

Some Stylistic Aspects of Oscar Wilde's Fairy Tales

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Abstract. Nowadays stylistic analysis of prose fiction is quite actual, as with the help of the studies we are able to identify the writing style of a writer and figure out his/her characteristics; also to study the individual traits of writer's works. On the basis of the stylistic studies, we can find out what stylistic devices or literary terms are used by the author; what makes his works so emotive, expressive and distinctive.

Given article deals with the stylistic aspects of one of the famous English poets and writers Oscar Wilde's fairy tales. For the research we have chosen the "The Happy Prince", "The Selfish Giant", "The Nightingale and the Rose", "The Devoted Friend". In the given work we tried to investigate and study the characteristic features of his works, the writer's writing style and language of the tales and those stylistic devices which are used in above mentioned fairy-tales.

Based on the research of the fairy-tales revealed that Oscar Wilde's writing style is really distinctive and impressive as he uses a variety of literary or stylistic devices, that catches a reader's attention. It should be mentioned that his lingual abilities are limitless and they are characterized by great emotiveness and expressiveness; consequently, he makes a strong impression on readers and makes them feel a part of the story.

It is worth mentioning that Oscar Wilde's fairy tales are based on personification, as there we find a great variety of its examples. There are also used repetition, parallel constructions and metaphors. Wilde, with his individual imagery and metaphorical style, immerses the reader in a sea of emotions, as his fairy tales are distinguished by the strong emotiveness and expressiveness. Those legendary fairy tales can obviously be considered as the greatest gift for readers, as he perfectly builds an emotional connection between the reader and characters.

Key words: *stylistics, stylistic analysis, literary terms, Oscar Wilde, fairy tales.*

Text analysis shows that lexical choices are quite important in the style of writer's speech and writing. In case we are able to recognize and identify these aspects, it is possible to use this knowledge in the formal study of style, that is called stylistics. We should also become more aware of the choices of grammar and vocabulary.

Language provides its users with more than one choice in given situation as it provides writer or speaker the variations and the options that are available at lexical, syntactical, phonological or graphological level in written or spoken forms. This then depends on the writer which option he/she chooses to express his/her thoughts and options (Siby,2016).

Stylistics as a branch of linguistics investigates the entire system of expressive resources available in a particular language. According to Simpson (2004), stylistics is a method of textual interpretation in which primacy of place is assigned to language. Language is quite important to

stylisticians because the various forms, patterns and levels that constitute linguistic structure are crucial index of the function of the text. The text's functional significance as discourse acts in turn as a gateway to its interpretation. To do stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, as observed; exploring language offers a considerable purchase on our understanding of (literary) texts (Simpson,2004,3).

As it has been mentioned above, the aim of stylistics is to explore the nature of language that also implies studying the style in language. Werner Winter mentions that "a style may be said to be characterized by a pattern of recurrent selections from the inventory of optional features of a language" (Winter:324 cited by Vrabel, 4).

Style, generally, is the way to make use of different linguistic forms in actual language use. Anyhow, this study endeavors to concentrate on the metaphorical use of language. It is clear that the most effective devices for achieving clarity, diction and presence are the use of adapted form of words as mentioned by Leech (1969) (Winter:324 cited by Vrabel: 4).

Wilde as a writer of fairy tales wrote in a tradition, but he wrote subversively to undermine stereotypical Victorian values. Jack Zipes notes that "Wilde was highly disturbed by the way society conditioned and punished young people if they did not conform to the proper rules. He had always been sensitive to the authoritarian schooling and church rigidity which most English children were expected to tolerate." Wilde unconsciously created archetypal images that compensated for contemporary psychic imbalance (Snider, 2009).

Wilde's parents were both collectors of Irish folklore, but his interest in writing fairy tales was no doubt prompted by his becoming a father. He told Richard Le Gallienne: "It is the duty of every father to write fairy tales for his children". In *Son of Oscar Wilde*, Wilde's son, Vyvyan Holland, reports that when Wilde grew tired of playing, he would keep us quiet by telling us fairy stories, or tales of adventure, of which he had a never-ending supply. He told us all his own written fairy stories suitably adapted for our young minds, and a great many others as well. Indeed, Wilde was moved to tears by one of his own stories, "The Selfish Giant". Wilde's gifts as a raconteur are legendary, and probably most of his stories he never put to paper. Richard Ellmann notes that "The Happy Prince" originated as a story Wilde told friends on a visit to Cambridge even before Cyril was old enough to listen. The story was "so well received by the Cambridge students that on returning to his room he wrote it down". The spontaneity with which Wilde told his tales suggests that they arose at least in part from unconscious sources that even he was not aware of (Snider,2009).

Stylistic Analysis of the Fairy Tales

In this paper we have analyzed Oscar Wilde's some of most famous fairy-tales – "*The Happy Prince*", "*The Nightingale and the Rose*", "*The Selfish Giant*" and "*The Devoted Friend*". All of them are distinctive and impressive in its own way as the author vividly depicts the scenes by using various stylistic devices and literary terms. Oscar Wilde's **Fairy tales** involves marvelous elements and occurrences; all of them have the elements of fantasy.

