SEMANTICO-SYNTACTIC FEATURES OF OSCAR WILDE'S FAIRY TALES

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In

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Department of English & Applied Linguistics
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SUPERVISOR'S CERTIFICATE

This is to certify that the work in this thesis titled *Semantico-Syntactic Features of Oscar Wilde's Fairy Tales* has been carried out in my supervision by Rubina Rahman for submission in partial fulfillment of the requirements for the award of the degree of Doctor of Philosophy in Applied Linguistics.

Mujib Rahman PhD (Edinburgh)

DECLARATION

I hereby declare that the work in this thesis titled *Semantico-Syntactic Features of Oscar Wilde's Fairy Tales* has been carried out by me under the supervision of Mujib Rahman, PhD (Edinburgh). I also declare that this thesis has not been submitted for any other degree elsewhere.

Rubina Rahman

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ABSTRACT

Fairy tales have always had an irresistible fascination for children and adults alike. As a text type, they have a very old tradition that goes back to antiquity. Over the centuries, the fairy tale has developed its own structure and set of conventions that classify it as a separate genre. Its roots are in the oral narrative tradition. With an increase in literacy and the invention of the printing press, it developed its own distinct written version referred to as the literary fairy tale, which, over the years, have been collected or compiled by various writers, the most famous among them being the Brothers Grimm. A name within this genre that has not received his due literary recognition is that of Oscar Wilde, for his literary fairy tales have been overshadowed by his brilliant plays and his towering personality.

In this study, we examined Oscar Wilde's fairy tales and attempted to establish them as belonging to the fairy tale text type by investigating their structure and their semantic as well as their syntactic features. First, we applied Propp's morphological model to study their syntactic structure. Second, we focused on the manner in which the Faerie Realm is created in the tales. For this purpose, we analysed the interplay of time and space in the discourse world of the tales from a cognitive stance; and explored the use of grammatical devices.

The study confirms that Wilde's tales belong to the literary fairy tale text type in structure, though with abundant ambiguities. We found that these ambiguities do not affect the structure of the tales. In terms of the fairy tale time and space, the tales were found to be in alignment with the fairy tale discourse world in spite of deviations and variations from the set conventions. The analyses revealed that the choice of grammatical devices serves to bring the tales on a parallel to the oral tradition. The final assessment was that the tales are multi-layered and serve to enchant both children and adults.

Chapter 1

Introduction

1.0 Background to the Study

In recent years, genre analysis has received considerable attention within applied linguistics. Studies within this area focus on various aspects of the text — linguistic, grammatical, structural and conceptual. A transition has taken place from interest in settling the literariness or non-literariness of texts to deciding their types or genres.

The word *genre* comes from the French word (which in turn was derived from Latin) for 'kind' or 'class'. It has been used in literary theory, media theory and linguistics to refer to a distinctive type of a text (text in any mode). A genre represents a set of moves or conventions that are familiar to the professional or academic community that share a communicative purpose and are recognized as such by the members of that academic community (Swales, 1990).

Genre analysis has been associated with written texts; but modern investigations and research in various other fields, e.g., speech genres, art genres and computer software genres also use the term in their analyses. Genres are not stationary, invariable entities, but are always changing. Duff (2000: xiii) defines genre in written literature as "A recurring type or category of text, as defined by structural, thematic, and/or functional criteria." He goes on to say that genres are a dynamic entity "...since the relations between genres, like the genres themselves, are constantly changing" (2000: xiii). Swales (1990: 53) refers to them as "…constantly evolving and directly challenged". What makes the study of genres baffling and unending is their shifting

nature. As they keep on redesigning themselves, their boundaries become more indistinct and vague resulting in tension between the traditional and modern concepts of what forms a genre. Bhatia (2004:156) constructs a model of analytical procedures for a complex, dynamic and constantly changing world where he suggests investigating the textual space (for the text-internal features of language use), the socio-cognitive space (for the tactical aspects of language use) and the professional space (to account for social relationships and the process of genre construction and, interpretation and exploitation).

The notion of genre has been helpful in grouping texts on the basis of organizational, structural, thematic, functional and other similarities. It is also helpful in the classification of text types. Aarne-Thompson's (1928) classification method is an attempt to establish the fairy tale genre through various similarities of motifs on the basis of the frequency of their occurrence. Folklore is closely linked with the concept of genre. Art, literature and folklore have been the focus of attention for scholars in genre studies. Within folklore narrative, fairy tale has been of particular interest. Propp (1928/1968) has done seminal work in this regard.

Fairy tales gained popularity in Europe with the publication of Grimm Brothers' *Kinder-und Hausmärchen* (*Children's and Household Tales*) in 1812. This collection of fairy tales is popularly known today as *Grimm's Fairy Tales*. But the fairy tale had been in existence much before they were deliberately brought to public consciousness as tales for children, used as medium of instruction combined with delight.

The folktale tradition goes to the times when man tried to conceptualize his thoughts and reflections on the universe and the nature and the divine scheme of things. The most natural mode of doing so was the narrative. This resulted in the formulation of myths and legends in which man tried to identify and position himself in the scheme of existence. The oral tradition of telling tales was an exercise in imagination grappling with the enigma of nature and divine wisdom. Amidst all the experiences that he went through, all that he observed, man was trying to construct a world in which he found himself, in a way that was meaningful to him. These narratives were an attempt in order to make sense of the myriad experiences that man went through with the passage of time. With time, these myths and legends evolved into folktales (Zipes, 1999; 2000, 2001). Folktales were told and retold in several forms — parables, fables, ballads and fairy tales. One of the hallmarks of oral folktales is their dissemination by word of mouth through generations. The raconteurs of the tales were highly skilled in the art of narration and enjoyed an esteemed place in the olden societies[1]:

> Telling tales, using words and symbols, endowed the speaker with authority and power. A magic folk tale did not only concern the miraculous turn of events in the story, but also the magic play of words by the teller as performer. (Zipes, 1996:2)

The fairy tale is the most popular form among all other folk tale types. Fairy tales are also referred to as wonder tales (Propp, 1968; Tolkien, 1964; Warner, 1995; Zipes, 1999). The element of wonder is deemed as the most important distinguishing quality of the fairy tales. It is the capacity to marvel at everything that man found beautiful and ugly, kind and cruel, just and unjust and above all incomprehensible. The

[1] In my native city Peshawar, Pakistan, there is a bazaar known as 'kissa-khawani bazaar' i.e. the bazaar of story -tellers

element of wonder entails with it an unquestionable reception of things and events in the action of the tale that otherwise would be rejected as impossible. In the fairy tales, we find magic, beauty, cruelty, violence, adventure, flying carpets, flying brooms and witches, ogres, trolls, elves, talking birds and animals, riches and poverty, kings, queens, princes and princesses, beggars, love and hatred and other countless similar motifs. But the most important of all motifs is the motif of transformation; which helps a Cinderella to change into a princess and a frog to turn into a prince. The good always triumphs over the evil. All these motifs build up the element of wonder that has become the hallmark of the fairy tale (Zipes, 2000). Wonder also implies a philosophical acceptance of the workings of forces that shape the destinies and fates of the characters in the tales (Zipes, 1999). In this way these fairy tales can also be seen as accumulated wisdom of generations that has taken the shape of fairy tales.

> In the oral wonder tale, the listeners are to ponder about the workings of the universe where anything can happen at any time, and these happy or fortuitous events are never to be explained. (Zipes, 2000: xviii)

The oral fairy tale tradition was the province of the peasantry in the beginning. The women were the important narrators and carriers of these tales. Gradually, the Christian Church took over the tales as vehicle to induce amongst the followers a capacity to unquestionably accept miraculous happenings (Warner, 1995, Zipes, 1999).

The oral tradition slowly crystallized into the literary fairy tale and became the territory of men, because literary fairy tale implied education, and men were more privileged than women in this basic human right (Zipes, 2001). The literary fairy tale, though deeply rooted in the oral tradition lent the tales certain characteristics

which involved a change of audience from non-literate lower class to literate upper-middle class. The basic motifs remained as in the oral tradition but the mode of their expression was modified to voice the issues of the times in which they were being written. The most important difference is the issue of 'authorship'. The oral tales were transmitted by word of mouth from generation to generation and in the passage were modified as the age stamped its ambience upon the narratives. How they originally were composed is a question that nobody can answer:

> the fairy tale is similar to a mysterious biological species that appeared at one point in history, began to evolve almost naturally, and continued to transform itself vigorously to the present day. (Zipes, 2001:xi)

The literary fairy tale, on the other hand, has a clear authorship and was printed and published in the names of the writers. Where they were not written down but collected; as with the Grimm Brothers; the collectors name appeared on the volumes.

