in sentences by the use of the five senses: seeing, hearing, feeling, tasting, and smelling. Eudora Welty is consistent in her use of the sense of seeing as she draws word pictures by her use of the specific colors of black, purple, red, yellow and green—particularly yellow. The yellow walls of the railroad station in "The Key" were highlighted by the yellow ceiling lights where Albert, the deaf mute sat crowned with a shock of very fine yellow hair as he guarded his battered baggage which was covered with yellow dust:

The key had come there, under his eyes on the floor in the station, all of a sudden, but yet not quite unexpected.23

The sensation of hearing is emphasized in the story of the deaf couple who relied solely upon sight and the sense of touch which amply expressed their emotions.

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Welty's ability to evoke light and color suggests that she has used her artistic talents of painting. The opening paragraph in "The Key" is devoted to the night sounds of insects:

It was quite in the waiting room of the remote little station, except for the night sounds of insects.24

The sense of tasting is warmly demonstrated by Sonny and Bowman as they prepare to sample the homemade moonshine whiskey in "The Death of A Traveling Salesman":

Ain't no use for us to drink outdoors like hogs.25

Olfactory senses are vividly brought into use as the author skillfully draws a word picture of the mountaineer's homelife:

She was pushing the coals off the pots, and the smells of corn bread and the coffee circled the room. She set everything on the table before the men, with a bone-handled knife stuck into one of the potatoes, splitting out its golden fibre.26


26Ibid., p. 250.
Eudora Welty makes the reader see and hear and think and feel by her careful selection of connotative words. She chooses to use terms which are concrete and particular, or those words which evoke vivid responses in the reader's consciousness. Her selection of verbs accomplishes the decided effect which she wishes to convey. The verbs in the stories reinforce the adjectival elements, the adverbs, and the participles, gerunds, and infinitives which bring photographic pictures to mind as the reader reviews the people, events, things, places, and ideas in the short stories:

Ashamed, shrugging a little, and then shivering, he took his bags and went out.27

Participle modifiers, "shrugging a little," and "then shivering" determine the pronoun "he" in such a manner as to produce, by their prenominal position, greater force of emotion that leads to Bowman's attitude toward his isolation and loneliness in the "Death of A Traveling Salesman." Again there is intensive use of the participle in "A Curtain of Green":

Jamey ran jumping and crouching about her, drawing in his breath alternately at the flowers breaking under her feet...28

"Jumping" and "crouching" occupy the adverbial position in the fourth slot in the sentence, rendering emotive stimuli to the statement. Jamey is awakened from his dream world as the forces of reality come upon him in overpowering quantities as he struggles for survival.

III. LINGUISTIC PATTERNS OF SENTENCES

The basic element of the English language system is the sentence. In reading, a reliable clue to sentence structure is word order or the order of syntactical functions in sentence patterns. Despite the great variety of sentences in American English the basic sentence order is somewhat rigid. Variety is easily achieved through transformations, inversions, substitutions, and expansions. Normal sentence order involves the basic functions of subject first, verb second, and possibly a completer in the third position with the option of an adverb or adverbial element in the fourth slot. Word order and/or function

order in sentence patterns are reliable clues to structure in American English or the total meaning of a piece of literature. English language has been changing for many centuries and is still changing due to the current trends of society in which a person lives. However, language has rules and remains systematic in spite of its flexibility. A statement can be made that a basic English sentence consists of a noun phrase and a verb phrase. This statement is not exactly a definition of a sentence, but the fact is seen that the terms "subject" and "predicate" express grammatical relationships as the subject of a sentence is the Noun Phrase and the predicate is the Verb Phrase.

The way a concrete sentence or group of words is spoken by Eudora Welty in her short stories is taken into account as the reader perceives the sounds, utterances, words, and sentences. Sound of sense, sensation, and sensibility are shown by a great deal of variety. If the reader looks at a long stretch of writing in Welty's short stories, he may believe that no two sentences are exactly alike, and this phenomenon is true, somewhat, but if a closer view of the structure of the sentence is taken, he will discover much similarity in the syntactical expressions can be found. Also, nearly all the sentences that are
spoken and written seem to be built on four common basic patterns, each of which can be modified and combined in endless ways but the patterns are basically repeated over and over again.

When sentence patterns are examined in the short stories, the reader must realize that the basis for all the sentences in the literature must be that of function as related to sensorial, attitudinal, and intellectual tone that is produced. All the basic patterns of sentences have one feature in common: They show a particular connection in form between a word in one part of the sentence and a word in the other part. One of the words is always a verb and the other word is usually a noun or a pronoun.

In a scientific analysis of the English language this thesis will consider each basic type of kernel sentence. First consideration is given to the "to be" type sentence which is composed of a noun phrase plus one of the eight forms of the "be" verb plus a predicator in the third position, with or without the adverb or adverbial element occupying the fourth slot. A thorough perusal of Eudora Welty's short stories reveals the fact that the sentences are generally complicated and composed of many variants, usually long, with many phrases, clauses, and trans-
formations but basically falling into the four basic sentence types. In "Lily Daw and The Three Ladies" there is demonstrated a "to be" type sentence in the description of Mrs. Carson:

She was the Baptist preacher's wife.29

The pronoun "she" occupies the first position in the sentence as the subject followed by the past tense "was" of the "be" verb in the second position, and "the Baptist preacher's wife" as a predicador, Noun Phrase, in the fourth slot. Again, the predicador can be an adjective in the same basic type sentence:

She'll be tickled to death.30

The ellipses of the "w" and "i" would indicate the auxiliary, "will," of the "be" verb, while "tickled" assumes the position of a predicate adjective which determines the subject with less emotive force. The third type of predicador in the "to be" sentence may be shown as an


adverb of location. Welty makes effective use of the Loc type adverbial in the opening sentence of "A Piece of News":


The Phrase, "out in the rain" occupies the third position in the sentence as an adverbial element following the past perfect tense of the "be" verb. No constituent is shown in the fourth slot.

The second basic sentence type, according to the method of Owen Thomas, is Type I which includes the four basic positions including Noun Phrase, Verb intransitive, the null (Ø) indicating that there is no predicator, and the optional adverbial. In "A Visit of Charity" the following sentence is considered which indicates the normal order of determiner "Poor" preceding the nominal "Addie" in the first position followed by the auxiliary verb "is" and the present participle verb "ailing":

The determiner "poor" moves the sentence from one kernel sentence to two kernel sentences. Addie is ailing. Addie is poor. There being no predicate in the third position in Type I sentence, the reader moves to the adverb in the fourth position in the following example:

Clytie moved obediently down the stairs.33

The adverb "obediently" occupies the fourth position and determines how Clytie moved in attitudinal response. The phrase "down the stairs" also occupies the fourth position in the sentence as an adverb of location. Clytie was obedient. Clytie moved down the stairs. Thus two kernel sentences are generated. Pattern I is the most common sentence pattern in English. This type of sentence structure is predominant in Eudora Welty's short stories and her word order involves many long sentences with up and down, in and out in Gothic effects by her use of transformations, inversions, and words of opposite pole connotations:

Fixed in its pure profile it stood in the precipitous moment, a plumicorn on its head, its breeding dress extended in rays, eating steadily the little water creatures. 34

This sentence taken from "A Still Moment" falls into Pattern I as Noun Verb Adverb with "it" as the subject in the first position, "stood" as the intransitive verb in the second slot, followed by "in the precipitous moments" as an adverbial phrase determining "stood" in the second position. The introductory phrase "Fixed in its pure white profile" occupies a normal emotive slot. The adjectival determiner, "A plumicorn on its head," and the clause, "its breeding dress extended in rays," and "eating steadily the little water creatures," all occupy a post nominal position rendering a greater sense value to the statement.

The second important basic sentence pattern is Type II and contains the Noun Phrase plus the Verb Phrase, plus the Noun phrase object. A great many nouns are tied to the verb in this pattern but the verb is not linking:

When it feeds, it muddies the water with its foot.35

The pronoun "it" is the subject of the transitive verb "muddies." The direct object "water" is the predicate Noun Phrase. "With its foot" occupies the fourth position as an adverbial phrase. The shifting of the adverbial element to the left of the subject nominal is indicative of greater intellectual force. The noun clause used as the object of the verb makes use of the flip-flop rule in the next statement:

"God created the world," said Lorenzo.36

Since the adverbial element has been shifted to the left of the subject noun, the reader enters into the world of Lorenzo's beliefs and is primarily in the world of thought.

The third basic type of English sentence pattern is identified as the noun phrase plus the copulative verb in the second position plus a complement in the third slot followed by the adverbial element as optional. Some


36Ibid., p. 84.
examples have been selected from the short stories of Eudora Welty:

He felt as if he might burst into tears. 37

This basic pattern consists of a pronoun occupying the position of subject headword tied to a copulative verb with an adjective following. In this case the adjectival element is composed of the clause "as if he might burst into tears," which links the subordinate clause to the pronoun "he." Again the author uses the thought provoking adverbial in a transformation:

This time, when he leapt, something—his soul—seemed to leap, too, like a little cat invited out of a pen. 38

Regardless of where the adverb or adverbial elements are found, the basic sentence pattern remains the same. Sentence pattern III is read as Noun Phrase + linking or copulative verb + an adjective or adverbial element such as a phrase or a clause. "Something"—(his soul) is the


38 Ibid., p. 243.
the subject of the linking verb "seemed" which is tied to the infinitive "to leap" used as an adjective, followed by the prepositional phrase "like a little cat invited out of a pen."

Eudora Welty brings into use long transformation sentences and inversions which tend to render her themes toward thought-provoking situations resulting in attitudes and beliefs. Attitudes involve beliefs but when man's attitudes are considered, the reader is in the world of emotive responses. In consideration of the three ladies who are gossiping about Lily Daw, the reader is faced with specific connotations relating to the term "Baptist preacher's wife." Background of the individual must be evaluated in terms of the immediate psychological field of the reader and his knowledge of the activities of the small town clergy's family and the lay persons. The short story "Lily Daw and Three Ladies" primarily produces a snarl effect while old Phoenix Jackson in "A Worn Path" has decided purr-effect from her positive attitude toward life and its experiences.

A long string of prepositional phrases used as adjectives and adverbs are found in the writings of Eudora Welty. An example of a compound-complex sentence which
results in a combination of sentence Pattern I and Pattern II is found frequently. An example of a transformational sentence containing both Patterns I and II is given a brief analysis:

"Coming upon the Trace, he looked at the high cedars, azure and still as distant smoke overhead, with their silver roots trailing down on either side like the veins of deepness in this place, and he noted some fact to his memory--this earth that wears but will not crumble or slide or turn to dust, they say it exists in one other spot in the world, Egypt--and then forgot it."

The determining elements in the sentence are "coming upon the Trace," as a participle phrase determines "he"; "at the high cedars" is an adverbial of location; "distant smoke" determines "how still; "with their silver roots" determines cedars; "trailing down" determines roots; "on either side" also points to roots; "like the veins" determine veins; "to his memory" determines noted; "that wears" determines earth; "but will not crumble," "or slide," "or turn," "to dust" also determine earth. A run-on sentence follows in "they say..." in one other spot;"

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and "in the world, Egypt" all are used as adverbials of location.

The component parts of the sentence spiral from high overhead in thought, as Audubon searches for the light or the answers to his questions, to the depths of the roots of the trees underneath the ground producing a Gothic effect in the literature. A view from the ground or when the characters' spirits have floundered in the depths of despair in their human isolation and have moved upward, their questions about man's place in the Universe begin to clear. The characters of Eudora Welty move with her sentences in the same manner. The grotesque element is prevalent as the sentences move from up to down, or from down to up, or out and in. This thesis finds a predominant element of Type I sentences with a close runner-up of Type II sentences with decided Gothic elements in "The Purple Hat," and "Clytie." Many and numerous grotesque elements are found in "A Curtain of Green," "Asphodel," "Petrified Man," "A Visit of Charity," "Livvy," "Old Mr. Marblehall," and "A Worn Path."
IV. TONE

Tone is the total emotional and intellectual effect of a passage of writing. Connotations, diction and rhythm all contribute to the element of tone which is found in a piece of literature. Tone which has been consciously or unconsciously developed by the speech and action of the characters determine just what the attitude of the reader will be toward the subject discussed. An understanding of the tone and the contributary elements can enrich the enjoyment of literature. However, the tone developed by the characters is meant to influence the reader. Words have power in both snarl and purr effects. Metaphors, symbols and allusions are also three special sorts of language which influence tone.