First, the reader finds in his tales is personification. It should be mentioned that the leading and the most frequently found stylistic devices in the above-mentioned fairy tales is personification. Using the personification in fiction and particularly in fairy tales has great impact as it reveals a non-human entity rather vividly along with a human attribute. The main goal of using

personification is to catch the readers' attention and emotional support; also make the whole content more emotive and more remarkable. Oscar Wilde personifies the flowers, birds, wind, frost, snow and many more inanimate objects in his tales, for example, we find the following examples of personification:

"He was in love with the most beautiful Reed" ("The Happy Prince"). According to the text, Swallow was in love with the plant. And it asks her sweetheart if he is allowed to love her:

"Shall I love you?" said the Swallow, who liked to come to the point at once, and the Reed made him a low bow.

When the Swallow was tired of his lady-love, he complains about it: "She has no conversation," he said, "and I am afraid that she is a coquette, for she is always flirting with the wind." And certainly, whenever the wind blew, the Reed made the most graceful curtseys" (The Happy Prince").

The Happy Prince is also able to speak, and even sorrow was personified there: "I lived in the Palace of Sans-Souci, where sorrow is not allowed to enter".

In the following examples human qualities are attributed to Snow, Frost and Wind who are happily talking to each other. They are feeling happy as Spring has forgotten to come Giant's garden. "Spring has forgotten this garden," they cried, "so we will live here all the year round." „Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney- pots down“ ("The Selfish Giant").

The given example depicts the happiness of trees, when they see the children back to the garden. They are happy and trying to cuddle them in its arms (branches): „And the trees were so glad to have the children back again that they had covered themselves with blossoms, and were waving their arms gently about the children's heads“ („The Selfish Giant“).

In this example of personification, the moon is having human abilities, as "she" forgets something: - "The white Moon heard it, and she forgot the down, and lingered on in the sky ("The Nightingale and the Rose").

Another stylistic device that is frequently found in Oscar Wilde's Fairy Tales and gives his works more expressiveness is Simile. According to Simpson (Simpson,2004), a simile is a figure of speech which makes an explicit relation between two concepts by using 'is like' formula (Simpson,2004,43-44). The author artistically uses Simile while comparing two totally different things to each other. For example, in "Happy Prince" we find the following impressive examples of similes:

The town councilor in "The Happy Prince" describes the Statue in the following way and compares its beauty to the weathercock: "He is as beautiful as a weathercock,"

„his hands are like withered leaves" ("The Happy Prince"). In this example hands of the little boy are compared to withered leaves.

The form of icicles are compared to crystal daggers: "*Long icicles like crystal daggers* hung down from the eaves of the houses" ("The Happy Prince").

We also find interesting examples of similes in "The Selfish Giant": "Here and there over the grass stood *beautiful flowers like stars*" („The Selfish Giant“). Beauty of flowers are compared to the beauty of stars.

In the tale "Nightingale and the Rose" colors of roses are compared to different things, such as the foam of sea, snow on mountains, hair of the mermaid, the feet of the dove, coral and so on:

"My roses are white," it answered, "as white as the foam of the sea, and whiter than the snow upon the mountain; "My roses are yellow," it answered, "*as yellow as the hair of the*

mermaid who sits upon an amber throne, and yellower than the daffodil that blooms in the meadow before the mower comes with his scythe; “My roses are red,” it answered, “*as red as the feet of the dove*, and redder than the great fans of coral that wave and wave in the ocean-cavern („The Nightingale and the Rose”).

Redness of lips are compared to the red rose: And his lips *are red as the rose* of his desire,... („The Nightingale and the Rose”);

The author compared the statue of the Happy Prince to an Angel: “He looks *just like an angel*,” („The Happy Prince”).

The following example is quite impressive and eye-catching: “They have *eyes like green beryls*”; “His *lips are red as a pomegranate*,” “Who is *as black as ebony* („The Happy Prince”).

“He was dressed in grey, and his breath was like ice” (“The Selfish Giant”). In the example the Hail is described, which is dressed like a human (it can be considered as an example of personification) and his breath was extremely cold.

His lips *are sweet as honey*, and *his breath is like frankincense* (“The Nightingale and the Rose”) in the mentioned example of simile, the sweetness of boy’s lips are compared to the honey’s. and the breath and smell are compared to the smell of *frankincense*.

In “The Devoted friend” we find the following examples of simile: “his tail was like a long bit of black india-rubber”; The little ducks were swimming about in the pond, looking just like a lot of yellow canaries (“The Devoted Friend”)

Oscar Wilde makes his writing-style more impressive by using metaphors: “there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl”; “the Frost painted all the trees silver”; “he was wandering all round it, crying bitterly”; “And the Giant’s heart melted as he looked out”; “He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting” (The Selfish Giant). “The primroses began to open their pale yellow stars”; am afraid you don’t understand the poetry of life (The Devoted Friend).