In Europe, the literary fairy tale emerged as written literature in Italy in the 14th century. Boccaccio had set a vogue for multiple tales told within a framework. The style was taken up by great pioneers in the literary fairy tale writing like Straparola and Basile who created brilliant tales in the genre. From Italy the genre travelled to France where it was taken over by women again. But this time they were not, so to say, the 'gossip mongers', the illiterate women of the lower class who had been dismissed as silly females knitting half-truths in pleasurable narratives. These were the educated upper class women, who set up a trend for weaving fairy tales and narrating them in the form of a competition in their fashionable salons. The term fairy tale, *conte dé fée*, was actually invented by these female writers. These ladies invited interested, cultural audience including males to these sessions. An important name among them is that of Charles Perrault. All of them contributed towards

establishing the literary fairy tale as a distinct literary genre. Towards the end of the eighteenth century, the fairy tale as a genre flowered in Germany. Grimm Brothers' efforts at collecting and publishing these tales are deemed a landmark in the history of the fairy tale in Europe. In England, the tales arrived in the middle of the nineteenth century as translations of continental tales, but gradually local tales were also collected and published. We find great Victorian names in English the literary fairy tale tradition: Dickens, Carroll, MacDonald and Oscar Wilde (Zipes, 1999).

Wilde's public recognition depends more on his persona than his work. With the mention of his name popular imagination conjures up the figure of a devil-may-care dandy that loved to break away from conventions and had a witty humour. His stance as an aesthete lends a polish to this popular public image. But even more than his persona, his fame is linked with his trial for gay relationship; which is now looked upon more sympathetically, but the Victorian morality of his time put him through such humiliation that it broke his spirit. Such a colourful life which terminated at just 46 years of age attracted the writers of biography in his time and after (Ellmann, 1987; Holland, 1997). Modern day cinema also found in his life lucrative material and a quite a few films have been produced about him.

Within his literary creation, Wilde is popularly known for his immortal plays, including the well-known ones, *The Importance of Being Earnest*, *Lady Windermere's Fan, Salomé* among many others; his short novel *The Picture of Dorian Gray* and his letter from Reading jail to Lord Douglas *De Profundis*. The brilliant beautiful fairy tales that he wrote in two volumes *The Happy Prince and Other Tales* (1888) and *A House of Pomegranate* (1891) are not given their due literary merit. The power of his plays and novel is so strong that these little tales of

joy and wonder are overshadowed by them. They were considered delightful narratives but of less literary importance, even in his life time, because the intended audiences were children.

1.1 The Present Study

Recently a certain critical interest has been directed towards these tales. Researchers and scholars have read and reread them for implications of his gay tendencies (Summers, 1990; Schmidgall, 1994); some have looked for and found significant Christian factor (Quintus, 1991; Willoughby, 1993); others have looked at them from Jungian perspective (Snider, 2009) and yet others have traced the socio-cultural and political elements of the Victorian Britain, especially Ireland in these tales (Killeen, 2007). All these symbolic implications make them a fit literature for adults at a certain level. Yet, an in-depth analysis of the tales from the perspective of the genre that they belong to is lacking in critical literature.

However, no significant effort has so far been made to analyse the generic structure of these tales. The only mentionable effort is Monaghan (1974). He has treated two of his tales to structural analysis but it lacks depth of inquiry (See Chapter Six). The present study aims to analyse Wilde's selected tales from a structural perspective to establish their text type within the authentic genre of folk tale or wonder tale as Propp (1928/1968) calls them. Propp's (1928/1968) Morphological model is adopted as a measure for the purpose.

Similarly, a significantly over-looked area in literary criticism in connection with Wilde's fairy tales is the linguistic choices that Wilde made for his fairy tales. Therefore, after the structural analysis, this study will focus on identifying, and

examining the linguistic and grammatical devices that Wilde used to create the Faerie Realm in his tales. The Cognitive Poetic approach will be used to examine the discourse world and the interplay of fairy time and space in his tales. An examination of the colour adjective will be carried out to explore the manner in which he paints the fairy world with a rainbow of colours, and to see how much does he keep in alignment with the conventions of colour usage in traditional folk tales. Finally grammatical coordination in the text is analysed by looking at the significantly profuse use that Wilde makes of the conjunction 'and'. While reading Wilde's tales, one cannot help but notice the significantly copious use of this particular grammatical device. Such over-use of the device appears crucial and needs an examination to assess its significance. An attempt will be made to analyse the various uses of the coordinating conjunction which Wilde has used in his tales and the effect it has had on the narrative type.

1.2 Objectives/Significance of the Study

This study aims to find possible answer/answers to questions that are raised as we move critically through the tales: To what extent has Wilde kept close to the structural conventions of fairy tale genre? What effects has he created where he has deviated from these conventions? What stylistic effect has he achieved by staying close to or by deviating from the fairy tale time and space? How has he handled the time and space of the fairy tale world and its relation to the real world? What linguistic choices has he made in creating the ambience of a fairy tale in his tales? The aim is to look at them from a fresh perspective; that is, how Wilde structured his tales in terms of the fairy tale genre, and how he used linguistic devices to achieve his purpose, which has been a comparatively neglected area as mentioned above.

This study hopes to establish Wilde's fairy tales firmly within the genre along with any deviations or ambiguities that may arise. We expect that this analysis would open fresh avenues for further research and hope that the literary merit of the tales would gain in scholarly respect and attention.

1.3 Structure of the Thesis

The present thesis is divided into nine chapters as follows:

Chapter 1, introduction, the present chapter discusses background of the study, the need for the study itself, its objectives and significance, and the thesis structure.

Chapter 2 discusses the genre of the fairy tale in the larger background of myths, legends and the folktale. It discusses the poetics laws that govern the folk tale genre and places the literary fairy tale as a text type within this context. It examines the manner in which a fairy tale is defined and adopts a definition for the purpose of research in this study.

Chapter 3 traces the literary fairy tale as it developed in Europe stopping at Oscar Wilde. It examines the social, cultural and political impact on the development of the European literary fairy tale.

Chapter 4 surveys the life of Oscar Wilde, presents the literary reviews on his works and introduces Wilde's four fairy tales that have been selected as the primary data in this study.

Chapter 5 discusses the theoretical background, both the structural and the cognitive, which form the context of analyses in this study.

Chapter 6 examines the structural design of the selected data using Vladimir Propp's morphological model as the analytical tool.

Chapter 7 examines the linguistic and textual features of the selected data from a cognitive poetic stance.

Chapter 8 presents an analysis of the use of coordinating conjunction 'and' in the tales.

Chapter 9, the final chapter, gives a summing up of all the preceding chapters, presents a summary of the findings and brings the study to a conclusion.

Chapter 2

Literature Review

2.0 Introduction

This chapter attempts to define the term, 'fairy tale,' in the larger context of myth, legend and folk tale. It then goes on to describe the poetic laws that govern the genre. A definition of the term is advanced to be used in this study, and finally the transition of the oral into the written from is discussed.

2.1 Defining the Fairy Tale

Many an attempt has been made to define the term, fairy tale (Thompson, 1977; Propp 1928/1968; Zipes, 2001), but none have been able to come up with a satisfactory description: "fairy tales have been defined in so many different ways that it boggles the mind to think that they can be categorized as a genre" (Zipes, 2000: xv). One point of consensus is that they emanate from and are a part of the folklore. They are rooted in the oral tradition of folktale, handed down from generation to generation, being considerably modified along the way (Zipes, 2001).

2.2 The Folk Narrative

Folktale is one of the major parts of any folklore. Narrative has always had a strong psychological fascination for humankind. The desire to encapsulate experiences, emotions and perceptions crystallized in the form of tales among others. The conceptual formation of burgeoning human understanding used tales as an instrument of dissemination of the wisdom to the masses by word of mouth. According to Landa (1990:1), "narrativization is one of the commonest ways of

imposing an order and a perspective on experience." The fact that tales are found in all cultures of the world confirms the view; tales also provide a venue to humankind to exercise their imaginative quality. Boas (1927) considers folklore a form of art. He argues that tribes that had mobile style of life experienced long periods of enforced leisure, and since they were not able to sit down to handicraft, they created songs and tales (1927:300).

Folk narrative can be subdivided into various subcategories. Oring (1986) distinguishes three major categories of the narrative in prose: myth, legend and folktale, though he claims that these are divisions that refer more to "the attitudes of the *community* towards them" (124:1986), than the form of the narrative.