First, words possess denotative and connotative qualities. Denotation implies all that strictly belongs to the dictionary definition of the word, while connote implies all of the ideas that are suggested by the word: "home" denotes the place where one lives with one's family, but it usually connotes comfort, peace, privacy, and safety among other things. The denotation of a word in its definition is what the word stands for. Whatever different
things a word suggests constitutes a difference in connotation. Personal connotations of a word are the result of the experiences of the individual. Reaction to the ideas and objects in the short stories is determined by the nature of the participant's earlier contacts with the referent. Generally the vocabulary in Eudora Welty's writings is of a proletarian nature in keeping with her class of subjects. The crude expressions in the "Petrified Man" are exemplified in the speech of the beauty parlor operator:

"Reach in my purse and git me a cigarette without no powder in it if you kin, Mrs. Fletcher, honey," said Leota to her ten o'clock shampoo-and-set customer. "I don't like no perfummed cigarettes."40

Another instance of characteristic speech in the short stories is taken from "Why I Live At The P.O.":

"I said that oh, I didn't mean a thing, only that whoever Shirley-T. was, she was the spit-image of Papa-Daddy if he'd cut off his beard, which of course he'd never do in the world. Papa-Daddy's Mama's papa and sulks."41

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Here are rather coarse terms with many ellipses and a common vulgar tone. The reader is exposed to the natural regional speech patterns of the unlearned wage-earning class of people.

The most important words are the ones which touch the emotions of the reader who sees them in the short stories and is aroused to a positive or negative judgment. The use of the sensorial elements are aptly utilized in the following passage:

At first she thought only simply, of the colors of red and green, the smell of the sun on the ground, the touch of leaves and of warm ripening tomatoes. 42

Seeing, feeling, smelling and tasting are carried through the denotative and connotative levels of meaning associated with colors, leaves, tomatoes, and ground. Here are words that have connotations appealing to or are associated with the sensations. Such paragraphs in "The Whistle" as the one describing Sara's inner conflicts bring about qualities of a negative tone:

She was so tired of the cold! That was all it could do any more—that make her tired. Year after year, she felt sure that she would die before the cold was over. Now, according to the Almanac, it was spring... But year after year it was always the same. The plants would be set out... transplanted always too soon, and there was a freeze... When was the last time there was a crop? 43

The restrained tone evokes a sense of helplessness and futility as Sara and Jason battle against the forces of nature, silently, with pioneer qualities of spirit, resourcefulness, and resistance as they struggle to sustain themselves.

Diction and metaphor are homely and colloquial, and many folk expressions are used by the author in most of the short stories that are considered in this thesis, such as "I bound to go," and "me and Mr. Fletcher ain't one speck of kin." However, "In A Still Moment" the diction is formal and the sentence structure complex.

43Ibid.
All the souls that he had saved and all those he had not took dusky shapes in the mist that hung between the high banks, and seemed by their great number and density to block his way, and showed no signs of melting or changing back into mist, so that he feared his passage was to be difficult forever.

The style, shown by the gravity, rhythm, and sonorous sounds of words is appropriate to the type of story that is given. The predominant sentence pattern is Number I in "The Whistle". The sentences are embellished by a gothic aspect which spirals up and down as the subject questions and states opinions as was brought to attention in quotation number "40," (page 56).

The tone is established in Eudora Welty's short stories by her skill in producing the same universal theme as she varies the tone and atmosphere by many different settings, images and metaphors among other methods. The loneliness and isolation from the world of her small town or rural characters are used to represent mankind in relation to this world and the next.

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V. PRIMARY AND SECONDARY LEVELS OF MEANING

Linguists generally agree that a language has a phonological system and a grammatical system. Currently, there is a third system being noticed and considered—semology which concerns itself with meaning in the sentence:

A sentence not only has a pronunciation and grammatical structure, but also has meaning.45

Linguistically, consideration of sentences, as being the minimal meaning-bearing utterances in English, will be given first attention in this thesis. Every declarative sentence has a primary meaning by virtue of its grammatical form. The statement, also presents a complex of meanings by the words chosen to express secondary meanings. Consider the following sentence selected from "Death Of A Traveling Salesman":

Once more Bowman wished he could fall into the big feather bed that had been in his grandmother's room... Then he forgot her again.46


The sentence suggests a childishness or movement backward into time. Bowman is a pitiful grotesque child needing guidance. Secondary meaning is accomplished in Welty's short story by the use of metaphors, images and illusions:

Miss Welty does not manipulate her imagery or symbolism in a blatant or self-conscious fashion...it is immersed in the external reality of the story and tightly organized in the texture of the prose. She does not fashion one central, overwhelming symbol, but lets the symbolic process work quietly.47

This statement by Alfred Appel, Jr. is descriptive of Eudora Welty's primary and secondary meanings associated with symbols and metaphors in her work. Appel also states that quotation 643 suggests Bowman's death-wish--his subconscious desire for senselessness and release from the struggle of life. A sentence suggests meanings that the reader can infer that the speaker probably believes, beyond what the sentence states.

Literature is derived from the secondary meaning of the sentence. Any derivation from the normal sentence structure shows that the sentence has a secondary meaning.

However, the reader must also realize that a kernel sentence may also have secondary meaning. The discourse is implicit rather than explicit which is construed that sense, sensation, and sensibility are implied rather than stated as facts.
CHAPTER III

MATERIALS USED AND TECHNIQUES OF LITERARY ANALYSIS

This thesis is based on the assumption that the short story, itself, in the language of which it is written, is that which provides its meaning and that literature is that communication which furnishes grounds for the reader's imagination. As the story is analyzed the reader is saved from his own psychological field from which he might make a preconceived judgment or conclusion according to his impressions as of the moment of reading. The reader will not assume that the author is the speaker in the story. What the author stated is the work. Through close attention to the words themselves, the reader will be able to render an appropriate judgment about the story as viewed from the basic parts of personality, mind, volitions, and sensations. The three particular stories with which this thesis deals, "A Worn Path," "A Visit of Charity," and "Asphodel" are being approached from the point of analysis as not having been previously read. This literary analysis will proceed on the basis that the words, phrases, and sentence order will provide the grounds for imagination. Consideration will be given to all that the "denotative"
and "connotative" written statements can do. The first short story by Eudora Welty to be examined is "A Visit of Charity". The procedure runs, somewhat, in the form of a mystery case.

I. "A VISIT OF CHARITY"

**Consideration of the title.** An important clue to the solution of the short story can usually be found in the title. We shall consider each word contained in the title, "A Visit of Charity," separately, and weigh their use as functioning together in an utterance. Now we look at "A" which is the first letter in the alphabet and is denoted as being a word by having a vowel and a primary accent. The letter "A" was derived from the Phoenician alphabet, picked up by the Greek, (alpha), transferred to Latin, and then acquired by the English language. "A" is represented by various sounds and is used as a nondefinite article to point out, or as a determiner of a noun. In the title of the short story, "A Visit of Charity," attention is drawn to "A" visit that is being considered—not one particular visit as would be the case in "The Visit."

Moving from the nondefinite article "A," a view is taken of the word "Visit" in its denotative and connotative
meanings as carried in the dictionary:

1. To go or come; to see in order to comfort or to help;
2. Hence: to pay a call upon as an act of friendship or courtesy; to go or come to see in an official capacity; to inspect; to dwell with temporarily;
3. To come to or upon, as to reward, afflict, punish, to bless; to chat or converse.

The word "visit" is structured as a verb but functions as a noun in the short story title, carrying possible emotive elements of acceptance, pleasure, and expectancy. Possible negative emotive element could be annoyance. The word "of" is a noun marker, or as traditional grammar says, a preposition. The word is used chiefly after a noun and marks the presence of a noun to follow which in this instance is "Charity."

"Charity," being the last word in the short story title, is listed with the following definitions as having denotative and connotative meanings carried in the dictionary:

1. Christian love; 2. act of loving all men as brothers because they are sons of God; 3. Divine love for man; 4. the act or feeling of affection or benevolence; lenience in judging men and their actions; 5. public provision for the relief of the poor.
Positive import of the word "Charity" produces the synonym of joy. From the word "charity" the reader may get optimism, courage, and hope.

The negative elements of the word "charity" may be connoted from the emotive intensity of pride or dejection resulting from deprivation or the necessity of having to accept charity, or a dependence on some form of assistance. The emotive intensity could range from either joy or anger depending on the positive or negative connotations of the word, "charity." "Charity," a word structured as a noun, is used in the short story title as a noun, the object of the preposition "of." The reader can only tentatively assess the emotive elements in the title.

Clues to support the title. Close consideration will now be given to some assertions or declarations made in the short story, staying with Eudora Welty's words as stated:

Holding a potted plant before her, a girl of fourteen jumped off the bus in front of the Old Ladies Home on the outskirts of town.48

There is nothing unusual about a young girl's taking a potted plant to an Old Ladies Home in the words as stated. The statement is positive to the title as being an act of charity. The "Old Ladies Home" has a positive relation to the title, also. "Holding a potted plant before her" is related to the title in as much as the charitable practice of giving flowers is quite common:

It was mid-morning—a cold bright day. 49

This sentence is positive to the title by the word "mid-morning" and "day" as an indication of when the visit took place. Here the reader is first conscious of the element of clock-time. "Bright" pictures an optimistic view of the events that will likely take place while "cold" indicates a symbolic longing for solitude. The next clue, relating to the previous statement is a description of the little girl:

She wore a red coat and her straight yellow hair was hanging down loose from the pointed white cap all the little girls were wearing that year. 50


50Ibid.
"Coat" reinforces the previous clue of "cold day" and indicates the year has progressed toward the end of winter. "Red" symbolizes the vitality of life and passion, activity and love which are parallel with youth and certain destructive effects. "White pointed cap" symbolizes the thoughts, pure and unsullied that were contained in the child's head, being directed upward spiritually rather than toward earthly things. "Yellow, loose hair" is a positive element to "bright day" and is symbolic of illumination or a glimpse of how things originate and their consequences:

She stopped for a moment beside one of the prickly shrubs with which the city had beautified the Home and then proceeded slowly toward the building which was of white-washed brick and reflected the winter sunlight like a block of ice.  

"Moment" points to "day" as another incident in clock time. The girl's first encounter with something unpleasant or injurious is indicated by "prickly bush." There is a premonition or an indication of a false beautification on the outside of the home. Beautified with prickly shrubs

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is slightly ironic in relation to a charitable old ladies home as not being what it appears to be on the outside. A pretense of whitewashed contents is obvious. "Reflected winter sunlight like a block of ice" connects to sentence one and portrays an intuition or illumination of the climax within the building. "Like a block of ice" produces an emotion of apprehension. The reader senses that a change will occur in the young girl as she investigates the object of her visit to the Old Ladies Home:

As she walked vaguely up the steps she shifted the small pot from hand to hand, then she had to set it down and remove her mittens before she could open the door.52

"Vaguely up the steps" coincides with "down from the bus" carrying on the author's use of spirals of up and down throughout the story. The child is seen advancing, step by step, into a hitherto unknown experience. "Shifting the pot from hand to hand" is indicative of not being sure of anything, or which road to take in making decisions—a typical reaction of an adolescent's insecurity. She removes her mittens (not worn by adults) and opens the heavy door to grim reality. The reader is conscious that childish

52Tbid.
innocence is passing at this point. "Heavy door" ties this statement to the title. Thus far, positive and negative elements of emotional feelings are gathered which include expectancy, anticipation, annoyance, apprehension, timidity, and surprise.

"I'm a Campfire girl...I have to pay a visit to some old lady," she told the nurse at the desk.  

This sentence carries a negative element to the title indicated by the statement of the girl that she is obliged to make the visit and that she is not charitable at heart but is making a duty call. The next sentence is related to the title by the word "woman":

This was a woman in a white uniform who looked as if she were cold; she had close cut hair which stood up on the very top of her head exactly like a sea wave.  

Close cut hair stands for higher forces, or spiritual forces of man's basic personality, with the "close-cut" signifying total asceticism or self torture for sake of


54Ibid.
spiritual discipline. Wave is symbolic of faith, pardon and revelation:

Marian, the little girl did not tell her that this visit would give her a minimum of only three points in her score.55

"Marian," relating positively to elements in paragraph one, is the first indication of the little girl's name as being a word derived from the word "Mary," connoted as the mother of Christ. The name "Marian" thus reinforces the idea of virginity of the girl. "Three points" relating to various references to "pointed" as already mentioned in the story may involve the trinity, or refer to the spiritual, intellectual, or sensorial aspects of man. Paragraph one deals mainly with the senses. "Pointed white cap" symbolizes reason. The reader observes the employment of the sensorial qualities in the use of "up" and "down," "warmth!" and "cold." These elements are negative to the title and produce emotions of tiresomeness. Next, the author moves to the cognitive part of the subject:

With her free hand she pushed her hair behind ears as she did when it was time to study science.56


56Ibid.
As yet, sense and reason have not given way as Marian looks squarely into the face of the problem. "Free hand" can make a rational judgment as Marian chooses. The paragraph is negative to the title. Again, the author uses "hand" as a key word:

Marian stood tongue-tied; both hands held the potted plant. The old woman, still with that terrible square smile (which was a smile of welcome) stamped on her bony face, was waiting. The old woman in bed said nothing at all, and she did not look around. Suddenly Marian saw a hand, quick as a bird claw, reach up in the air and pluck the white cap off her head. At the same another claw to match draw her all the way into the room, and the next moment the door closed behind her.57

This paragraph is positive to the title as relating to old woman. The last sentence in the above quotation indicates that sense of reason is giving way to emotion. The bird claw hand has absconded with the girl's cap of reason. A door has opened as well as closed by the claws of evil; the claw, a bird of prey, is symbolic of the of evildoers. Admission, astonishment, fear are incorporated in the passage quoted.