It’s worth mentioning that the author uses examples of parallel constructions in a figurative way, and it makes his writing style more expressive and more impressive: *So I lived, and so I died*; “*How wonderful the stars are*,” he said to her, “and *how wonderful is the power of love!*” “*Leaf after leaf* of the fine gold the Swallow picked off, till the Happy Prince looked quite dull and grey. *Leaf after leaf* of the fine gold he brought to the poor”(“The Happy Prince”); *Night after night have I sung* of him, though I knew him not: *night after night have I told* his story to the stars”. “*If I bring her a red rose* she will dance with me till dawn. *If I bring her a red rose*, I shall hold her in my arms”; “*All night long she sang* with her breast against the thorn, and the cold crystal Moon leaned down and listened. *All night long she sang*, and the thorn went deeper and deeper into her breast”; (The Nightingale and the rose); “*My own garden is my own garden.*” (“The Selfish Giant”).

By using repetitions, Wilde tries to impact on the reader: “Why, if little Hans came up here, and saw our warm fire, and our good supper, and our great cask of red wine, he might get envious, and envy is a most terrible thing, and would spoil anybody’s nature”;

So I first sold the silver buttons off my Sunday coat, and then I sold my silver chain, and then I sold my big pipe, and at last I sold my wheelbarrow.

I have got all my creepers to nail up, and all my flowers to water, and all my grass to roll.’ (“The Devoted Friend”).

So, based on the analyzed materials, we can conclude that Oscar Wilde uses variety of stylistic devices and literary terms and by using them he makes his works and writing style very

impressive. He vividly describes the nature, situations and scenes with lots of literary devices which indicate Wilde's sophisticated, artistic use of language. His fairy-tales depicts his creativity. Based on the analysis it has been revealed that personification is the dominant type of figure of speech in Wilde's Fairy Tales, though the writer also employs other types too, such as – metaphor, simile, parallel constructions and repetitions.

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ოსკარ უაილდის ზღაპრების სტილისტური ასპექტები

ლაზვიაშვილი შორენა

იაკობ გოგებაშვილის სახელობის თელავის
სახელმწიფო უნივერსიტეტი

აბსტრაქტი

მხატვრული ნაწარმოებების სტილისტური კვლევა ძალზე აქტუალურია, რადგანაც მსგავსი კვლევების საშუალებით ჩვენ შესაძლებლობა გვქმნება, გავიგოთ ამა თუ იმ მწერლისა თუ პოეტის წერის სტილი და თავისებურებანი. შევისწავლოთ მისი შემოქმედების მახასიათებელი ცალკეული შტრიხები. სტილისტური კვლევების წყალობით ვიგებთ, თუ რა მხატვრულ საშუალებებს, ლიტერატურულ ხერხებს იყენებს მწერალი, რითაც მისი შემოქმედება მეტად ემოციური, ექსპრესიული და გამორჩეული ხდება.

წინამდებარე სტატიაში განხილულია ცნობილი ინგლისელი მწერლისა და პოეტის ოსკარ უაილდის ზღაპრების სტილისტური ასპექტები. კვლევისათვის

შევარჩიეთ ცნობილი ზღაპრები, კერძოდ: *“The Happy Prince”* („ბედნიერი პრინცი“, *“The Selfish Giant”* („თავკერძა გოლიათი“), *“The Nightingale and the Rose”* („ბულბული და ვარდი“), *“The Devoted Friend”* („ერთგული მეგობარი“). საანალიზო მასალაში შესწავლილი და გამოკვლეულია მწერლის წერის სტილი და თავისებურებანი, მხატვრულ-ლიტერატურული საშუალებები.

ზღაპრების სტილისტური ანალიზის შედეგად დადგინდა, რომ უაილდის წერის სტილი და მანერა, მართლაც, გამორჩეულია, რადგან იგი იყენებს მხატვრული საშუალებების მრავალფეროვნებას, რაც განსაკუთრებულად იზიდავს მკითხველს. აღსანიშნავია, რომ მისი ენობრივი შესაძლებლობები ამოუწურავია. ხასიათდება დიდი ემოციითა და ექსპრესიით, რის საშუალებითაც მწერალი ადვილად ახდენს მკითხველზე შთაბეჭდილებას.

ოსკარ უაილდის ზღაპრები, შეიძლება ითქვას, რომ გაპიროვნებაზეა აგებული, იგი დიდი სიუხვით ხასიათდება; ზღაპრებში ასევე მრავლადაა გამოყენებული განმეორება, პარალელური კონსტრუქციები და მეტაფორა. ოსკარ უაილდი, თავისი ინდივიდუალური წერის ხატოვანებითა და მეტაფორული სტილის წყალობით მკითხველს ზღვა ემოციების ქვეშ აქცევს, რადგანაც მისი ზღაპრები ექსპრესიულობითა და ძლიერი ემოციური შეფერილობით გამოირჩევა. უაილდის ეს ლეგენდარული ზღაპრები უდიდეს საჩუქრად შეიძლება ჩაითვალოს მისი მკითხველისთვის. მწერალი მხატვრული ხერხების წყალობით ქმნის დიდ ემოციურ კავშირს მკითხველსა და პერსონაჟებს შორის.