Myth has been defined as "folktales that are religious and explain the universe and its inhabitants" (Encarta Online Encyclopaedia 2006). The element of sanctity is the distinguishing feature of a myth. It is an attempt by humankind to find an explanation for their origins. The workings of the universe and the spiritual scheme of things were furnished with human logic through these myths. The narrator and most often the interlocutor held these cycles of stories to be undeniably true. Myths are found wherever there have been signs of early culturalziation of human societies, e.g., Greece, India, Africa, Latin America, Europe, and the Levant etc. Through mythical characters, divine or semi divine like Zeus, Thor, Jove, Arjun and hosts of others, man tried to capture the mystery of life and the universe. Consequently, the tales that are linked with them explain such occurrences as change of seasonal cycles, geography and history of the world in a timeless parameter. Myths are essentially timeless in nature and peopled with characters that strive against the cruel pattern of existence. It is an attempt to explain the rationale and the process of the creation of

the world. They talk about the earth and the sky, the sun and the moon, heaven and hell, and the place of man in relation to all these.

Oring (1986:124) cites the tale of Adam and Eve as a case in point of a myth. Through their story, we account for so many temporal phenomena, like the inception of life on earth, the sin, the good, the evil, and the eternal war between the two, the hegemony of man over woman and so on. Not only are the stories in a myth held to be sacred and true, they are characterized by a choice of lexicon loaded with religious connotations.

Just as myths are an endeavour to account for the pre-creation period, legends are also located in historical time. Oring describes it as a narrative "which focuses on a single episode, an episode which is presented as miraculous, uncanny, bizarre, or sometimes embarrassing" (1986:125) .They are concerned with real people, places and events but the identity of these is open to speculation. The subjects it covers are varied and almost all inclusive. We find such supernatural elements as werewolves, ghosts, phantoms and the like. It may be related to personal adventures, community experiences, and explanatory geographical attempts called local legends. The narration of a legend then is an adjudication of the truth. It may be received variously as true or false but its truth is considered as at least worthy of deliberation. Like myths, they are also found all over the world. On examination, they reveal a general resembling pattern of human behaviour. We find the likes of Robin Hood in most cultures (*Folktales*: Encarta Online Encyclopdea 2006).

The narration of a legend is different from the narration of history. Being a subdivision of a folktale, it tends to be formulaic, and clichéd. The emphasis is more on appraising

the listeners' concepts about the world, fate, and destiny. Stories concerning saints' lives and experiences are a popular parameter of legend narration. The tone is conversational and familiar (Encarta Online Encyclopaedia 2006).

Modern day urbanisation has given rise to contemporary legends that are usually spun around tales of individual success and achievements. We get familiar legendary icons in such expositions as, politics, academia, films, entertainment, social work, media and other similar contemporary fields. We hear of Margaret Thatcher, John. F. Kennedy, Rockefeller, Mother Teresa, and Elvis Presley. Such personalities tend to be engulfed in near to truth stories weaved around them and are often referred to as 'legendary characters.' The stories related to them are narrated in a familiar everyday conversational style. The characteristic patterning and motifs indicate their essentially legendary traits. (Encarta Online Encyclopaedia, 2006)

The third major category in the folk narrative identified by Oring (1986:126) is folk tales. They are tales that are transmitted through generations by word of mouth. They are closer to man and his life on earth. The element of universal reality in such tales is the result of the accumulated wisdom of generations of man, learned and acquired through his experiences. According to Oring (1986):

> A folktale is a narrative which is related and received as fiction or fantasy. Such narratives unlike myths are not sacred, nor do they challenge the world views of the audience in the same manner as the legends. By comparison, myths are built on grander parameters. With folktales, we descend from the doings of the gods and the goddess on Olympus down to the more humble activities of man on earth. They are believed to have existed for thousands of years (126).

They are representative of a culture, encoding the value systems and beliefs of a community. They can be interpreted as a response of the innocent man to the

universe in which he finds himself According to Zipes: “Oral tales have served to stabilize, conserve, or challenge the common beliefs, laws, values, and norms of a group” (1990:6). In this respect, they are reflective of a culture’s ideological formation and an indicator of its route to civilization.

Folktales have taken up various forms: animal tales, parables, fables, ballads and tales featuring witches, fairies, castles, jungles, flying carpets, enchanted caves and other similar icons. Briggs (1977:4) has made a distinction between folk narratives based on beliefs actually held by people and tales that are based on fiction: a product of man’s fertile imagination; a pointer of man’s inherent capacity to create, invent, and fantasize. These types of tales have satisfied the impulse to invent a world of make-belief where man’s subconscious fantasies can be concretised. This particular feature has given the folktales their hallmark — the element of wonder. The fairy tales represent that type the best.

2.3 Poetic Laws of the Folktale Narrative

Folktales are essentially oral in tradition and are by necessity diffused in their course down the memory lane. With time, different angles are incorporated in the discourse as they are told and retold. However, they are not haphazard retellings; rather, they are governed by their own characteristic narrative laws. These laws mark them as a definite genre, distinct from other types of narrative forms. Some of the major governing laws are discussed below.

2.3.1 The Folktale Themes

The themes in folktale are universal and transcend time. They are concerned with fundamental human experiences and emotions. A study of motifs within these tales

reveals a pattern that persists throughout. Briggs defines motifs as "strands that make up a tale" (1977:5). A motif, then, is some item of the tale that tends to occur repeatedly in folktales. This design of recurrence of motifs tends to give these tales a formula structure. These motifs also point out the direction that a folktale is likely to take, a combination of motifs makes a pattern of the movement of action in a tale; hence, one can distinguish and recognize a folktale theme by studying the cluster of motifs in a tale.

The tales have been divided into types depending on the pattern of motifs in them. The first attempt to categorize these tales according to the occurrence of motifs was made by the Finnish folklorist Aarne in his study titled, Index of *Types of Folktale* (1910). His type index of European tales contains three basic types: 'Animal tales'; 'Ordinary folktales'; and 'Jokes and Anecdotes'. His index was translated, revised and enlarged by the American folklorist, Thompson, in 1928. Two further categories were added by him, 'formula tales' and 'unclassified tales'. 'Ordinary folktales' is the largest category among both these indices. This catalogue is known as the *AT Index of Tale Types*. Each motif is given a number for reference and is a handy tool for folktale research.

The attempt to classify folktales according to types and themes has been a very controversial issue (Aarne, 1928). The variants and deviations are so many and so entangled that to come to a consensus is not an easy task. This led Thompson to compile his Motif Index (1955) of six volumes based on common matter found in folk literature of the world. It contains about 40,000 distinct motifs carefully categorized for ease of reference. Thompson holds that:

> The similarities consist not so much in complete tales as in single motifs. Accordingly if an attempt is made to reduce the traditional narrative material of the whole earth to order ... it must be by means of a classification of single motifs – Those details of which full-fledged narratives are composed (1955:10).

Dundes (1980) expresses his dissatisfaction with Thompson's classification. He finds it vague and says: "it must be internal not external criteria which are used to define folktales" (1980:21). He further suggests analyzing a folktale by "its texture, its text and its context" (1980:21).

Propp (1928/1968) in his ground-breaking work on fairy tales, *Morphology of the Folktale* maintains that "uncorrupted tale construction is peculiar only to the peasantry ... to a peasantry, moreover, little touched by civilization" (100). Telling and retelling tend to change the tales and their motif pattern as human race evolves in its understanding and as groups of people come into contact with other groups (Zipes, 2001: 846-847).

The issue of classification of tales by its types and motif index is, overall, an acceptable method but is not without its problems and flaws.

2.3.2 The Folktale Plot

The plot of a folktale is central to the narrative. That is what the whole narration hinges upon. Yet it is always simple and straightforward. There is no complexity of events overlapping, hardly any twists and turns in the events. Each event is the natural consequence of what has gone before and is the link in the chain to what follows. However, the sequence of events is not only chronological but also logical, governed by its own logic (Oring, 1986). The plot carries a certain element of familiarity with it. One seems to know what is going to happen. This is intuitive

knowledge that makes a folktale (in fact all folklore) distinct from any other type of narrative art.

The folktale plot follows a single strand of action of one character at a time. It is his/her doings that the narrator is interested in. The audience is, in a sense, taken on a journey of an individual's adventures. All other characters that figure in the narrative have significance only in relation to the protagonist.

The narrative composition of a folktale does not allow flashbacks. Any information about the past is related as part of the narrative as it unfolds itself. Neither does the narrative leave out any scene in the sequence of events to be related later on (Oring, 1986). This indicates the linear flow of events in the narrative structure of a folktale. This kind of linear, unilateral narrative structure accounts for the simplicity of folktale plot construction.

2.3.3 The Folktale Action

The movement of folktale action is distinct from any other type of narrative. According to Propp, the narrator and the audience of the folklore "are interested only in the action and nothing more" (1984:21). Any other concerns that may figure as crucial in other genres of the narrative art are of no significance here. The environment is generic in nature and can be anywhere in the world. The villages, the forests and woods, the rivers and lakes, the mountains and the caves, the seas and the islands, the farms and the fields are all stereotyped and recognisable anywhere. The narrator is not interested in the splendour of the landscape. The environment does not have that profound effect upon the characters that we find in other forms of narrative.