Gothic effects are prevalent in the next passage taken from the story. A spiraling effect of up and down is noticed as Marian gropes for some kind of solution to her predicament:

Marian stood...the tiny room had altogether too much furniture... Her heart beat more and more slowly, her hands got colder and colder and she could not hear the old women. How dark it was! The window shade was down, and the only door was shut. Marion looked at the ceiling...It was like being caught in a robber's cave just before being murdered.58

The enclosure image of Marian in the room is symbolic of the reaching of puberty. The statement "How dark it was" is positive to the title intersecting with paragraph one as an opposite to "bright day." "Down of the window shade" and "looked up at the ceiling" continue the trend of up and down expressions employed throughout the story. The light and dark atmosphere lends to Gothic effects. The closed room with windows darkened connotes symbolism of virginity as Marian entered the room and marks the division between good and evil. The old woman in the bed states her views:

"Watch out for the germs," said the old woman like a sheep, not addressing anybody.\(^{59}\)

This statement is positive to the title and is significant in that it applies to mankind in relation to germs that spring from any source or seed—perhaps the seed of evil to which all the sheep, as children of God, must avoid if possible. The younger old woman next gives her opinion:

Did so! Read to us out of the Bible and we enjoyed it.\(^{60}\)

Bible is positive to the title of the short story, God is charitable to mankind. The old women have opposite views as to what is worthwhile in life. The bedridden old lady is bitter. The first old woman is reaching out optimistically:

The first old woman had just finished putting the potted plant high, on the top of the wardrobe where it could hardly be seen from below.\(^{61}\)

This statement is significant because it follows the author's repeated references to "up." A plant grows from

\(^{59}\)Ibid., p. 224.


\(^{61}\)Ibid.
ground roots rather than in the air, an unnatural place to hide a growing plant. Perhaps the old woman sees the prime importance of human existence that lies in the time of youth as evidenced in the highly placed potted plant. The reader discovers that the old, old woman's name is "Addie," a derivative of "Adam," the first man.

Poor Addie is ailing. She has to take medicine—See? She pointed a bony finger at a row of bottles on the table and rocking so high that her black comfort shoes lifted off the floor like a little child's.  

The old Addie is ailing from her disbelief in the basic goodness of man and from her lack of faith from which she is trying hard to cure herself by doses of the medicine, symbolic of salvation, in the row of bottles. Black comfort shoes symbolizes the lifting of the soul as a little child. Belief and disbelief is evidenced in the bickering of the two old women:

"Hush!" said the sick old woman. "You never went to school. You never came and you never went. You never were anywhere--only here. You never were born! You don't know anything. Your head is empty, your heart and hands and your old black purse are all empty.  

62 Ibid., p. 226.

"You never went to school" signifies that the bedridden old woman advocates reason over emotions, as exemplified by the first old woman. Empty purse, empty hand and empty head relate to the title in terms of charity. The story is showing that man's basic personality consisting of mind, heart, and body needs to synthesize if he is to become one as a whole. The story refers to the running out of time as the old woman nears the end of life's journey:

"Addie's mad because it's her birthday!" said the first old woman...giving a little crow as if she had answered her own riddle.64

But the bedridden woman has authority in the superiority of her mind in spite of her childish whimpering as one of God's little lambs who needs the fulfillment of spiritual emotion joined with reason. This emotional quality is epitomized in the girl:

The old face on the pillow where Marian was bending over it, slowly gathered and collapsed...Marian's face hung very close, the yellow hair hung forward.65

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64Ibid., p. 228.
The yellow hair of Marian, symbolically shows that the girl perceives spiritualization and wins the battle with her innerself. She passes from the state of innocence to the state of knowing good and evil:

Marian jumped up and moved toward the door. For a second time, the claw almost touched her hair, but it was not quick enough. The little girl put her cap on.66

Putting her cap on indicates that reason has not given way to emotion altogether. The forces of evil, now, have less power. Pointed white cap symbolizes purity and growth in spiritual grace.

Again, the title of the short story is focused on the next speech of the first old woman:

Oh, little girl, have you a penny to spare for a poor old woman that's not got anything of her own? We don't have a thing in the world—not a penny for candy—not a thing!

The old woman has nearly reached the end of her journey and has nothing but her soul. Man comes with nothing—leaves with nothing. Marian cannot stay—she is moving into the future:

66Ibid., p. 229.
Her yellow hair under the white cap, her scarlet coat, her bare knees all flashed in the sunlight as she ran to meet the big bus rocketing through the street.  

The story has condensed the three parts of basic personality into one whole in the above statement. Marion has decided the course of her life as she has an insight into the future with a direction toward the metaphysical world; she employs her normal emotions as she partakes of the physical enjoyment of the senses such as eating the big red apple.

**Objective conclusion.** Welty has begun the story with a reference to clock time in the first statement—"It was mid-morning, a cold bright day." Throughout the story she is concerned with clock time, psychological time, and eternal time as being vital in the lives of human beings. The story opens from the sensorial point of view as connoted by the word "Charity" in the title. The character of Marian is clearly drawn as stated by the words "a typical fourteen year-old girl" who is seen adventuring into new experiences.

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The story appears ironic and satiric on the surface if the reader does not delve into the very depths of the symbolism which the author has employed in producing a most subtle and ingenious story. The attitude of the young girl is compatible with the prevailing social trends of the latter twentieth century. Duty is done but not from charitable motives. Eudora Welty has presented the question of the importance of good and evil and their relation to immortality. The half-circle of the small mouth is symbolic of the earthly existence and which would be a complete whole beyond the grave.

The use of several binary symbols of two opposites has been employed by the author in her use of Gothic or grotesque effects of youth and old age, round and square, up and down, bright and dark. These opposites in the story may point out that evil is necessary to good. Again, the Gothic is related to the half circle of the mouth.

The median of opposites has been used to synthesize the symbols of stress and suffering, and the stillness of the old, old woman counteracted by the rocking motion of the first old lady. The placing of the potted plant high, high on the wardrobe symbolizes man's basic tendency to strive for a solution to his existence or to move upward
from sin to repentence. The Bible, referred to as having been enjoyed by the old lady, brings the idea of Divine omniscience, or Heaven, down to earthly levels to be synthesized by man throughout the world during his earthly sojourn. Symbolically, the tracks of the nurse followed by the child indicate a going away—a journey through clock time into Eternal time. The reader interprets the nurse as being a symbol of a connecting link between the future and the past—and the end of life shown in the old women, one a helpless creature moaning for spiritual peace. The author is now dealing with the emotional part of personality. At this point, Marian has reached the age of accountability as she struggles with the subconscious elements of sense, sensation, and sensibility.

Checking the assumptions the reader finds that he reacts to the story through the words which have furnished grounds for the imagination and is challenged by Welty's keenness of insight into the individual's basic personality as well as the great depths to which she can reach in adapting her characters to the roles of the questions that confront Universal man. Eudora Welty's subtlety can easily be overlooked as the simplicity of the characters, setting, and plot unfold before the reader.
Clues to the final conclusion are stated in concrete terms but used indirectly in the form of symbolism. The known words of "Old Ladies Home," "nurse," "young girl," "potted plant," "bus," "prickly bush," "Bible," "false teeth," and "apple" are concrete physical objects; Welty's subtle presentation of the unknown such as "God," "Eternal time," and the many instances or phases of emotional states that conflict with the need for reason are cleverly drawn together into sensorial, intellectual, and attitudinal elements of personality. Other clues are concretely stated in "day," "moment," "birthday," "yellow hair," "red coat," "science," "closed doors," "pointed cap," "bird claw," "cold" "floor," "ceiling," "up," "down," "high," "low," "flowers," "stinkweeds," "germs," "never came—never went" (epic), "half circle," "heavy door," and "rocketing."

Even though Eudora Welty has not mentioned the metaphysical world, or God, nor the final destiny of human existence, the reader concludes, from the author's use of physical images employed through symbolism, that the story is definitely related to the problem of man's struggle to equate himself, from birth to death, to finding his place in the universal and his efforts to select the most desirable road with the guiding hand of God represented by
the rocketing of the big bus. The individual is assisted on his journey by reason and intellect combined with the spirit and body. The forces of human personality are focused on the subject of a little girl on a duty visit of charity. Marian has experienced the effects of the forces of good and evil. The claw almost touched her hair but it was not quick enough. Her intellect has synthesized with her emotions as she recovers her white pointed cap, jumps on the big bus, with its guiding stick, and rockets through the street even though she takes a big bite out of the apple. Her yellow hair under the white pointed cap, her scarlet coat, her bare knees all flashed in the sunlight as she ran to meet the big bus, and demonstrate her triumphant strength of reason, her normal emotional desires, and bodily activities. She put on her cap, a symbol of reason, pointing to the metaphysical aspects of emotion, at the same time accepting the physical world of things as necessary by taking a big bite out of the apple.

Eudora Welty has interpreted how man thinks and feels about the battle between conscious realizations of things of the immediate world and the subconscious mind pictured in the experiences of Marian on her visit of charity as being incidents and people true to life. However at no
one time did all three parts of Marian's personality have equal force at the same time.

The central purpose and theme is the mystery of man's place in the Universe. Birth, death, and resurrection are only mentioned indirectly with references to the three people. Human potentialities of body, mind, and spirit are reflected in the active Marian, the passive bedridden old woman, and the nurse. Creation, conservation, and destruction—the cycle of life are mirrored in the four characters.

II. "A WORN PATH"

Eudora Welty's short story, "A Worn Path" has been chosen for the next analysis in this thesis as a result of much investigation of her work which finds that critics have agreed on the importance and quality of the story as being a masterpiece of the short story genre:

She (Eudora Welty) is clearly the outstanding short story writer of the 1940's. Moreover..."A Worn Path"... (and others)... are masterpieces of the short story.68

Also, in addition to this statement by Alfred Appel, Jr., Ruth Vande Kieft corroborates Mr. Appel's opinion:

...we have the rare delight of seeing a thing round and complete, and feeling, "this is a gem; this is perfection." A few of Miss Welty's stories offer exactly that rare delight: among them would be included "A Worn Path"...69

Proceeding on the truth of the statement that the story has not been previously read by this writer, a direct look is now taken at the three words in the title, "A Worn Path."

Consideration of the title. Following the technique of analyzing each word separately, the word "A" will be examined first. Here, an indication is made the same as that which was evident concerning "A" in "A Visit Of Charity.

Being a nondefinite article, "A" points to a path in general—not some specific path. Next the word "Worn" is considered. Denotative and connotative meanings of "worn" as carried in the dictionary, include the structure of the word which is the past participle of the verb "wear." In the short story title, "Worn" occupies the position of an adjective and functions as a determiner of

the noun "Path." The word "worn" denotes impairment due to use; to bear or suffer use; waste or diminish by continual attrition; connoted as passage of time.

"Path," the principal word in the short story title, structured as a noun and functioning as a noun, has the following denotative and connotative meanings as carried in the dictionary: footway; a trodden way or road, route, or course; a track, roadway, or the like, especially constructed as for racing or riding. "Path" may have both purr and snarl emotive elements depending upon the immediate psychological field of the reader. Connotative meanings could include the proverbial saying "straight and narrow" leaning towards Puritan beliefs, somewhat, as being hard to travel with many pitfalls and being difficult to keep upon. However, "Path" may connote pleasant associations such as observing nature, flowers alongside, birds singing, soft ground underneath, peace and quite.

The reader may experience negative or snarl emotions of fear, apprehension, dejection or grief. The polar opposite from snarl emotions may be gathered as purr qualities of joy, anticipation, expectency, serenity, acceptance or surprise which the reader experiences. Since the path is worn the reader can only tentatively assess the
the meaning of the words carried in the title as being a road traveled long or much with many incidents and experiences having occurred on the journeys. Evidently the road just exists leading from somewhere to somewhere without saying where the road started or where it ended or whether the road ended.

Clues to support the title. The next technique employed will be a selection of a number of sentences, passages or paragraphs which will link to the title in positive or negative supporting elements. The opening statement in the short story, "A Worn Path," has connotative meanings:

It was December—a bright frozen day in the early morning. 70

This sentence is positive to the title by having affinity to "Worn" as the year has worn to an end—old or last part of year. The path reaching to the end by "Worn" links to December as the worn end of the year. Paths are usually followed during the day. The succeeding sentence opens more enlightenment on the title:

Far out in the country, there was an old Negro woman with her head tied in a red rag, coming along a path through the pinewoods.71

This statement supports the title by concretely stating that the path was far out in the country. The path was worn and the Negro woman was old. The path progressing through the pinewoods now gives the alert reader a deeper insight into the meaning of "Path." Pine trees are symbolic of immortality or inexhaustible life, according to Cirlot. At this point, the reader may tentatively conclude that the word "Path" pertains to something more than just an ordinary path found in the woods. The reader is further enlightened by the next sentence:

Her name was Phoenix Jackson. She was very old and small and she walked slowly in the dark pine shadows, moving a little from side to side in her steps, with the balanced heaviness and lightness of a pendulum in a grandfather clock.72

This clue links to the title directly by the words "walking" and "pine shadows"—a path through the pines. A grotesque effect is found in the side movement of the old woman as well as in the words "lightness" and "heaviness."

71Ibid.

The swaying from side to side is descriptive of the way an aged person ambulates, especially along a path lined with pine trees. "Dark shadows" forbodes going into something unknown. On this particular road or path, her name, "Phoenix" symbolizes, according to Cirlot, that she will endure having gained fortitude from suffering the obstacles and pitfalls she has encountered:

Now and then there was a quivering in the thicket. Old Phoenix said, "Out of my way, all you foxes, owls, beetles, jack-rabbits, coons and wild animals!...Keep out from under these feet, little bob-whites...Keep the big wild hogs out of my path. Don't let none of those come running my direction. I got a long way."73

This paragraph is positive to the title as the words "thicket," "owls,"...and wild animals abound or near paths. Foxes as found in Cirlot represent the devil or base attitudes. The bob-whites, being ground birds symbolically represent earth-bound attitudes which Old Phoenix is leaving behind. The names of the animals link to the first paragraph with dark pine shadows. Since a forest symbolizes the unconscious in the female or the Mother Earth, an

assumption can be drawn that the story develops, from clues relating to the title, a journey through time. Eudora Welty deals with feminine characters, generally, but the language with which she describes their inner thoughts result in grotesque or Gothic modes:

On she went. The woods were deep and still. The sun made the pine needles almost too bright to look at, up where the wind rocked. Down in the hollow was the mourning dove—it was not too late for him. 74

"Bright," a feminine term is overbalanced by "deep" and "hollow." Cones symbolizes the fertility of the earth and the word "cones" links to the title through pinetrees. "Dove, down in the hollow" symbolizes earth bound souls—not yet released:

Sun so high! she cried, leaning back and looking, while the thick tears went over her eyes. "The time getting all gone here." 75

"Sun so high" supports the title by linking to early morning. The language here is rhythmic and has greater sense force as a result of the adjective shifts to post nominal positions. When Old Phoenix has reached the hospital

74 Ibid.
after successfully performing the twelve labors which confronted her on the path she explains about her grandson:

"My little grandson, he sit up there in the house all wrapped up, waiting by himself,"...We is the only two left in the world. He suffer and it don't seem to put him back at all. He got a sweet look. He going to last. I could tell him from all others in creation."76

Here, Old Phoenix is symbolical speaking of the soul with reference to her grandson who "is going to last." Her faith in immortality, as viewed through eschatological beliefs in man's direct relationship to the universe and to life after death, is evidenced in the statement "He suffer and it don't seem to put him back at all." The paragraph supports the title by reference to bird linking to "path," and "wear" linking to "Worn."

Objective conclusion. The short story, "A Worn Path" begins with the same "to be" type of sentence as did "A Visit Of Charity," referring to clock time--"It was December--a bright frozen day in the early morning."

Although the year has worn to an end, the outlook is cheerful. The story opens with descriptive elements referring

76Ibid., p. 288.
to the heroine and the setting of the events that take place. Only a minimum number of statements have been applied to support the title but the reader can perceive, by applying the use of symbols, the technique of determining the predominant sentence type I, and observing the adjective and adverb shifts, that the tone of the story is slow, with greater reflective time. A deeply religious tone is felt. The worn path represents man's journey through life as he meets the tasks, dangers, and tribulations with dignity, courage and fortitude as shown by the character of Old Phoenix Jackson.

III. "ASPHODEL"

The third short story, "Asphodel," will be analyzed through the same process and by the same techniques that were used in "A Visit of Charity" and "A Worn Path." However, the analysis will be compressed into a shorter version due to the extensive length of this thesis.

Consideration of the title. Denotative and connotative meanings of the word, "asphodel" as carried in the dictionary include these definitions:

Any of a genus of plants of the lily family. Several species are cultivated for flowers; a plant belonging
to any of several related genera. The asphodel of the early English poets was the daffodil; the asphodel of the Greek poets is supposed to be the narcissus.

At this point the reader can not determine to which species of the lily family "Asphodel" is referring. He can only conclude that the solitary word has some reference or connection to Christian beliefs from the symbolic connotation of the word meaning "flower of immortality." The reader may connote the word to be an emblem of purity and virginity. Emotive elements, positive or negative, may be experienced by the reader depending upon past neural experiences, combined with the physical conditions which the individual is experiencing at this particular moment in addition to the word "Asphodel" which has been brought to attention. Purr emotions may be aroused in an avid gardner who is able to experience beauty in any flower, or in all flowers, which can produce emotive elements of joy, serenity, amazement or acceptance. A tentative conclusion as to meaning carried in the title at this moment is that the word "Asphodel" denotes a lily which is the traditional flower of immortality, also of purity, summer, and beauty. The technique will now move to an appraisal of the clues in the story linking to the title.
Clues to support the title. Staying with the words as stated, a close analysis is made of statements providing clues that link denotatively or connotatively to the title of the short story. The opening sentence falls into the "to be" type sentence pattern, which is identical to the opening sentences in "A Visit Of Charity"—"It was mid-morning," and "A Worn Path"—"It was December":

It was a cloudless day—a round hill where the warm winds blew. It was noon, and without a shadow, the line of columns rose in perfect erectness from the green vines.77

The word "day" links to "Asphodel," denoting a flower, "daylily," which is common in gardens. "A round hill" is an expression connotating the Acropolis, a location in Greece, further identified by "the warm winds" which would cover the Acropolis from the Mediterranean Sea. "Line of columns" conjures a picture of the Parthenon situated on top of the Acropolis. These mentioned clues link to the title, positively, resulting in the assumption that "Asphodel" is a story related to Greek mythology, and particularly to the narcissus flower. Narcissus according

to the Greek legend, was a beautiful youth for vain love of whom Echo died. Nemesis, goddess of retributive justice, caused Narcissus to fall in love with his own reflection in a fountain. He pined away in desire for it and was changed into the narcissis. "Narcissus" is symbolic of an introverted personality and a self sufficient attitude.

The next clue introduces the number "three" which has been found repeated again and again in much of Eudora Welty's work:

A little company of three women stood fixed on the slope before the ruin, holding wicker baskets before them. They were not young.78

The paragraph is positive to the title through the clues "women" as being growers of flowers and by "baskets" used to hold the flowers. Positive references to the senses is found in the statement:

Asphodel. It was a golden ruin: six Doric columns with the entablature unbroken over the first two, full facing the approach. The sky was pure, transparent, and round like a shell over this hill.79


First positive link to the title is the word "Asphodel" which is now interpreted as being some sort of past ruins. The selfsame "to be" type sentence has been employed in both sentences. The number "six" symbolically reinforces the idea of virginity of the human soul as stated in the analysis of the title. "Asphodel" as the ruins symbolically signifies desolation and the end. Reading further in the story the reader learns that the three old maids have come on a picnic the day after the death of their friend, Miss Sabina. They seem glad of the death:

They were laughing freely all at once drying their feet on the other side of the stream... the cloth was spread with meats, fruits, and a thin dark bottle of blackberry cordial.

A positive link to the title is seen in this paragraph through the assumption that the old maids are virgins, pure as lilies; but experiencing freedom for the first time, symbolized by the pomegranites and the wine. Moving through the story, further, the old maids describe the outside of Miss Sabina's house:

80Ibid., p. 97.
Her house was a square of marble and stone, the front dark as pitch... not one blade of grass grew in the hard green ground, but in places a root stuck up like a serpent.\textsuperscript{81}

This paragraph is negative to the title. A Gothic effect is sounded in the words of "pitch," "serpent," "marble," and "stone" as being contrary to the brightness of the sky, or the light, happy atmosphere of a bride's home. A forboding of disaster is to follow:

"She was painted to be beautiful and terrible in the face, all dark around the eyes...in the way of the grand ladies of the South grown old. She wore a fine jet black wig of great size for she had lost her hair by some illness or violence."\textsuperscript{82}

Again, this paragraph does not support the title as the qualities of Miss Sabina's beauty are artificial and refer to ruins—not a flower. Beautiful and terrible in the same instance evoke a grotesque image in the reader's mind. The loss of the woman's hair symbolizes that she had been reduced to failure. A mythical element, along with a repetition of the number three, enters the story:

\textsuperscript{82}Ibid., p. 104.
She bore three children... There was Minerva and she was drowned—before her wedding day. There was Theo...in his gown of law, killed in a fall off a wild horse he was bound to ride... Lucian shooting himself on the courthouse steps, drunk in the broad daylight. 83

This paragraph is anti-title since it deals with acts of sin as opposed to the symbolic purity of the asphodel. The epic quality of medias res may be determined in the next statement:

When the story was taken up again,... its narrative was only part of memory now, and its beginning might seem mingled and freed in the blue air of the hill. 84

Positive references to senses—blue air, and hill are made. A reference to intellect is made in "memory."

Further on in the story the reader comes to a tragic element:

"She was possessed—she raged. She rocked from side to side, she danced. Miss Sabina's arms moved like a harvester's in the field, to destroy all that was in the little room... we did not know how to put a name to the end of her life..." 85

84 Ibid., p. 100.
85 Ibid., p. 108.
A positive clue is linked to the title with "She rocked from side to side, she danced." Lillies rock back and forth or from side to side in the wind. They dance. Miss Sabina is groping and searching for some satisfaction. She has been unable to accept any part of life over which she had no control. Thus her basic drive for power has ended in tragedy. In contrast to the grotesque scene just quoted the story presents a bright atmosphere:

Now they lay stretched on their sides on the ground,...little smiles forming on their mouths, their eyes half closed, Phoebe with a juicy green leaf between her teeth, above them like a dream rested the bright columns of asphodel, a dream like the other side of their lamentations.86

"A juicy green leaf" symbolically links this passage to the title positively by representing hope and happiness with leanings toward the enjoyment of terrestrial things:

Out into the radiant light with one foot forward had stepped a bearded man,... He was rude and golden as a lion. He did nothing and he said nothing while the birds sang on. But he was naked.87

87Ibid., p. 109.
"Golden as a lion" and "he was naked" are clues positive to the title. If the title is alluding to the question of immortality then the naked man symbolized Adam by the fact that he did nothing and he said nothing. He was pure and innocent in his nakedness. His eyes bearing without a break upon the three women is symbolic of a defense of the spirit. The nude man may also have an attraction rooted in the urges beyond the control of the unconscious mind. At this point the story leaves the dream world or the story of the past and enters into the lives of the three women, themselves:

"That was Mr. Don McInnis," spoke Cora. "It was not," said Irene. "It was a vine in the wind." ....I didn't look," said Phoebe.88

Sensory emotive elements are evoked in the old maids induced by the attitude of lasciviousness and vain exhibition of the naked man. The women are emotionally responsive in this paragraph but are still in a world of dreams:

"Into the buggy!" Cora, Irene, and Phoebe were inside the open buggy, the whip was raised over the old horse. Leaning from the sides of the buggy, each one of them threw back biscuits with both hands.89

The classical setting of this episode renders a comic note, but positive to the title. "Whip" connotes power. "Horse" symbolizes life forces. In the story there is found an emphasis on the world of emotion stressing good "heart," acting in terms of the world of things, quite strong with the senses even though most of the action takes place in a dream world:

Cora was standing up in the open buggy, driving it like a chariot....The little goats stopped with their heads flecked to one side, and then their horns met over the prize.90

The sensuous dreams of the three old maids are typified in the hot summer day which results in their apparent fleeing from an unconscious desire. This paragraph is positive to the title. The chasing goats mock the old maids and their dreams of the past.

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89Ibid., p. 111.