It never induces deep thoughts and philosophic reflection in the hearts of the characters. It does not evoke linked memories, hence no flashbacks (Propp, 1984:21).

Action in folktale is always physical as opposed to cerebral or reflective. It is performed in empirical space, is palpable in character and very basic in dynamics. Features that other forms of narrative use for their special effects do not occur here; the dialogue is simple with no hidden or implied semanticity, no elaborate elucidation of events, and no complex characterization. Folktale's concern with single character's activities at one given point leads to the interest with the environment as it happens to be at that point. The place of action is mentioned only in most general topography. The scene of action, so to say, does not shuttle between two or more settings at one given moment (Propp, 1984:22). Propp says that "in folklore two theatres of action do not exist in different places simultaneously" (1984:22). He calls this feature *law of chronological incompatibility.* The action is concerned with the single protagonist's adventures and so will move in the specific space along with him/her.

Time, as it is dealt with in folktale, is also single thread. This ensures unity of time and space. It is empirical in the sense that it is measured and perceived in terms of characters' action and not in terms of division of calendar or clock time. We do not find pauses or interruptions in action, and if the action of the hero is obstructed or discontinued, then some other character takes it up. No suspension of action or halt is allowed in dynamics of the folktale action. Propp (1984:25) believes that the concept of time is cognitively a higher abstraction, so it developed later in man's evolution. Human being's occupation with agriculture forced him to measure time in terms of seasons and periods. Folktale time is pre-agriculture time. It is generic and linked

with action in spatial parameters. One mode of expression of time in folktale action is through counting. A trend for threefold repetition is noticed in folk narrative. This lends towards the repetitive nature of folktale action. The protagonist is given three choices, he is tested thrice, he has to perform a task thrice (usually he is successful the third time), he is the third brother. The repetitions are used to add to the intensity, to heighten the sense of difficulty of the task and to aid in memorising of the tales. According to Oring (1986), European and American folktale tend towards threefold repetition but fourfold, fivefold and sevenfold repetitions are also usual in other parts of the world. Propp believes that "in folklore counting is just as arbitrary as time and space" (1984:25).The conventional discourse marker "once upon a time..." indicates a timeless and ageless characteristic of the folk narrative (Von Franz, 1970:39). It could have happened anywhere anytime. This lack of specificity is what actually makes it folklore, applicable to and accepted by all in a given culture.

2.3.4. The Folktale Characters

The level of simplicity that we observed in plot and action of the folktale is also maintained in its characterization. The narrator and the audience are not interested in the development or psychoanalysis of the characters. "The art of portraiture is absent from epic and narrative genres" (Propp, 1984:21). The internal mental conflicts, the interpersonal web of relationships, the finer emotional discord, and the personality differences are outside the ken of folktale characterization. They exist at the level of physical attributes. Not much detail is provided even about their appearance, except in very global terms, e.g. the beauty of the heroine or ugliness of the villain. It is a description that can find a match among characters of any folktale of the world (Propp, 1984:27-28).

Since the main emphasis of folklore is on furtherance of action, the characters and their behaviours exist only to assist the action. We know them through what they do and what they say rather than what they think. They are not individuals as we find in modern forms of literary narratives but are types. They do not philosophize out of their personal experiences, nor do they comment with words loaded with deeper implications. They may even represent social position and its ambience. The hero in all folk tale is the same, representing different aspects of the type.

Due to its peculiar dynamics, all characters in a folktale have a role to play. We do not find additional characters; all characters are actors and receivers of action. The narrative revolves around one main character, and all others revolve in the cycle of his/her movements and actions. They have identities in relation to him; they are his friends, enemies, messengers, opponents, his helpers and saviours. Their actions too, have significance in accordance with his adventures. Most of the folktales tend to have only one protagonist as a result of this characteristic.

According to Oring, "Folktale figures are two-dimensional characters rather than three-dimensional personalities" (1986:128). They can be plotted on an attributive scale at extremes; they are either good or bad. "The average types...do not occur in folklore" (Propp, 1984:28). A polarization of attributive degree set them in contrast to each other. They are to be conceived in black and white and their actions, behaviour and code of conduct are, likewise attuned. In fact, the action of the tale takes its impetus from the encounter between these contrasts.

The criterion for "good" in the folktale may not be in conformity with that of the society. The hero makes resort to all kinds of tricks, physical horror and cunning to

get what he is aiming at; but as Propp says, "Yet the folktale provokes no indignation" (1984:19).The actual struggle is between the weak and the strong, and any means employed towards that end are justified in the morality of the tale and satisfy the listener. It is a naked war, and the means to win it can be as desperate as needed in the situation being told. The world order in the folktale needs to set right and the protagonist is granted unlimited license to act as he deems fit; no questions asked. If the order is restored, the ethics of the narrator and the listener are in harmony with them (Propp, 1984:28).

2.3.5 The Folktale Logic

The folktale narrative as it is presented and as it unfolds itself, operates on logic of its own kind. It is not the logic of everyday life as it flows in its course. It is, as Propp terms it, an "unusual narrative" (Propp, 1984:19). The parameters of its logic are structured upon extraordinary features. We come across talking animals, flying carpets, fire-breathing dragons, walking corpses, magical objects, impossible tasks, houses built of cakes and candies and the like. The logic of everyday life does not fit in with the art of folktale narration.

As we have seen, action is basic to the structure of folktale narrative. The impetus of action moves forward with its own peculiar internal logic; the fools trick the clever but nobody questions it, the weak overpower the strong but that's perfectly in alignment with the way the scheme of things is patterned here; the logic of the tale functions independently of the audiences' code of morality, ethics and reason (Propp,1984:26).

This internal logic in folktales does not correspond to the reality as we know it and live it in our everyday life. Oring has noted that "many behaviors of the characters may seem exceedingly contrived..." (1986:130). We meet poor peasant giving away a purse that generates gold to the protagonist; we come across a son selling his mother's corpse for financial gains in a Russian folktale; we meet a powerful witch but hungry and looking for humans to eat them. It is not impossible to come across a father wanting to marry his daughter. Nevertheless, though it may appear manufactured from our criterion of reason, it is not illogical in the world order of the folktale. If the action of the tale is helped to move further by such behaviours, then they are accepted as essential and logical. The sequence of events as they happen develop their own logic and rationale and nothing that happens or the acts and behaviours that make it possible to happen are questioned. It is a fiction with unlimited license to create and make (Propp, 1984:26-28).

The resolution of events in a folktale is the logical outcome of the events as they develop. The triumph of the good over the bad, the right over the wrong, of the beautiful over the grotesque are most usual forms of poetic justice to be encountered in these tales. The climax is the logical result of cause and effect episodes and is related logically in a serial (Oring, 1986). This, by necessity, limits the range of conclusions to a predictable and finite number. The narrator cannot go outside the range fixed by these events, and this kind of linear development of episodes is limited in its scope of conclusions. The element of predictability is one of the hallmarks of folktales. One knows from the beginning the direction in which the events will move. The quality of familiarity of folktales derives from this logical movement.

If the world of folktale is at such a variance with our external reality, then one might ask what is it that gives it its appeal down ages to man. Human kind has progressed aeons in its understanding, perceptions and reason. Why is it that modern man is still enchanted in tales that would appear utterly illogical if seriously analysed? Propp believes that this "lack of correspondence with reality...offers special delight" (1984:19). Folktale does not choose to be a representation of the reality as we know it but chooses things that are 'strikingly unusual" (1984:19). The interest in folktale is primarily due to its treatment of the unusual. This unusual reflects the folk wisdom accumulated by human kind down centuries of living with nature in its most primeval form. We can conclude in agreement with Propp that logic in folktale "is possible, but not mandatory" (1984:26).The logic in the folktale is peculiar to it and operates on principles of its own poetics. The audience have to fine-tune their framework of reason with the rationale of the tale to receive it in all its enchantment and delight.

Thompson (1977) has referred to folklorist Olrik (1965) who has delineated certain "epic laws" after studying stylistic features of European folktales. The features identified carry a certain universal quality, and they are applicable to most folklore. Thompson (1977) has listed nine such laws that seem to encompass most of the folktale narrative poetics. They are as follows:

i. a tale does not begin with the most important part of the action and it does not end abruptly. There is a leisurely introduction; and the story proceeds beyond the climax to a point of rest or stability.
ii. repetition is everywhere present, not only to give story suspense but also to fill it out and afford it body. This repetition is mostly threefold...
iii. generally there are two persons in a scene at one time. Even if there are more, only two of them are active simultaneously.
iv. contrasting characters encounter each other—the hero and the villain, the good and the bad.
v. if two persons appear in the same role, they are represented as small or weak ...;

vi. the weakest or the worst in a group turns out to be the best...;
vii. the characterization is simple, only the qualities that affect the story are mentioned: no hint is given that the persons in the tale have any life outside.
viii. the plot is simple, never complex; one story is told at a time... the carrying along of two or more subplots is a sure sign of sophisticated literature...;
ix. everything is handled as simply as possible. Things of the same kind are described as nearly alike as possible, and no attempt is made to secure variety.