Objective conclusions. Solutions for this story can vary. The reader may now indicate possibilities. The name of the story must be significant. An important point to keep in mind is that "Asphodel" may symbolically connote immortality, or purity and virginity. Reading the story on a physical level the reader can easily identify with the characters as being exact replicas of people who are met in everyday life. Miss Sabina's story is a counter plot subsumed to the story of the three women. The old maids are terrified at the thought of having carnal contact with a man as their subconscious desires remain unfulfilled. All the characters in "Asphodel" are isolated from one cause or another. Working through the clues which include words carrying grounds for imagination, the reader considers such words as "Asphodel," "round hill," "columns," "baskets," "ruin," "golden," "three women," "thin dark bottle," "serpent," "marble," "three children," "Theo," "Minerva," "naked," "goats," and "chariot." These key words must not be overlooked. They demand denotations and connotations relating to the world of accepted symbols forcing the reader to a psychological view of the old maid's behavior.
Since the dictionary defines "Asphodel" as any of a genus of plants of the lily family, an application of the clues "round hill," "warm winds," "columns," and "ruins," the reader can conclude that the story concerns the question of some undetermined force and is told through methods and techniques of a mythical type of ancient Greek literature. The fantasy in the lives of the three old maids is Eudora Welty's way of saying that they refuse to face the present and their consistent mode of living in a world of dreams. The use of mythic material is utilized in a very ingenious manner, practically weaving two themes into one story. In view of the symbolic words and expressions which the author has used to describe places, persons and events, the reader concludes that the present-day ruins of "Asphodel" do not suggest any beauty of the lily and the past was not beautiful nor pure as the three old women told of the story. The asphodel, as a lily of mourning, is an appropriate name for the three virgins who have existed in an emotional desert, however much they may desire the naked man.
CHAPTER IV

STATISTICAL EVIDENCE SHOWING RATIOS AMONG SENSORIAL, CONCEPTUAL, AND EMOTIVE ELEMENTS AS FOUND IN THE SHORT STORIES

This thesis has progressed through Step Three on the premise that a literary analysis of the short stories, by the reader, can point out, with a substantially consistent prognosis, an indication as to the meaning of the particular short story in question. Sense, sensations, and sensibility have been considered as related to phonemic sounds of words, and variations in sentence structure.

A ransom sampling of sentences has been performed by selecting every fifth sentence from among the total number of six-hundred seventy six sentences contained in the three short stories: "A Visit of Charity," "A Worn Path," and "Asphodel" (by Eudora Welty). The data relating to mind, heart, and body as measured by the procedures indicated on the following four tables is presented for observation. Table I shows the results of the analysis of the total number of 176 verbs used in the 149 random selected sentences in terms of emotive tones, as determined by the vowels in their variable arrangements in the verbs. A marked degree of Gothic effects is noted in the high ratio of
falling; heaviness and snarl elements in vowel sounds in variations of the verbs. The responses of falling, heaviness, and snarl tones indicate a positive state of mind by the commands, affirmations and denials as given in the sentences. The term "Neogothic" is identified as a Gothic type of literature concerning things inexplicable, violent, grotesque and supernatural set in a modern situation.

\[
\text{Gothic} \quad \left\{ \begin{array}{cc}
\text{down} & = \\
\text{heavy} & = \\
\text{masculine} & = \\
\end{array} \right. 
\]

A Gothic effect in literature is obtained by a downward movement of the forceful sounds; such as "jumped," "spoke," "moved," "saw," "wacked," and "wore"; the heaviness of the words; and the masculine terms used or by all three methods. The choice is optional.

Anti-Gothic effects are obtained by either an upward movement of sound values indicating a negative state of mind, doubt, appeal, or concession; words of light sounds such as "lit," "flit" and "bright"; and feminine words such as "tenderness," "sweetness," and "meekness";
The long phonemic vowel sounds in the verbs render strong Gothic qualities by their quickness, brevity, and forcefulness of their commands, affirmations, and completion of the actions. As indicated in Table I the ratio of light, rising, and purr emotions, or Anti-Gothic is relatively one half the emotive value of Gothic elements.

Table I shows the emotive tones of such verbs as "opened," "walked," "leaned," "smelled," "screamed," taken from "A Visit of Charity," to be heavy, forceful from their long vowel sounds carrying Gothic tones in falling effects from the sentence context. Feminine sounds, which were in a low ratio, are picked up in such verbs as "shifted," "lifted," and "listened" emphasized by the light quick "i" sound in the verb "The women reclined before the food," from "Asphodel." The light "i" sound is seen in, "—they recited it and came to the end." Also taken from "Asphodel."
Falling: The downward movement of the vowel sound produces vocal signs for varying degrees of a positive state of mind, such as affirmation—"yes"; command—"go"; and denial—"no," masculine, violence, forcefulness, dejection, remorselessness, keeping in mind certain consonantal combinations.

Rising: The rising movement of vowel sounds indicate a reverse emotive trend: speed, femininity, quickness, anti-terrestrialness, aeryism.

Light: A light sound in a word produces a light effect, such as "flit," "lit."

Heavy: A heavy vowel sound indicates an emotive tone of dominion, power, authority and command—"roared," "bellow."

Purr: A purr word such as "likeable" produces an emotion calling for admiration.

Snarl: A snarl word such as "despicable" induces an emotion calling forth a distaste for something.

Neutral: A word or expression which expresses neither a positive or negative reaction to a proposition is neutral.

Emotive: The emotive part of man's basic personality deals with the world of the imagination—spiritual and connotative.
Sensorial: The sensorial aspect of man's personality deals with the five senses and the world of things.

Intellectual: The intellectual element of man's personality concerns reason and intellect.

Gothic: Refers to things violent, grotesque, and supernatural.

Anti-Gothic: An upward movement toward questions of things not explicit.

Masculine: Power and authority exhibited by strong qualities of man's utterances.

Feminine: Words of sweetness and persuasion brought about by gentle sounds.
# TABLE I

EMOTIVE TONES AS DETERMINED BY VOWELS IN THEIR VARIABLE ARRANGEMENTS IN VERBS

<table>
<thead>
<tr>
<th>Emotive Tones in Verbs</th>
<th>No. of Sentences Analyzed</th>
<th>Total Number of Verbs</th>
<th>Frequency of Response</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Falling</td>
<td>149</td>
<td>176</td>
<td>149</td>
<td>10:11</td>
</tr>
<tr>
<td>Rising</td>
<td>149</td>
<td>176</td>
<td>42</td>
<td>5:21</td>
</tr>
<tr>
<td>Light</td>
<td>149</td>
<td>176</td>
<td>38</td>
<td>5:21</td>
</tr>
<tr>
<td>Heavy</td>
<td>149</td>
<td>176</td>
<td>149</td>
<td>10:11</td>
</tr>
<tr>
<td>Purr</td>
<td>149</td>
<td>176</td>
<td>82</td>
<td>1:2</td>
</tr>
<tr>
<td>Snarl</td>
<td>149</td>
<td>176</td>
<td>101</td>
<td>2:3</td>
</tr>
<tr>
<td>Neutral</td>
<td>149</td>
<td>176</td>
<td>6</td>
<td>1:27</td>
</tr>
</tbody>
</table>
Table II shows the ratios of emotive elements in the short stories as determined by the combinations of consonant phonemic sounds in nouns pointed out in the randomly selected sentences. Out of the total number of 379 nouns, the trend toward Gothic structure is evidenced by a high frequency of response in heavy, and falling elements as compared to the light and rising tones. Also shown in Table II is a definite trend toward heavy, masculine sounds which are characteristic of power, authority, and command exhibited in the strong, forceful qualities of speech with which man exercises his domination over animals and sometimes over his fellowman. Adjacent consonants were considered with utmost care in determining the power and strength of the word or expression in which they occurred. Table II shows a slightly higher ratio of purr elements in the short stories, "A Visit of Charity," "A Worn Path," and "Asphodel," indicating a positive element of evidence in clues relating to the titles. A purr tone is produced by a word, or a noun, which tends to produce a soothing, pleasing reaction in the reader toward the subject in question. A snarl reaction is produced by words which arouse negative elements of emotion or resentment. A snarl emotive reaction could result from the words "tracks,"
"stinkweeds," "ghost," or "snake"; a purr emotion may result from the terms "Bible," "day," "song," "spring," and "Santa Claus."
TABLE II
EMOTIVE TONES AS DETERMINED BY COMBINATIONS OF CONSONANT
PHONEMIC SOUNDS IN NOUNS FOUND IN RANDOMLY SELECTED
SENTENCES

<table>
<thead>
<tr>
<th>Response to Element Measured</th>
<th>No. of Sentences Analyzed</th>
<th>Total Number of Nouns</th>
<th>Frequency of Response</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Falling</td>
<td>149</td>
<td>379</td>
<td>157</td>
<td>2:5</td>
</tr>
<tr>
<td>Rising</td>
<td>149</td>
<td>379</td>
<td>52</td>
<td>1:7</td>
</tr>
<tr>
<td>Light</td>
<td>149</td>
<td>379</td>
<td>70</td>
<td>2:11</td>
</tr>
<tr>
<td>Heavy</td>
<td>149</td>
<td>379</td>
<td>136</td>
<td>5:14</td>
</tr>
<tr>
<td>Purr</td>
<td>149</td>
<td>379</td>
<td>109</td>
<td>2:7</td>
</tr>
<tr>
<td>Snarl</td>
<td>149</td>
<td>379</td>
<td>80</td>
<td>2:9</td>
</tr>
<tr>
<td>Neutral</td>
<td>149</td>
<td>379</td>
<td>17</td>
<td>1:22</td>
</tr>
</tbody>
</table>
Table III presents data relative to sensorial, intellectual, and emotive elements as found in sentence variations plus sentences in paragraph context. Structural components of four basic sentence types were analyzed and considered with applications of sounds of sense and sensibility. Sentence Type I, which is composed of a noun phrase plus the intransitive verb, a null predicate, and an optional adverb in the fourth position, emits greater force. For example, "She walked on," "The time come around," "The old woman sat down, bolt upright in the chair." These sentences are typical of Old Phoenix in "A Worn Path."

Adjectives and adjectival elements normally placed in prenominal positions, also, produce greater emotive force than if placed as predicate adjectives or in post nominal position. This element can be observed in the sentence "With her hands on her knees, the old woman waited." In response to sensorial; intellectual; emotive; sensorial-intellectual; sensorial-intellectual-emotive; and sensorial-emotive elements measured in the 149 sentences analyzed, Table III shows a very high frequency of sensorial-emotive tones, indicated by the sentence patterns, and variations in sentence patterns among the selected
short stories, "A Visit of Charity," "A Worn Path," and "Asphodel." Table III shows a consistent tendency for the data to lean toward Sensorial-Emotive tones with indications of sentences of Emotive-Sensorial-Intellectual qualities.
### TABLE III

**SENSORIAL, INTELLECTUAL, AND EMOTIVE ELEMENTS AS FOUND IN SENTENCE PATTERNS AND SENTENCE VARIATIONS + SENTENCES IN PARAGRAPH CONTEXT**

<table>
<thead>
<tr>
<th>Response to Element Measured</th>
<th>No. of Sentences Analyzed</th>
<th>Frequency of Response</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sensorial</td>
<td>149</td>
<td>12</td>
<td>2:25</td>
</tr>
<tr>
<td>Intellectual</td>
<td>149</td>
<td>6</td>
<td>1:25</td>
</tr>
<tr>
<td>Emotive</td>
<td>149</td>
<td>24</td>
<td>1:60</td>
</tr>
<tr>
<td>Sensorial-Intellectual</td>
<td>149</td>
<td>1</td>
<td>1:150</td>
</tr>
<tr>
<td>Sensorial-Intellectual Emotive</td>
<td>149</td>
<td>27</td>
<td>2:11</td>
</tr>
<tr>
<td>Sensorial-Emotive</td>
<td>149</td>
<td>100</td>
<td>2:3</td>
</tr>
</tbody>
</table>
Table IV consists of data which shows the ratios among sensorial, intellectual, and emotive elements as found in intra sentence patterns and sentence variations plus sentences in ultra paragraph context. The sentences selected at random for this particular data consist mostly of conversations between and among the characters found in "A Visit of Charity," "A Worn Path," and "Asphodel." A snarl emotion is conceived from the sentence, "Seem like there is chains about my feet, time I get this far," and a purr reaction comes from the statement, "Now, now, 'Addie, said the first old woman." Both these sentences were spoken by very old women in different stories of Eudora Welty.