(Thompson, 1977:456)

Folktale narrative derives its special significance in the context in which it is narrated and listened to. Its function in a society depends on the mindset of the people who are at the receiving end. They reflect the perceptions, thoughts, emotions, and ideas of the societies of which they are an aesthetic, creative and imaginative aspect. As societies change, the view that they take of these tale also undergoes a change. Stories that were once accepted as religious and sacred may no longer be thought so. Certain elements that may have been held as good and represented so by the tale may no longer be accepted as such by later societies. Herbert Read (1952) sums it up admirably as:

> . . . they become emancipated from the order of time and space because the memory does not carry literally from generation to generation, but only essentially. The idea of theme is constant, but there is a gradual accretion of subsidiary details. And the memory that reaches from one generation to another tends to select only those elements of the story which are vivid and actual, and these will naturally be objective elements, rather than the descriptions of emotional or individual reactions. There is a natural tendency, therefore, for the ballad and folktale to develop a clear, objective narrative . . . (1952:127)

Perspectives on folktale are continually changing as human concepts and attitudes are moving ahead. However, whatever man might make of these tales as he evolves in his understanding and accumulates wisdom, he would always subscribe to these tales as a repertoire of delight, wisdom and eternal truth.

2.4 The Fairy Tale

2.4.1 The Origin of the Fairy Tales

The term *fairy* itself is derived from Latin word *fata*, which according to Warner is a variant of *fatum,* i.e., fate which she says is a 'goddess of destiny'. From this root is derived the French, *fee*, Italian *fata* Spanish *hada* (1995: 14-15). *Fee* in French romances was used to refer to a "woman skilled in magic." These women held magical powers and occult knowledge. These women were forever young due to their secret knowledge of herbs and potions that they used to ward off age. Italian *fata* also carried similar connotations. (Kready, 1916: sacred texts, wwwdocument) According to Warner (1995:15), "...fairies share with Sibyls knowledge of the future and the past, and in the stories which feature them, both types of figure foretell events to come, and give warnings." Hence the fairies are associated with the supernatural and the mysterious. They are usually helpful, kind, and benevolent; but *bad fairies* are also to be found in fairy tales; they can be cruel, sly and vindictive. Warner (1995:16) also finds in the term *fairy*, implications of 'compelling' and 'binding' through their semantic connection with *fay* and *fair*, vocabulary derived from the Middle English *feyen* and Anglo-Saxon *fegan* meaning to agree, to fit, to suit, to join, to unite, to bind. This is the quality of power wielded by the fairies. They can bind in their magic spells, compel others and use this quality to help or to harm. The most popular senses in which the term *fairy* is understood is that they are an illusion or an enchantment; it is a country where such creatures live; the inhabitant of such a land and the individual in this land (Kready, 1916: www document). The fourth sense was popular in Britain until the 14th century. By the 16th century, especially with the appearance of Spenser's *The Faerie Queene,* they came to mean

small, tiny creatures that dance in the green in the middle of the night, and became identified with nymphs and elves. This is the connotation that faeries carry in Shakespeare's *A Midsummer Night's Dream*.

Four different theories about the origin of fairies tales are advanced by Kready (1916: sacred texts, www document). They are summarized below:

One school of thought believes that they are detritus of myth, a kind of reverberation of the grander activities and pursuits of mighty heroes and demigods. The argument against this theory is that incidents that may be similar to a myth do not imply a distortion of the same but indicate that both may have a more ancient tale as their source. A popular tale that reflected the life condition of the primitive man, his perceptions, fancy and imagination and his struggle to come to terms with raw nature, its magnificence, grandeur, benevolence as well as its cruelty, harshness and ruthlessness became modified down the lane of man's rational and imaginative evolution into various forms of narrative including the fairy tale. (Kready, 1916)

Another theory that is posited by Kready (1916) for the origin of the fairy tales is known as the sun-myth theory. The idea is that fairy tales evolved out of man's state of existence when he was at one with the nature; when there was no supernatural, when man could not make a distinction between nature and his individuality, and his persona and his environment were not two distinct units but one entity.

As man spread over the globe these tales were modified and took on their peculiar local colour in terms of its geography and atmosphere, e.g., to the Bushman, wind was a bird and to the Egyptians fire represented a beast. As the original meanings were lost, words, phrases and thoughts took on new implications and connotations.

Tales about the sun were narrated with its original frog name. With time, people lost the semantic connection between the sun and the word *frog*, but a tale about a frog wooing a princess evolved and stayed (Kready, 1916).

According to Kready (1916) some of the fairy tales may have evolved from the myth of the sun and the dawn. In the lives of the primitive man, we find preoccupation with the phenomenon of the sun and other heavenly bodies, the cycles of the seasons, the rain, the thunder. These marvels featured in their attempted explanations of the mystery of nature, and were a part of their everyday discourse.

A third theory believes that all fairy tales come from India and have an Aryan ancestry. The structural pattern of a number of different stories within one framework perhaps comes from the necessity of making Buddha the focal point. The exponents of this theory believe that the Hindu faith in transformation and animism account for the element of the marvellous in the character of a fairy tale. Hailing from India *Panchatantra* **(**The Five Books) , supposedly composed by a legendary Brahmin sage Bidpai, is claimed to be the oldest collection of children fantasy tale and dates before the 5th century (Kready, 1916). This theory also fails to satisfy the question of the origin of the fairy tales since parallel tales have been found in civilizations especially that of Egypt.

Finally, it is conjectured that early imaginative activity of human race on earth encountered similar situations, conditions and struggle paths. Experiences were limited though not the inventive capacity. The expression of their perceptions, responses and experiences tend to have a similar motif design though created in different parts of the world with no communicative bond (Kready, 1916).

Though fairy tales sustain a comparatively simpler form of the narrative, yet the cause and sources appear to involve a more complex composition of a plethora of factors. No one definite cause can be attributed to this phenomenon. All the above are only theories; conjectures with no conclusive evidence to support them. It may be that all of these together have had a role in the origin and shaping of the fairy tales. The question of their origin and formation has not been settled to the satisfaction yet and these theories at best remain ingenious speculations.

2.4.2 The Fairy Tale Defined

Fairy tale is regarded as a subgenre of folktale. Many scholars and researchers have endeavoured to define them but to arrive at a single definition of fairy tale that would satisfy everyone has proved to be a staggering task. Various scholars and researchers have come up with their own type of definition. The question 'what is a fairy tale?' has no one answer. (Grimm, 1812; Thompson, 1955; Tolkien,1964; Propp 1928/1968).

Fairy tales have their origin in the great oral tradition of folktale. They involve the magical, the marvellous and the wonderful. Many think of them as untrue and are regarded as fiction. They are proclaimed as farthest from truth category within the typology of folktales. (Zipes, 2001: 845). The Dictionary of World Literary Terms defines them as "tales of supernatural, potent though often diminutive beings, some bringing harm, but always with ultimate happiness to pretty maids and patient heroes" (1970:329). Briggs believes that they are tales "of which magical or supernatural are a necessary part" (1971:133). Lane thinks that a fairy tale contains a *feeling* of the supernatural and the mysterious and that they are always in the past tense (1993). Thompson (1977:8) arrives at this definition: "a tale of some length

involving a succession of motifs or episodes. It moves in an unreal world without definite locality or definite creatures and is filled with the marvellous. In this never-never land humble heroes kill adversaries, succeed to kingdoms and marry princesses." Some specialist in folklore and fairy tale scholarship prefer to use the term *marchen*, the German term for a fairy tale, implying a story with dominant elements of wonder and the marvellous, and an enchanting impact on the readers and the audience (Stone, 1981, Zipes, 2001). Stone makes the distinction between a fairy tale and a Marchen as:

> The term 'fairy tale' calls up images of cheery fairy godmothers, princesses and princes, castles and treasures of gold and jewels—and of life lived happily ever after. The Marchen on the other hand, reminds us of the balance of negative and positive forces and of the threatening and difficult tasks to be accomplished before attaining spiritual happiness ever after. (1981:233)

The two terms, however, are used interchangeably by the fairy tale scholars and researchers and that is how the present work is going to use them.