A high ratio of Gothic tones is presented in Table IV evidenced by such sentences as, "The window shade was down, and the only door was shut." "She wore a fine jet-black wig of great size, for she had lost her hair by some illness or violence." In the sentence, "The bearded man had not moved once," masculine effects are seen which is in a high ratio consistent with other ratios of measured elements leading to Neogothic tones. A trend shows toward positive reactions to the titles, clues and supporting evidence among the three short stories. Gothic elements determined almost twice the frequency of responses as Anti-Gothic elements.
**TABLE IV**

**STATISTICAL DATA RELATING TO RATIOS AMONG SENSORIAL, INTELLECTUAL AND EMOTIVE ELEMENTS AS FOUND IN INTRA SENTENCE PATTERNS AND SENTENCE VARIATIONS IN SENTENCES IN ULTRA PARAGRAPH CONTEXT**

<table>
<thead>
<tr>
<th>Response to Element Measured</th>
<th>No. of Sentences Analyzed</th>
<th>Frequency of Response</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purr</td>
<td>149</td>
<td>75</td>
<td>1:2</td>
</tr>
<tr>
<td>Snarl</td>
<td>149</td>
<td>67</td>
<td>10:21</td>
</tr>
<tr>
<td>Feminine</td>
<td>149</td>
<td>75</td>
<td>1:2</td>
</tr>
<tr>
<td>Masculine</td>
<td>149</td>
<td>57</td>
<td>5:13</td>
</tr>
<tr>
<td>Neutral</td>
<td>149</td>
<td>33</td>
<td>2:9</td>
</tr>
<tr>
<td>Gothic-down</td>
<td>149</td>
<td>64</td>
<td>5:11</td>
</tr>
<tr>
<td>Anti-Gothic Up</td>
<td>149</td>
<td>34</td>
<td>5:22</td>
</tr>
</tbody>
</table>
The concluding table, Table V, shows the comparative ratios as to the responses found among the short stories studied with respect to each other. The short stories include "A Visit of Charity," "A Worn Path," and "Asphodel." Elements measured include the falling and rising tones leading to Gothic or Anti-Gothic effects; purr and snarl emotive elements as pertinent to the title and clues supporting the title with neutral statements producing a set emotion; masculine elements in words giving force and power to the statements, commands and denials; also feminine qualities of the terms used in relation to the characters; statements and gestures made by the characters in one story as compared to the same statements and gestures made by characters in another story. "Every window was closed, and every shade was down."—"Clytie"; "The window shade was down, and the only door was closed."—"A Visit of Charity." "There was one completely dark room inside,"—"Asphodel," are identical elements in three different situations. Miss Welty deals with three people, generally in her stories and various objects with three feet.

Ratios in Table V appear to be consistent relative to falling, heavy, masculine, and snarl elements leading to Gothic tones in the randomly selected short stories.
### Table V
Comparative Ratios as to Responses Found Among the Short Stories Studied with Respect to Each Other

<table>
<thead>
<tr>
<th>Response to Element Measured</th>
<th>Overall Ratio</th>
<th>&quot;A Visit of Charity&quot;</th>
<th>&quot;A Worn Path&quot;</th>
<th>&quot;Asphodel&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Falling</td>
<td>3:4</td>
<td>71:100</td>
<td>7:31</td>
<td>67:100</td>
</tr>
<tr>
<td>Light</td>
<td>7:32</td>
<td>7:33</td>
<td>7:31</td>
<td>7:84</td>
</tr>
<tr>
<td>Heavy</td>
<td>3:7</td>
<td>3:75</td>
<td>3:6</td>
<td>3:5</td>
</tr>
<tr>
<td>Purr</td>
<td>1:3</td>
<td>1:3</td>
<td>1:35</td>
<td>1:28</td>
</tr>
<tr>
<td>Snarl</td>
<td>5:11</td>
<td>5:12</td>
<td>5:13</td>
<td>5:09</td>
</tr>
<tr>
<td>Neutral</td>
<td>2:49</td>
<td>2:51</td>
<td>2:67</td>
<td>2:41</td>
</tr>
<tr>
<td>Anti-Gothic</td>
<td>5:22</td>
<td>5:21</td>
<td>5:22</td>
<td>5:19</td>
</tr>
<tr>
<td>Gothic</td>
<td>5:11</td>
<td>5:13</td>
<td>5:12</td>
<td>5:17</td>
</tr>
<tr>
<td>Masculine</td>
<td>5:13</td>
<td>5:12</td>
<td>5:14</td>
<td>5:11</td>
</tr>
<tr>
<td>Feminine</td>
<td>1:2</td>
<td>1:18</td>
<td>1:21</td>
<td>1:16</td>
</tr>
</tbody>
</table>
Summary of Chapter IV. The purpose of Chapter IV has been to obtain specific ratios among sensorial, intellectual, and emotive parts of man's basic personality as shown in Eudora Welty's short stories. The ratios show a consistency of higher values in terms of falling sound elements; a larger proportion of masculine terms used although the characters are predominantly women; and a higher ratio of heaviness in the sounds of vowels in verbs and in combinations of consonant phonemic elements in selected nouns. These elements determine a Gothic type of literature set in a modern generation, with consistencies in the ratios as shown by the five factors listed in the tables which are as follows:

I. Volitional tones as determined by vowels in their various arrangements in verbs.

II. Imaginative responses as determined by combinations of phonemic sounds in nouns found in randomly selected sentences.

III. Physical, cognitive and connotative elements as found in randomly selected sentences.

IV. Statistical data relating to ratios among the world of things; faculties of the mind; and intuitional
elements as found in sentence patterns and sentence variations plus sentences before and after.

V. Ratios relevant and comparative to the responses found among the short story characters with respect to each other.
CHAPTER V

APPLICATION OF PLUTCHIK'S EMOTIONAL THEORY

In this chapter Plutchik's Emotional Theory is applied and the results now follows the evidence that was discovered in Chapters III and IV relative to sensorial, intellectual, and emotive elements as discovered in the three short stories, "A Visit of Charity," "A Worn Path," and "Asphodel," as related to a Neogothic type of literature. Robert Plutchik, in his book *The Emotions*, considers the problem of the kinds, the variations, and the intensities of emotions. The basic postulates of his theory states there are eight pure or primary emotions which are briefly explained as follows: I. **Exploration**—refers to more-or-less random activities such as curiosity or play. II. **Destruction**—occurs when the organism contacts a barrier to the satisfaction of some need and consists of some attempt to destroy the barrier in some degree of intensity. III. **Reproduction**—denoted responses associated with some degree of pleasure. IV. **Incorporation**—a pattern of behavior indicating acceptance of outside stimuli. V. **Orientation**—occurs when something new or strange has been contacted. VI. **Protection**—is the
response to conditions of pain or destruction. VII. Deprivation—behavior resulting from the loss of something. VIII. Rejection—a randance reaction. These eight emotional mixtures have been applied in varying degrees of intensities to every sentence found in the three short stories. An adequate analysis of Plutchik’s theory for this literary purpose is given on pages 124, 125, and 126.
Plutchik's Theory

This theory, modified for literary purposes, has certain basic statements.

The basic statements are that:

a. Man has eight emotional states.

b. Each emotional state is composed of several distinct emotions, each represented by a number value (intensity) running from 3-11. The most intense emotions are those at the top, with succeeding emotions decreasing in intensity.

c. Each emotional state has a number and a definite position with relation to the others. The eight states are numbered as follows:
   I. Exploration—a positive, or purr emotional state.
   II. Destruction—a negative, or snarl emotional state.
   III. Reproduction—a positive, or purr emotional state.
   IV. Incorporation—a positive, or purr emotional state.
   V. Orientation—a positive, or purr emotional state.
   VI. Protection—a negative, or snarl emotional state.
   VII. Deprivation—a negative, or snarl emotional state.
   VIII. Rejection—a negative, or snarl emotional state.

d. In tabular form, we have the emotions under each emotional state, together with their relative intensities.

<table>
<thead>
<tr>
<th>I + Exploration</th>
<th>II. Destruction</th>
<th>III. Reproduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anticipation (7,3)</td>
<td>Rage (9,9)</td>
<td>Reproduction</td>
</tr>
<tr>
<td>Expectancy (6,8)</td>
<td>Anger (8,4)</td>
<td>Ecstasy (10)</td>
</tr>
<tr>
<td>Attentiveness (5,9)</td>
<td>Annoyance (5)</td>
<td>Joy (3,1)</td>
</tr>
<tr>
<td>Set (3,6)</td>
<td></td>
<td>Happiness (7,1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pleasure (5,7)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Serenity (4,4)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calmness (3,3)</td>
</tr>
</tbody>
</table>
Plutchik's Theory

IV. Incorporation
   Admission (4.2)
   Acceptance (4.0)
   Incorporation (3.66)

V. Orientation
   Astonishment (9.3)
   Amazement (8.3)
   Surprise (7.3)

VI. Protection
   Terror (10.15)
   Panic (9.75)
   Fear (8.7)
   Apprehension (7.4)
   Timidity (4.7)

VII. Deprivation
   Grief (8.83)
   Sorrow (7.53)
   Dejection (6.26)
   Cloominess (5.5)
   Pansiveness (4.4)

VIII. Rejection
   Loathing (9.10)
   Disgust (7.6)
   Dislike (5.50)
   Boredom (4.7)
   Tiresomeness (4.5)

The Naming of Emotion-Mixtures
(obtaining from adding these combinations: I+II, II+III,
III+IV, IV+V, V+VI, VI+VII, VII+VIII, VIII+IX)

Primary

Dyads

Anger + Joy = Pride
Joy + Acceptance = Love, Friendship
Acceptance + Surprise = Curiosity
Surprise + Fear = Alarm, Awe
Fear + Sorrow = Despair, Guilt
Sorrow + Disgust = Misery, Remorse, Forlornness
Disgust + Expectancy = Cynicism
Expectancy + Anger = Aggression, Revenge, Stubbornness.

Secondary

Dyads

(obtained by adding I+III, II+IV, III+V, IV+VI, V+VII,
VI+VIII, VII+I, VIII+II.)

Anger + Acceptance = Dominance
Joy + Surprise = Delight
Plutchik's Theory

Acceptance + Fear = Submission, Modesty
Surprise + Sorrow = Embarrassment, Disappointment
Fear + Disgust = Shame, Prudishness
Sorrow + Expectancy = Pessimism
Disgust + Anger = Scorn, Loathing, Hate, Indignation, Resentment, contempt, and Hostility.
Expectancy + Joy = Optimism, courage, hopelessness, conceit

Tertiary Dyads
(obtained from adding I+IV, II+V, III+VI, IV+VII, V+VIII, VI+I, VII+II, VIII+III)

Anger + Surprise = Outrage, Resentment, Hate
Surprise + Disgust = Rejection
Disgust + Joy = Morbidness
Acceptance + Sorrow = Resignation, Sentimentality
Sorrow + Anger = Envy, Sulphness
Fear + Expectancy = Anxiety, Caution, Dread, Cowardliness, Distrust
Expectancy + Acceptance = Fatalism
Joy + Fear = Guilt
Primary, secondary, and tertiary dyads

<table>
<thead>
<tr>
<th>Primary Dyads</th>
<th>Secondary Dyads</th>
<th>Tertiary Dyads</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pride</td>
<td>love</td>
<td>Resentment</td>
</tr>
<tr>
<td></td>
<td>curiosity</td>
<td>(outrage)*</td>
</tr>
<tr>
<td></td>
<td>alarm</td>
<td>guilt</td>
</tr>
<tr>
<td></td>
<td>despair</td>
<td>resignation</td>
</tr>
<tr>
<td></td>
<td>misery</td>
<td>anxiety</td>
</tr>
<tr>
<td></td>
<td>(contempt)</td>
<td>(dread)</td>
</tr>
<tr>
<td></td>
<td>cynicism</td>
<td>sullenness</td>
</tr>
<tr>
<td></td>
<td>aggression</td>
<td>(envy)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>fatalism</td>
</tr>
</tbody>
</table>

*The terms in parentheses are alternative designations of the emotion mixture. The dash indicates that no suitable name has been found.

The emotion-components in some personality traits.