2.4.3 The Constituent of Wonder in the Fairy Tale

Propp (1928/1968) calls the fairy tales 'the wonder tales'. Zipes believes that "The fairy tale is... type of a particular oral story telling tradition: the wonder folk tale often called the *zaubermarchen* or the *conte merveilleux*." (1999:2). The element of wonder forms one of the key features of a fairy tale and is its distinguishing mark from other forms of narrative. The supernatural and the marvellous are supposed to induce wonder among the listeners. In the early tales, this wonder was more basic, sensual and ritualistic. "In the oral wonder tale, we are to wonder about the workings of the universe where anything can happen anytime, and these happy or fortuitous events are

never to be explained" (Zipes, 1999:5). The more contrived and hybrid forms of life do not spoil the sense of wonder in the natural and the basic. Those who succeed in the tale are the ones who are able to wonder at the marvellous and the magical. Moreover, they possess the intuitive faculty to recognize the wondrous, and have retained the capacity to accept it without any question or any doubt. This characteristic in them points to a certain humility in their psychological makeup. They deferentially accept and adjust to the process of transformation in nature around them. It does not perturb their philosophy of life and the universe in which they exist. Awe, fear, admiration, wonder, and marvel are the sensations that a wonder tale seeks to induce, and only those are able to reach out and get them that have retained their ability to experience these emotions (Zipes, 1999:5-6; 2001:838-49).

The antagonists in these tales are those who are desperate enough to override the sign of wonder and do not have the capacity to respond to them. They try to stop the miraculous process of change and transformation by misusing the powers of the magical and the wondrous. The basic point of distinction between the two types of characters is that the protagonist tries to keep the process of transformation actively flowing while the antagonist tries to stop it and mould it to their individual intentions (Propp, 1984; 27-28; Zipes, 1999:5-6).

2.4.3 Where are the Fairies?

The element of the supernatural, the mysterious and that of the marvellous appear to be the hallmark of the fairy tale; but interestingly fairies do not seem to feature as an essential to a fairy tale. This creature has lent its identity to the tale type but a tale that contains other supernatural characters as giants, witches, monsters, talking animals, goblins, elves and the like is also a fairy tale. We find princesses and

princes, their quests, there are man-to-man combats, friends and foes, magical transformations. Fairies rarely appear in them. Tolkien (2001) in this regard has come to a conclusion that appears to be more rational. He says:

> ...fairy stories are not in normal English usage stories about fairies or elves, but stories about Fairy, that is Faerie, the realm or state within which fairies have their being (2001:9).

In this statement he is identifying the perceptions, motifs, topoi, conventions and poetic laws that constitute the world of a fairy tale. A question that arises is what this *Faerie Realm* is and how to identify and recognize it. Tolkien goes on to say:

> Faerie cannot be caught in a net of words: for it is one of its qualities to be indescribable, though not imperceptible (2001:9).

He further says:

> Faerie contains many things besides elves and fays, and besides dwarfs, witches, trolls, giants and dragons: it holds the seas, the sun, the moon, the sky, and the earth, and all things that are in it: tree and bird, water and stone, wine and bread, and ourselves, mortal men, when we are enchanted (2001:9).

He continues:

> The realm of fairy-story is wide and deep and high and filled with many things: all manner of beasts and birds are found there; shore less seas and stars uncounted; beauty that is enchantment, and an ever-present peril; both joy and sorrow as sharp as swords (2001:3).

This thesis subscribes to this definition of a fairy tale and takes it as the framework within which it explores and investigates Wilde's fairy tales. It proposes to locate that which constitutes the *faerie realm* in Wilde's fairy tales from the point of view of its structure and grammatical choices.

2.4.4 The Literary Fairy Tale

Two types of fairy tales are identified by the fairy tale scholarship, one is the oral folk tale, the source of oral wonder tale, also described as *Volksmarchen*, and the other is literary fairy tale, the *Kunstmarchen* (Zipes, 1999:17-18; 2000: xv-xvi).

The dissemination of oral wonder tale was regarded as the province of the underprivileged and the marginalized. The tellers were the peasantry, the women, and the gypsies, the non-literate. The famous Brothers Grimm gathered their world famous collection of the fairy tales from the peasantry and the female section of the German society. Mothers and grandmothers were the carriers of oral wonder tales; and since these tales were supposed to be farther from truth, (truth in its material sense as understood by the moral philosophy of the time); these were looked down upon as figment of the weak imagination (Zipes, 2001:845-846).

The literary fairy tale sprung out of this oral fairy tale. In the early Christian era, tales revolving around the themes now linked with fairy tales were told. Belief in the magical, the supernatural and the miraculous was common. Exposition of such phenomena in the narrative was accepted as authentic representation of the mysterious. With the establishment of the Christian church, secular fairy tales came under frowning censure, when the Church came forward with its own type of the narrative, though quite similar to the narrative structure and themes of the fairy tale. The measure of acceptance and rejection was the religious truth-value that one had and the other did not. Fairy tales were now stigmatized with falsehood, lies and weak belief; hence, its delegation to women who were considered the weak, the silly, and the gossipmongers. The literary fairy tale, on the other hand, began as an expression of the privileged class, the rich and the educated. Rise in literacy was a

major factor in the metamorphosis of the oral fairy tale into its literary form. Men were always more privileged in access to education and books. This form of the tale now entered the hegemonic sphere of the male (Zipes, 2001:849-850).

This new literary form of the fairy tale retained the motifs, themes, action, plot and other features of the peasantry. The major elements, which distinguished the fairy tale from other forms of tale, — 'wonder', the marvellous and the magical — still were the hallmark, of these tales. With the emergence of literary the fairy tale, the stories started being recorded in written form, and this brought up the whole issue of authorship. The tales went through a subtle metamorphosis as the writers adapted the tales to their own purpose. The voice of the community had become the voice of an individual. The voice behind the tale became unmistakable and the tales often took up a moral twist not found in the earlier wonder tales. The intended audience became the male section of the society (Zipes, 1999:3, 1996:3; 2001: 851-852).

Since the literary fairy tale was now addressed to the upper class, the educated and the sophisticated, it became more intricate, elaborate and sophisticated. (Zipes, 2000:xxv-xxvii). The repetitions (a devise to aid in memorizing) became less and less; the characters were no longer the flat characters of the oral wonder tale. It now included some characters with more developed personality. More detailed settings and background can be found; with minimal digressions and the tales less subject to change. The form becomes static with having been transferred to the written mode. It loses the capacity for adaptations according to the changes in community and its perceptions and reactions. Zipes has the following to say about it:

> In his first monograph, [Jens] Tismar set down the principles for the definition of the literary fairy tale (das Kunstmarchen) as a genre: (I) it distinguishes itself

> from the oral folk tale (das Volksmarchen) in so far as it is written by a single identifiable author; (2) it is thus synthetic, artificial, and elaborate in comparison to the indigenous formation of the folk tale that emanates from communities and tends to be simple and anonymous; ... (2000: xv)

Both the oral and the literary fairy tale borrow heavily from each other. There are instances of the literary fairy tale turning over to oral tradition. *The Beauty and the Beast* is one such example. Zipes claims that neither form is a 'pure breed'. There is nothing to suggest that one form is superior to the other; rather they are complementary to each other. Each has its own place in the literature of the world. (2001:846)

The earliest literary fairy tale in the European tradition is supposed to be *Psyche and Cupid*, a tale of star-crossed lovers set in the classical Greek backdrop by Apuleius in Latin and included in a book of metaphysical tales called *The Golden Ass*. (Warner 1995:14) It is a tale of the second century that deals with the theme of transformation and change. With this tale, a change in the stance of the teller can be discerned. Whereas the oral fairy tales were concerned with harnessing the forces of raw nature and presented a raw struggle in which the protagonist had the freedom to resort to all and any means to achieve his ends. The literary fairy tale shifted its focus more at the process of civilizing the protagonist who was now subordinate to other kind of laws (Zipes,1999:8). The literary fairy tale did not come into its own until the spread of literacy, development of the vernacular languages and the invention of printing press. There is no exact point in time in the historical development of the literary fairy tale that one can pin down as the starting point of its evolution. The fusion of the oral into its written form was a gradual and imperceptible process. This form of the fairy tale was in the beginning included within the frame of other tales, i.e. it had no independent position within the body of literature. Until the 15th century, we find dispersed oral wonder tales written down from the 12th century onwards. The form

and structure of the literary fairy tales was being crystallized. The form had now to be acknowledged by the intended, educated audience. As Zipes says:

> A literary genre could not flower in Europe during the Renaissance until it became socially acceptable and was instituted within a social practice. As institution, a literary genre is tied to the socio-economic context and cultural relations of a society or state. (1996:2)

The literary genre of the fairy tale still retained the essentials and the metaphors of the oral wonder tale but altered its presentation to suit the aesthetic and social tastes of the new reading population.

The era of the literary fairy tale was ushered in by the publication of Straparola's fairy tales in Italy (Warner, 1995:17; Zipes, 1996:3; 1999:8; 2001: 852). The development onwards will be traced in the next chapter.

2.5 Conclusion

The chapter tried to establish the position of fairy tale within the larger context of folk narrative. It also traced the origin of the fairy tale and various theories advanced to account for their emergence. A definition was framed that would serve as the measure against which Wilde's selected tales would be tested in the proceeding chapters. The transition of the oral into the literary fairy tale has been perceived and would be discussed in detail in the next chapter.

Chapter 3

Evolution of the Fairy Tale

3.0 Introduction

This chapter presents a brief over view of the development of fairy tale genre in Europe. The growth of the fairy tale is traced with reference to important fairy tales and their writers from Italy, France, Germany and England. The process is surveyed with reference to the socio-cultural context in which the development took place. The chapter ends with a mention of Oscar Wilde who as a fairy tale writer is exclusively dealt with in the next chapter.

3.1 Evolution of the Literary Fairy Tale in Europe

The growth of literary fairy tale in Europe was apparent as early as the late Middle Ages. Up to the 15th century, we find them in various medieval romances, epics and other forms of poetry. The first fairy tales in the real earnest can be traced in the literary activity that flourished in Italy in the 14th century. We find a tale form known as *conto* or *novella***;** it is a narrative structure and exhibit signs of influence of the oral wonder tale. High economic stability due to rising commercial Italian cities with trade relations with the East was an important element that contributed towards the emergence of this genre of tales (Zipes, 2001:852).

In spite of these socio-cultural grounds, the Italian literati with their very high literacy levels were not prepared to accept the genre as an important form of serious writing. A debate on the merits or otherwise of the modern and the old models was going on and ethical, moral and humanistic literary models were being questioned.

Neither were the masses ready to embrace the form due to the fact that they were caught in a burden of social and, general unrest and lack of food and basic necessities of life in spite of the rising economic stability of the country (Thoma, 2004:59).

3.2 The Literary Fairy Tale in Italy

3.2.1 The Italian Fairies

The concept of a creature akin to a fairy had existed since long in the Italian folklore especially in those areas that had been less influenced by the process of urbanization. These were the areas that had kept a stronger and a more alive link with their culture and imaginative heritage. The role of the peasantry in the formation, belief and sustenance of such beliefs can be clearly seen here. Belief in supernatural beings endowed with powers of evil or good was part of the local cultural repertoire. Perhaps the country's strong Catholic belief in angels and devil/s played a part in strengthening the popular belief (Benvenuto, 2006: www document).

The fairies in Italian folklore appear as *fate*, (see chapter one), the supernatural creature, in possession of extraordinary supernatural potential for working miracles and extending help to the protagonist or punishing the antagonist. They appear in human form and are always female. They share some characteristics with nymphs of the mythologies and are in harmony with nature. Forests, woods, mountains and lakes are their habitats. As the word 'fate' suggests, they can and do control the destinies of the people that they come into contact with. This is possible through the magical powers that they are in possession of. These powers are inborn and not learnt; that is what differentiates them from witches. They are immortal and most often remain young until the end of days (Benvenuto, 2006: www document).

Blue is the colour usually associated with these creatures, and they appear wearing beautiful gowns and tall cone-shaped hats known as *hennin*. There are no wings and the most important tool of a fairy in traditional tales, the magic wand, was added much later. They are themselves depicted as very beautiful, with golden hair, fair and delicate. They are not tiny creatures but tall and majestic. On the other hand, due to their power of transformation, they can change in size to suit their purpose of the moment. They have the ability to change themselves into any form in nature that they wish (Benvenuto, 2006: www document).

They are most often beneficent creatures, exuding good will and sympathy. But there are instances where fairies can be extremely cruel and can cast an unpleasant spell as a punishment for something that they might take an exception to. Most often, this happens when they are or think that they have been slighted in some way (Benvenuto, 2006: www document).

The impact of such creatures can be inferred from the fact that many places in Italy bear fairy as part of their nomenclature. There is "Fairy Lake", a "Fairy Hill", "Fairy Cave" and a "Fairy Mountain" located in various parts of Italy. The quality of popular imagination symbolised by these creatures appears in such areas as well as in tales (Benvenuto, 2006: www document).

3.2.2 The Italian Fairy Tales

Boccaccio (1313-1375) with his famous *Decameron* (1352) set the trend for telling of tales within a frame narrative. Tales were told before Boccaccio's work but his influence on future writers was more profound and lasting. His style is more refined and characters more developed than earlier tellers of the tale. A number of writers

followed his direction and copied his style in their work. One such writer was Giovan Francesco Straparola (1480-1557).

Straparola was an Italian writer and a poet and is generally considered the founding father of the literary fairy tale in Europe. However, not much is known about this teller of the tales. The name 'Straparola' implies someone who is loquacious, a babbler; suggestive of a pseudonym or a title (Zipes, 2001:852; Warner, 1995:17). He appears to have hailed from a small Italian town called Caravaggio; it is conjectured that he may have moved to Venice in his youth. It is indicated by his familiarity with literary forms and the allusions that he makes to other literary works of his time, that he was an educated and a well-informed man. But by and large he remains in dark oblivion (Waters, 2001:869).

Straparola published a book of tales in 1550-1553 called *Le piacevoli notti (The Pleasant Nights)* in Venice. This collection of stories included fourteen fairy tales. Since Boccaccio's Decameron did not contain any fairy tales, Straparola can be, in a sense, considered the first writer in Europe who consciously presented fairy tales for an upper class audience that was educated and had a refined literary taste. The structure of the tales is similar to Decameron. There is frame narrative in which some members of the nobility have to leave Milan. They settle down in Murano where they form a group of likeminded people who get together and tell tales every night. All types of narrative are included, like riddles, fables, anecdotes and fourteen fairy tales, exhibiting a variety of themes. Most of the riddles have strong but very subtle erotic overtones. In fact Grimm brothers have charged him with ribaldry. His language at times is rather broad but the ratio of the same is not too large to be considered as the dominating tone of the collection. The stories concentrate on the motifs of fortune,

power, luck and magic. The protagonists exhibit raw self-centeredness and a thrust towards individual aggrandisement and the modality of their endeavour most often is aligned with cruelty and ruthless achievement (Waters, 2001:873-4).

The quality of his narrative style tends to be simple and not much use of complex literary devices usually to be found in a narrative text. There is a captivating spontaneity in the style that is hard to resist (Waters, 2001; Zipes, 2001).

His work appears to have been quite a success with the reading public of Italy. It was printed about sixteen times in twenty years' time. In 1560 it was translated into French and into German in 1791 (Zipes, 2001; Waters, 2001). Straparola's place in the tradition of fairy tales is essential and significant. Translations of his tales helped in the dissemination of the fairy tale as a narrative type in Europe.

The other great name in Italian fairy tale tradition is that of Giambattista Basile (1575-1632). If Straparola is for the Venetian convention then Basile is the Neapolitan. Compared to Straparola, we do know a little more about him e.g. the facts that he hailed from a middle class family in Naples and travelled to Venice where he served as soldier. It appears that he was writing poetry at that time. On his return, he was involved in different positions related to administration, and at the same time continued writing poetry. His fame spread as a poet, his poems, odes and eclogues became well known (Zipes, 2001). However, he lives today as literati due to his amazing collection of fairy tales, fifty in number, written in Neapolitan dialect called *Lo Cunto de le Cunti* **(**The Tale of Tales) or *Pentemerone*. The narrative quality of his tales has been described as that of a fairy tale. Croce opens his paper on his works as "*Lo Cunto de li Cunti* is a book of fairy tales..." (2001:879). He goes to

qualify his use of the term *fairy tale* as featuring 'superhuman and non-human' beings such as fairies, ogres and talking animals. Zipes calls them "...entirely fairy tales..." (2001:856); though Croce (2001:880) does point out a few tales that may fall outside this world of the fairy tales.

In most of his tales, we find the element of the marvellous that makes for the realm of a fairy tale. Anything and everything happens in it. The fairies are presented as agents of the good while ogres are shown as evil. Croce (2001) notes that besides fairies and ogres, we find other elements in the tales that definitely classify them as fairy tales. There are personifications, e.g., that of time; there are people and animals with magical capacities and powers, there are transformations and changes, and inanimate objects act as magical agents (2001:902). As established in the second chapter, all these element are the building blocks of a fairy tale.

The dominant theme in his collection of tale is a metamorphosis, a change usually in the class of the characters. As can be observed in fairy tales in general, the poor become rich, the powerful many a time fail to avail their force and weakness in some form overpowers them, the idiots find the treasure and the frogs turn into princes. Similarly, here too, in a struggle for power such transformations occur. This pattern allows for the element of conflict edging in. Nevertheless, the shared point of the tales is that the deserving are rewarded and the evil forces are defeated. All routes in the tales lead to this end; though the measures adopted at various times become ruthless and insensitive, very much reminiscent of the primitive and the deep-rooted (Zipes, 2001:857). In spite of their cruelty, the tales are not devoid of their due share of laughter. In fact, the frame narrative of the tale concerns a princess who could not laugh. After many an unsuccessful attempt to make her laugh, when she eventually

manages to laugh, it is unfortunately at the wrong person. And so begins a whole series of tales that eventually end in her happiness. This laughter he creates, along with the hilarious events, through conjuring with language at his hand (Croce, 2001: 881-890).