<table>
<thead>
<tr>
<th>Trait</th>
<th>First choice</th>
<th>Second Choice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarcastic</td>
<td>Annoyance</td>
<td>Loathing</td>
</tr>
<tr>
<td>Cruel</td>
<td>Rage</td>
<td>Anger</td>
</tr>
<tr>
<td>Spiteful</td>
<td>Disgust</td>
<td>Loathing</td>
</tr>
<tr>
<td>Vicious</td>
<td>Rage</td>
<td>Disgust</td>
</tr>
<tr>
<td>Rebellious</td>
<td>Rage</td>
<td>Fear</td>
</tr>
<tr>
<td>Anxious</td>
<td>Anticipation</td>
<td>Headfulness</td>
</tr>
<tr>
<td>Cautious</td>
<td>Timidity</td>
<td>Acceptance</td>
</tr>
<tr>
<td>Servile</td>
<td>Fear</td>
<td>Acceptance</td>
</tr>
<tr>
<td>Obedient</td>
<td>Acceptance</td>
<td>Acceptance</td>
</tr>
<tr>
<td>Docile</td>
<td>Timidity</td>
<td>Acceptance</td>
</tr>
<tr>
<td>Forlorn</td>
<td>Sorrow</td>
<td>Acceptance</td>
</tr>
<tr>
<td>Shy</td>
<td>Timidity</td>
<td>Acceptance</td>
</tr>
<tr>
<td>Pessimistic</td>
<td>Sorrow</td>
<td>Acceptance</td>
</tr>
<tr>
<td>Hopeful</td>
<td>Anticipation</td>
<td>Acceptance</td>
</tr>
<tr>
<td>Sullen</td>
<td>Sorrow</td>
<td>Acceptance</td>
</tr>
<tr>
<td>Sentimental</td>
<td>Pensiveness</td>
<td>Acceptance</td>
</tr>
</tbody>
</table>


Table I shows the application of Plutchik's Emotional Theory to the ratios among sensorial, intellectual, and emotive elements as found in Chapter IV with the average dominant emotion recorded in each emotive state. Under the first prototype emotion of Exploration, the dominant average intensity of emotion was discovered to be "attentiveness" as an emotion-quality of wonder and curiosity generally employing the sense organs. The second prototype emotion dimension, Destruction, was found to have an average intensity of "anger" which occurred in the short stories when the subject failed to overcome barriers to the reaching of goals and showed, in each of the three short stories, one or more of the characters' impulses to destroy, threaten or intimidate by verbal or physical attacks on the offender. Reproduction, the third prototype primary emotion, reveals "pleasure" to be the average dominant element, as an opposite reaction to anger. The next average dominant emotion, "acceptance" is recorded under Incorporation as an opposite of rejection. Under Orientation the dominant average emotion results in "surprise" or a negative emotion with a high point average. "Fear" showing the highest frequency or occurrence was the average dominant emotion to be "dejection" which was depicted in various characters
throughout the short stories as a reaction to the loss of possession. The emotive elements of "attentiveness," "pleasure," "acceptance," and "surprise," are emotion elements which produce a purr or positive attitude in the short stories resulting in further proof of a higher sensorial-emotive ratio toward Gothic literature.
### Table I

**Application of Plutchik's Emotional Theory to the Ratios Among Sensorial, Intellectual, and Emotive Elements As Found in Chapter IV With the Average Dominant Emotion Recorded Under Each Emotive State**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Attentiveness</td>
<td>5.5</td>
<td>36</td>
<td>Surprise</td>
<td>8.1</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II. Destruction</td>
<td></td>
<td>VI. Protection</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anger</td>
<td>6.7</td>
<td>64</td>
<td>Fear</td>
<td>7.4</td>
<td>177</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III. Reproduction</td>
<td></td>
<td>VII. Deprivation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pleasure</td>
<td>4.9</td>
<td>57</td>
<td>Dejection</td>
<td>6</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV. Incorporation</td>
<td></td>
<td>VIII. Rejection</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acceptance</td>
<td>4</td>
<td>42</td>
<td>Dislike</td>
<td>5.8</td>
<td>6</td>
</tr>
</tbody>
</table>
Crossing of Primary Dyads. The data with regard to the results of crossing the primary dyads is stated in Table II. This effect was accomplished by combining the adjacent pairs of primary emotions which formed a mixed emotion in the same manner that intermediate hues are formed from two adjacent colors on the color-wheel. A mixture of two primary emotions results in a primary dyad. From a close perusal of the three short stories, "A Visit of Charity," "A Worn Path," and "Asphodel" in their entirety, consideration of the frequency of occurrence of the average dominant emotion under Exploration and the average dominant emotion under Destruction, the results of crossing the primary dyads in I. and II. results in revenge. Moving to "Anger," plus III., "Pleasure," an emotion of mild pride is evidenced. The next dyads crossed are "Pleasure" with "Acceptance" which results in mild friendship or love. Crossing the primary dyad IV. Acceptance with the adjacent primary dyad V. Surprise results in strong curiosity. Surprise crossed with Fear results in alarm or awe which was much in evidence in the character of Old Phoenix in "A Worn Path." Fear and Dejection crossed produces a feeling of moderate to strong guilt. Forlornness, misery and remorse are emotion mixtures formed by crossing
Dejection and Dislike. These emotions were found to be prevalent in "Asphodel." Crossing Dislike with Attentiveness, which carries back to the beginning of the loop, produces an emotion of mild cynicism, observed in "A Visit of Charity," and "Asphodel."
# TABLE II

RESULTS OF CROSSING THE PRIMARY DYADS

<table>
<thead>
<tr>
<th>PRIMARY DYADS</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Attentiveness- + II. Anger (revenge)</td>
</tr>
<tr>
<td>II. Anger- + III. Pleasure- (mild pride)</td>
</tr>
<tr>
<td>III. Pleasure- + IV. Acceptance (mild love or friendship)</td>
</tr>
<tr>
<td>IV. Acceptance + V. Surprise+ (strong curiosity)</td>
</tr>
<tr>
<td>V. Surprise + VI. Fear (alarm or awe)</td>
</tr>
<tr>
<td>VI. Fear + VII. Dejection (guilt, moderate to strong)</td>
</tr>
<tr>
<td>VII. Dejection + VIII. Dislike (misery, remorse, forlorn-ness)</td>
</tr>
<tr>
<td>VIII. Dislike + I. Attentiveness (mild cynicism)</td>
</tr>
</tbody>
</table>
Crossing the Secondary Dyads. The results of crossing the Secondary Dyads are stated in Table III. This procedure was accomplished by the mixing of two primary emotions which are once removed on the emotion circle and are called Secondary Dyads. Any combinations of emotions which are nearly opposite each other lead to greater conflicts than combinations of adjacent emotions. In an analysis of the crossing of the Secondary Dyads, Attentiveness and Pleasure produce emotions of optimism, courage, hopefulness and conceit. Three of these emotions were found in varying degrees in "A Worn Path." Moving next to Anger crossed with Acceptance the result is seen to be Dominance and Power. These particular emotions were evidenced in the character of Miss Sabina in "Asphodel." Next, Pleasure crossed with Surprise results in very minor delight as depicted in the attitude of Old Phoenix in "A Worn Path" also in the old maids of "Asphodel." Acceptance crossed with Fear, emotions prevalent in "A Visit of Charity" and "Asphodel," results in submission. Surprise crossed with Dejection, both emotions found in "Asphodel," produces feelings of guilt. Fear plus Dislike, pertinent to the short story "Asphodel" results in Emotions of shame and punishment. Dejection plus Attentiveness results in mild
pleasure as evidenced in the old negro woman in "A Worn Path" and in the old maids in "Asphodel." Completing the circle of Secondary Dyads of emotion mixtures, Dislike plus Anger results in such emotions as scorn, loathing, hate, indignation, resentment and contempt all highly manifested in "Asphodel."
### TABLE III
RESULTS OF CROSSING THE SECONDARY DYADS

<table>
<thead>
<tr>
<th>SECONDARY DYADS</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Attentiveness + III. Pleasure (optimism, courage, hopefulness, conceit)</td>
</tr>
<tr>
<td>II. Anger + IV. Acceptance (dominance, power)</td>
</tr>
<tr>
<td>III. Pleasure + V. Surprise (very minor delight)</td>
</tr>
<tr>
<td>IV. Acceptance + VI. Fear (submission)</td>
</tr>
<tr>
<td>V. Surprise + VII. Dejection (embarrassment, disappointement)</td>
</tr>
<tr>
<td>VI. Fear + VIII. Dislike (shame and punishment)</td>
</tr>
<tr>
<td>VII. Dejection + I. Attentiveness (mild pleasure)</td>
</tr>
<tr>
<td>VIII. Dislike + II. Anger (scorn, loathing, hate, indignation, resentment, contempt)</td>
</tr>
</tbody>
</table>
Crossing the Tertiary Dyads. Results of Crossing the tertiary dyads of emotion mixtures is presented in Table IV. These dyads which are nearly opposite each other on the emotion wheel involves emotions mixtures of more complex types such as fear and pleasure combined produce an emotion of guilt. When three emotions are mixed or crossed the process of naming them becomes more difficult as three emotions are harder to describe than two emotions or one emotion. The deeper the interactions become between the emotions the greater the number of combinations of emotions are realized and greater differences of intensities levels are possible. An analysis of Table IV shows that Attentiveness plus Acceptance, a third removed dyad on the emotion wheel, produces an emotion of minor fatalism. Picking up the second primary dyad, Anger and crossing the emotion with Surprise produces outrage, hate and resentment. Anger, guilt and Fear were shown in "Asphodel." Guilt is the result of crossing the emotion of Pleasure with Fear. Proceeding to the intensity level of Acceptance in the fourth primary emotion crossed with Dejection results in resignation and sentimentalism shown in the characters of all three stories. Surprise plus Dislike resulted in a minor rejection shown in the attitude
of the young girl in "A Visit of Charity." Anxiety, caution, dread and distrust results by combining Fear and Attentiveness shown in the character of Miss Sabina in "Asphodel," and Marion in "A Visit of Charity." Also, in the latter story, envy and sulleness were evident in the second old woman. The three old maids in "Asphodel" showed mild morbidness.
<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>Attentiveness</td>
<td>+</td>
<td>IV.</td>
<td>Acceptance</td>
<td>(minor fatalism)</td>
</tr>
<tr>
<td>II.</td>
<td>Anger</td>
<td>+</td>
<td>V.</td>
<td>Surprise</td>
<td>(outrage, hate, resentment)</td>
</tr>
<tr>
<td>III.</td>
<td>Pleasure</td>
<td>+</td>
<td>VI.</td>
<td>Fear</td>
<td>(guilt)</td>
</tr>
<tr>
<td>IV.</td>
<td>Acceptance</td>
<td>+</td>
<td>VII.</td>
<td>Dejection</td>
<td>(resignation, sentimentality)</td>
</tr>
<tr>
<td>V.</td>
<td>Surprise</td>
<td>+</td>
<td>VIII.</td>
<td>Dislike</td>
<td>(minor rejection)</td>
</tr>
<tr>
<td>VI.</td>
<td>Fear</td>
<td>+</td>
<td>I.</td>
<td>Attentiveness</td>
<td>(anxiety, caution, dread, distrust)</td>
</tr>
<tr>
<td>VII.</td>
<td>Dejection</td>
<td>+</td>
<td>II.</td>
<td>Anger</td>
<td>(envy and sullenness)</td>
</tr>
<tr>
<td>VIII.</td>
<td>Dislike</td>
<td>+</td>
<td>III.</td>
<td>Pleasure</td>
<td>(mild morbidness)</td>
</tr>
</tbody>
</table>
Summary of Net Dyad Results. Table V presents the net dyad result with consensus of complex emotions, with starred reference to emotive tones correlating with eschatological terms. Purr emotions as evidenced in Acceptance under Incorporation has approximately the same intensity as the purr emotion of Attentiveness under Exploration leading to positive clues of sensorial-emotive elements in the short stories. Terms indicating heavy emotions associated with Gothic effects are indicated in the term of "revenge" which describes the attitude of Miss Sabina in "Asphodel"; "alarm," which pictures the three old maids in the same story; "awe" and "alarm," "submission," "forlornness," and "anxiety" are terms of a gothic nature particularly prevalent in "A Worn Path." The second old woman in "A Visit of Charity" reflects emotions of "hate," "morbidness," "anxiety," "pessimism," "contempt," and "cynicism." Light terms associated with Anti-Gothic effects are prevalent in lower ratios in the three stories. Although such terms as "courage," "hopefulness," "minor delight," and "mild pride" all apply to a majority of the characters of the short stories, particularly to Old Phoe­nix, they are over-powered by the heavy, falling, masculine terms which indicate a tendency to Neogothic structure in the literature of Eudora Welty.
Eschatological factors are observed in the starred references of "alarm," "guilt," "cynicism," "dominance," "submission," "shame," and "hate," as emotive elements pertaining to man's concepts of good and evil.
TABLE V
NET DYAD RESULT WITH CONCENSUS OF COMPLEX EMOTIONS, WITH STARRED REFERENCE TO EMOTIVE TONES CORRELATING WITH ESCHATOLOGICAL TERMS

<table>
<thead>
<tr>
<th>ASSOCIATE WITH GOTHIC HEAVY</th>
<th>ASSOCIATE WITH ANTI-GOTHIC LIGHT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenge</td>
<td>Submission *</td>
</tr>
<tr>
<td>Alarm *</td>
<td>Embarrassment</td>
</tr>
<tr>
<td>Awe</td>
<td>Shame *</td>
</tr>
<tr>
<td>Guilt *</td>
<td>Pessimism</td>
</tr>
<tr>
<td>Forlornness *</td>
<td>Hate *</td>
</tr>
<tr>
<td>Misery</td>
<td>Contempt</td>
</tr>
<tr>
<td>Remorse</td>
<td>Anxiety</td>
</tr>
<tr>
<td>Cynicism *</td>
<td>Envy</td>
</tr>
<tr>
<td>Dominance *</td>
<td>Morbidness</td>
</tr>
<tr>
<td></td>
<td>Mild Pride</td>
</tr>
<tr>
<td></td>
<td>Mild Friendship</td>
</tr>
<tr>
<td></td>
<td>Courage</td>
</tr>
<tr>
<td></td>
<td>Hopefulness</td>
</tr>
<tr>
<td></td>
<td>Minor Delight</td>
</tr>
</tbody>
</table>

* These, above all, seem to be the emotions most highly emphasized.

GUILT  DOMINANCE
SHAME  SUBMISSION
ALARM  RESIGNATION
A Summary of Chapter V. An application of Plutchik's Emotional Theory to the entire contents of the three short stories, "A Visit of Charity," "A Worn Path," and "Asphodel" of Eudora Welty has demonstrated by the consistencies of the ratios of heavy tones, falling sounds of positive states of mind combined with dominant masculine terminology that dominant emotions of "Guilt," "Shame," "Alarm," "Dominance," "Submission," and "Resignation," above all seem to be the emotions most highly emphasized. Only those terms relating to reinforced emotions were considered. The results of Table V show a consensus of complex emotions with starred reference to "alarm," "guilt," "forlornness," "cynicism," "dominance," "submission," "shame," and "hate" as being Neogothic elements which concern themselves with things inexplicable, violent, grotesque, and supernatural all of which reflect eschatological elements of sin, death, Heaven, hell, reward and punishment, soul and rebirth.
CHAPTER VI

SUMMARY AND CONCLUSION

The art of writing on an author as contemporary as Eudora Welty has the disadvantage of being almost too close for perspective if the questions, contemporary conflicts, and crises in all fields are as much the part of the reader as of the contemporary writer. On the other hand, however, writing on the art of a past distant writer has its own disadvantages, among which two of the most acute are judging in terms of one's own era—or the writer's--, not knowing intimately the meanings or values inherent in the setting of the earlier art. The neo-emphasis on the language of the literary work as such—in this case, the short story of Eudora Welty—enables the analyst to center on the personality meanings carried by the words as such, somewhat distinct from the more indescribable or subjective ways of the impressionable methods.

I. SUMMARY

Eudora Welty's short stories as stories have not been the primary issue in this thesis. The problem to be resolved by a linguistic approach is that of relating aspects of
of personality in such a way as to decide, through a semi-statistical method, whether the tones of the statements of the units comprising the stories equate the neo-Gothic notes said to be a central thesis in Welty's short story art. Neo-Gothic itself, as a term, is no small problem. However, since the best definitive research has indicated a form and content of writing involving eschatological elements as sin, despair, pain, punishment, hell, heaven, redemption as Gothic, the linguistical approach has been to analyze randomly chosen short stories--Eudora Welty--to ascertain words, linked to eschatology, and thus, to tragedy.

The analyses of the three short stories "A Visit of Charity," "A Worn Path," and "Asphodel," reveal a consistency in the ratios of the nature of the term "Neo-gothic" as relevant to the work of Eudora Welty and show eschatological elements as part of their Neogothic structure. An assessment of the meanings as carried through the positive and negative elements relative to the title of the short stories supported by clues discovered in the story context, followed by objective conclusions has been resolved through close scrutiny and found to be consistent with other elements--Gothic down, Anti-Gothic up, purr and snarl, falling and rising, heavy and light, and masculine
and feminine—mathematically measured. The first five tables, exclusive of Pluchíšk's, reveals consistency in terms of the overall Gothic tone and in terms of the attributes of the Gothic tone such as heavy, falling masculine elements.

However, the inductive theory, applied through this phase, affords a proof and consistency only within itself. Recourse has been substantially accepted by such schools of psychology as the Freudians, the Jungians, and the Gestalt followers. Pluchíšk's theory of emotions, backed by sophisticated thinking and strong clinical research and experimentation, takes into account man's complex of emotive states, with their pure emotions within the state. The dyads are crossed in keeping with a more realistic understanding as to how many respond to all experience through fusing emotions. Through applying the different intensities in each state to the line, sentence and behavioral impact of the language of the short stories, a complex of emotions has been derived. These emotions, assessed for the Gothic, eschatological, and tragic tones of the stories, in whole and in part, have been evaluated in the light of the tables derived from the inductive approach. The results seem mutually supporting. Ratios
among mind, heart, and body have been consistent from the analytical approach as well as from the results of the application of Pluchíčk's emotional theory. In terms of these ratios the following specific findings are noted.

Specifically, the findings are that careful attention to the phonological elements of the language of Eudora Welty's short stories reveals consistent ratios among personality elements favoring a dark, brooding destructive, and corrosive tragic and Gothic tone symphony in the language. That such words, phrases, sentences, and behavioral units, expressed in words are found in the short stories has been shown.

The next question has been to discover through phonological arrangements of meaning bearing and meaning carrying sounds whether there is a consistent ratio among the words of sense, sensibility, and sensation. Such discoveries have been made and such a ratio has been discovered. The analysis has ranged from the inductive approach of micro-composition—phonemes, morphemes, words—, through macro-composition such as sentences or paragraph units. The vowel sounds in combinations, the tone texture of the sentence in terms of the adjective and adverb shifts, the input or insert sentence interplay, soundwise, have been picked
out, compared and set in tabular form with respect to ratios among the personality factors of reason, volitions and sensations. The ratios appear to be consistent within the limits of sound discriminations where the discrimination has to be assessed on three different levels—in psycholinguistical fashion.

To ensure as much objectivity as possible, the same random sampling is not employed for each table of information but the same technique of sampling is used. Since human sounds of human meaning do not exist within themselves, the ratios have had to be equated and measured in terms of something or someone. The themes, grossly subsumed, show brief attempts to reach physical, intellectual, and emotive light in a spiraling upward thrust; the counter downward forces, as in Gothic tradition, are dominant. Thus, the ratios are extended from pure measurement in terms of sense, sensation, Gothic, the anti-Gothic, and the feminine and the masculine. In terms of these results the following conclusions are made.

II. CONCLUSIONS

At this point the factors which this thesis set forth to be proven such as the nature of the term "Neogothic" as
relevant to the writings of Eudora Welty determined by the application of sensorial, intellectual, and emotive parts of personality through an analysis of the titles of the short stories, selecting clues from the story context to support the titles and drawing objective conclusions has been verified by the statistics in the various tables that the words of the short stories themselves can provide clues to the meanings rather than relying on an assumption of the reader. In addition to the statistics shown in Chapter V the ratios show that there are definite Gothic tones leading to Eschatological views as evidenced in the analyses of "A Visit of Charity," "A Worn Path," and "Asphodel," which are presented in detail in Chapter III. Also, that ratios can be discovered in greater than sentence units in terms of one paragraph or more, and in terms of a single word. These ratios tested by phonological criteria and psychological contacts are consistent with the understanding that inconsistencies are also revealed. These inconsistencies are found in the light, rising, feminine ratios. Finally these ratios can be tested with consistent results against Pluchik's emotive theory.

The application of Pluchik's theory of emotions shows in Chapter V, Tables I and II that the process of
the repeated statements and gestures of the different characters in different stories show that the characters, while not Eudora Welty herself, operate in such a fashion that seems to be a style particularly her own—a style Neogothic in nature. An echo of verb patterns is stated in the same "to be" type sentence opening each story. A pattern is established as Eudora Welty tends to repeat verbs, phrases, and even sentences, attuned to the past tense which emphasizes "state," and "condition," of the time and place where the story begins, as in keeping with Gothic psychology and philosophy. These verbs tend to keep the mass down, while spires tend to thrust up as in Anti-Gothic elements.

Thus, the statistical ratios drawn through the various components of Eudora Welty's literary structure confirming an eschatological theme relating to man's concept of immortality through eschatological reactions toward heaven, hell, soul, death, punishment, reward, judgment—and thence to significant units of sound, meaning arrangements of phonemes, and grosser structures—sentences, and paragraph, the Neogothic elements attributed to Eudora Welty's short story art have been found consistent. Using a mathematically-measured approach serves to confirm these
findings. The deductive approach from Plutchik's Emotive Theory has shown the compatibility of the separate findings to be consistent in terms of the whole Emotive Theory.
BIBLIOGRAPHY
BIBLIOGRAPHICAL ENTRIES

A. BOOKS


B. PERIODICALS


APPENDIX
A PATTERN OF "TO BE" TYPE SENTENCES AS SHOWN IN THE INTRODUCTORY SENTENCES IN EACH OF THE SHORT STORIES FROM SELECTED STORIES: A CURTAIN OF GREEN BY EUDORA WELTY

"Asphodel" It was a cloudless day—a round hill where the warm winds blew.

"A Still Moment" It was the hour of sunset.

"A Visit of Charity" It was mid-morning—a very cold bright day.

"A Worn Path" It was December—a bright frozen day in the early morning.

"Clytie" It was late afternoon.

"Death of a Traveling Salesman"—It was a long day.

"The Wide Net" But this was October and it was six months away.

"The Key" It was quiet in the waiting room.

"First Love"—It was the bitterest winter of them all.

"The Purple Hat" It was in a bar, a quiet— It was four o'clock—

"Lily Daw and The Three Ladies" Mrs. Watts and Mrs. Carson were both in the post office—

"A Piece of News" She had been out in the rain.
LISTS OF REPEATED WORDS AND ACTIONS IN THE THREE SHORT STORIES "A VISIT OF CHARITY," "A WORN PATH," AND "ASPHODEL" BY EUDORA WELTY

ACTIONS

Swaying from side to side
Sitting stiff in a chair
Staring straight ahead
Extending arms from elbows
One foot forward
Characters lying motionless and prone
Up and down and around
Lifting of one eyebrow
Bending forward at moments of crisis
Up a hill and climbing stairs; going down steps or a hill

WORDS

Bible  Three  Shoes
Medicine  Peaches  Yellow Hair
Half-circle  Noon  Shadows
Patched counterpane  Stairs  Square
Nurse  Dark Room  Round
Thorn  Lily  Mountain
Claw  Three People  Child
WORDS continued.

Grapes
Pomegranite
Figs
Net
Buzzard

Bottle
Tree
Purple
Stillness
Peach Trees

Vine
Wheel
Foot
Yellow
Eudora Welty has some substantial reputation in the literary field as an author of "Significant Southern Renaissance qualities in American letters." (Rubin). The term "Neogothic" has been ascribed to her style and content by various critics. Welty's art reflects a profound interest in the eschatological aspects of man's relationship to a universal religious theme as is shown, subtly, through her short story characters. In her own words, Eudora Welty reflects life as she sees its experiences. Her first story, "Death of A Traveling Salesman," published in 1936, first set the basic trends of her thought. Reviewers characteristically refer to her as narrator, painter, and photographer in words.

The Problem

The purpose of this thesis is to assess linguistically the emotive or attitudinal elements as well as the sensorial
and intellectual qualities in the author's short stories. The purpose is not to state the beliefs of the author, but to evaluate her short stories from their context in relationships to mind, heart, and hand, to the three points of basic personality from which man is motivated. Linguistic structures for the short story are unique in focusing on the ratios among the sensorial, intellectual, and attitudinal elements as applied to the central theme of the story. The problem is to discover the ratios among aspects of personality in Eudora Welty's short stories, with three chosen by random sample.

**Sources of Data**

Because the thesis must reveal the analysis of certain short stories (by Eudora Welty) in such a way as to focus on the characters' employment of idea, sensory element, and attitude in their behavioral aspects, aspects bringing them into eschatological implications, the sources of data must include and demand strict recourse to the language of the short stories themselves; (2) a linguistic philosophy of literature; and (3) a sophisticated emotive theory adequate to measure human attitudes. The sources of data then are the author's words in the selected short
stories; linguistic philosophy of literature as found in Beardsley's *Aesthetics* and Goodman's *Structure of Literature*; and the commensurable Theory of Emotions by Pluchick.

**Methods and Procedures**

In methodology and procedural work random sampling for the short stories chosen is employed. The micro-structures of the composition on free morpheme and bound morpheme levels are assessed in terms of emotive-sensorial-intellectual tones. Such as is true in grosser structures, as in sentences, through the macro unit of a behavioral experience. A series of opposites, in keeping with the Gothic tone assessed are measured in terms of "snarl" and "purr" words. These opposites by random sampling through the short stories are measured in terms of mathematical ratios. Mathematical ratios are then compared with and contrasted to the result of the Pluchikian analysis on emotive tones.

**Major Findings**

Major findings indicate through random sampling of the short stories and random sampling of the sentences within the short stories, the ratios among the different opposites are consistent; that the eschatological tones of
the Gothic temperament are consistent with the ratios discovered in a phonological survey of the language of the stories and finally, that the ratios among personality factors established phonologically are consistent with the psychological theory based on fusing simple emotions across different states.

The Conclusions. Through the literary structuring of eschatological notes, and thence to phonemic, morphemic, and grosser structure analysis, the Neo-Gothic elements ascribed to Eudora Welty's short story art have been found consistent. Using a modified linguistic-statistical approach has served to confirm these findings. Finally, the deductive approach from Bluchik's emotive theory has shown the compatibility of the separate findings to be consistent in terms of a whole emotive theory.