He handles language with surety and expertise of a maestro. There is an abundance of metaphors and hyperboles. There is an exuberance of expression and vitality of movement. He uses similes to create mirth; many of his expressions produce spontaneous laughter. His tales tend to be witty with an ironic twist and are picturesque. His imaginative power penetrates the readers' consciousness. All these combine to form a distinctive Basile stamp on his works (Croce, 2001:889). Zipes goes to the extent of saying that "To my mind, Basile is the most original and brilliant writer of fairy tales in Europe until the German romantic E.T.A. Hoffmann came on scene in 1814." (2001:855). This is indeed a great-glorified adulation which places Basile on a very high pedestal.

His works were translated from Neapolitan to Italian and later into French. Both Straparola and Basile influenced the formation of fairy tale as a literary genre in France (Zipes, 2001:857) where we see this genre flourishing next.

3.3 The Literary Fairy Tale in France

The term *fairy tale* that we have been trying to define and to determine its historical development was first invented by Mme d'Aulnoy, French female writer of this particular genre in 17th century France; *contes de fèe* as she called them (Zipes, 2001:858).

In France of the 1600's, folktale was deemed as a lower form of literature that was told by the peasants and nursery governesses to little children. They were supposed to nurture superstitions, pagan beliefs and were considered a less worthy form of the narrative. The folk tale was essentially an oral tradition. They were, so to say, *told* to the listeners (Zipes, 1999:30).

The rise of the literary fairy tale in France sometime around 1690s' can be attributed to various socio-cultural and political factors, though attempts at pinpointing the actual grounds have not been very successful. Among the plethora of responsible factors identified are the general boredom of the public with the long romances (Seifert, 2001:903), the rise of the middle class and the consequent increase in literacy and the invention of the printing press. However, the most important of these is the woman writers of the upper class that took to writing such tales (Zipes, 1999:30-31).

3.3.1 Fairy Tales and the French Women

Women, especially of the upper middle class in France of those times were subject to high level of identity oppression. They were not supposed to have much of a social life, their place was considerably inferior to the male authority; they were denied access to education and, in general, had to bow down to the rigid and suppressive socio-moral order of the day (Seifert, 2001:903-4). In order to exert their unique identity and individuality as women, the upper class aristocratic ladies, found a way of doing exactly that in forming *salons*, kind of drawing rooms formed in the 1630's and popular till beginning of the eighteenth century, where they invited other ladies and later on men of their class and status to:

> discuss art, literature, and topics such as love, marriage, and freedom... In particular, the women wanted to distinguish themselves as unique individuals, who were above the rest of society and deserved special attention (Zipes, 1999:31).

The *salon* ladies created a social system in their saloon where the hosts and the guests told tales to entertain. It took the form of a game where they vied with each other as who would tell the most innovative tale. They actually read their tales aloud to each other, a form of conversation game type. The competitive nature of the game form led these people to polish the narrative style , improve dialogue quality and on the whole elevated the genre of *contes de fèe* to an extent that they started to give a written from to their tales and began publishing them. The literary fairy tale had made its unmistakable entrance in the French world (Zipes, 1999:32).

The important females of this particular movement include Mme d'Aulnoy's name on top. She was an aristocratic woman, married at the age of 15 to a man 30 years older to her, and of not very commendable habits. She tried to get him embroiled in case of treason, was found out and so she went into self-imposed exile for 30 years. On her return, she set a fashionable *salon* of her own where she set the trend for the fairy tales through *L'Isle de la fèlicitè (The Island of Happiness)*, a tale that she added in her novel. The basic motifs in her tale are formed of cruelty, torture, and grotesque transformations (Zipes, 2001:858).

The other significant female name is that of Countess de Murat who dared to write a political satire against Louis XIV and so was banished from the elite court circles. She formed a private *salon* where she invited men and women to get together for socializing, and they would tell tales mostly on the themes of matrimony, true love and aristocracy (Windling, 2000: www document).

Marie-Jeanne L'Heritier did not marry and spent her time in pursuing literary interests. Her famous story is the Adventures *of Finette*, starring a heroine who wins her way through wit, a vital ingredient of the fairy tales of those times. She was also the niece of the famous Charles Perrault (Windling, 2000: www document).

3.3.2 The Three Waves

The French fairy tale as it was being conceived and written in this era can be seen as having three waves of style and thought. The female writers and Charles Perrault figure in the first wave spreading between 1690 and 1703 (Zipes, 1999:38).

3.3.3 Charles Perrault

Perrault's was a known literary figure of his time and appears to have initiated the famous literary debate of the time *Querelle des Anciens el des Modernes (Quarrel of the Ancients and the Moderns)* with his poem *Le Siècle de Louis le Grand* in the year 1687**.** He believed in modernistic trends and argued that Enlightenment in France can only result from inclusion of folklore into the literature of the time while the main leaders of the 'Ancients' Nicolas Boileau and Jean Racine contended that the classical model was to be taken as standard for all artistic activity. The quarrel ended in 1697 when Louis XIV decided in the favour of antiquity (Zipes, 1999; Seifert, 2001).

In relation to the fairy tales, this quarrel implied that the ancient myths and tales occupied an exalted status in historical, religious and literary tradition while folktales, on the other hand were the realm of the lower class, the peasants and the illiterate, and lacked the grace and embellishment that is to be found in ancient forms of the narrative. Boileau and other proponents of the 'Ancients' did not consider folktales as a serious form of the narrative, and practically ignored them. But that did not deter

Perrault from writing and publishing fairytales through which he propagated his modernistic ideas. 'Though they differed in style, perspective and content, the writers of the fairy tales, female and male, were all anti-classical...' (Zipes, 2001:860).

Perrault's famous tales include the classics like, 'Cinderella, ' 'Little red Riding Hood', 'Bluebeard', 'Sleeping Beauty, ' 'Tom Thumb', and 'The Master Cat' among others. He endowed the fairy tales with a moral value addressing socio-political questions that gave his tales a universal appeal so that his tales now stand as classics in the genre.

The second wave (1704-20) is inextricably linked with Antoine Galland's translation of Arabic fairy tales *The Thousand and One Nights* (1704-17) into French. He had travelled in the East and was well familiar with such Oriental languages as Hebrew, Arabic, Persian and Turkish. His translations were immensely popular. Galland modified the plots and created his own stories. This popularity with tales from an entirely different culture and thought created a vogue that led others to similar translations. Two significant names other than Galland's are those of Pètis de La Croix and Abbè Jean-Paul Bignon. The former translated from Turkish and the latter from Arabic (Zipes, 1999:861).

By now the appeal of the *salon* fairy tales had jaded for the general French public. The Orient with its mysterious and exotic ambience held a glamorous quality for the contemporary French readership of the time. The format of the tales consisted of a frame within which tales were located. The oriental tales, especially the *Night* as they are referred to, are a world of their own that introduced new and different concepts about the universe, the world and man's place within it; they present a culture in

which there is a firm and unshakable faith in Fate as the ruthless, inexorable and ultimate tool with which Allah, the omnipotent and omniscient controls and guides human lives and destinies. Like all major narratives, they are an attempt to unlock the secrets of such mysteries and find some rationale behind the scheme of things. Individual's endeavours are thwarted by social or temporal design and so we notice a constant reliance on the 'Omnipotent' (Zipes, 1999:44-60).

> Narration is raised to an art per excellence, for the nights are paradoxically moments of light, epiphanies, through which the listeners gain insight into mysteries and predicaments that might otherwise overwhelm them and keep them in darkness (Zipes, 1999:57).

These Oriental insights had a considerable influence in the motifs of the Occidental fairy tales. They furnished the Western fairy tales writers with a wider horizon and the landscape against which they placed their tales became more varied and infinitely more interesting. The constituent of wonder, the element of the marvellous is refreshed and reinforced through the Oriental philosophy about the temporal and divine intervention as portrayed in the "Nights" (Zipes, 1999:57-60).

One significant factor that resulted in the second phase was that the women's role in the development of fairy tales became less prominent; in fact, the fairy tales now seem predominantly to have become the province of males. *Salon* fairy tale ended, the female fairytale narrators faded away, and the fairy tale had now become a province of the male writers (Zipes, 2001:861).

The third phase (1721-89) in the development of the French fairy tale tradition that Zipes (1999) calls 'The Comic and Conventional Fairy Tale' saw the emergence of chapbooks that were a collection of popular tales. These chapbooks, as they were known in England, were actually a series of tales known as *La Bibliothèque Bleue***.**

These in the beginning were an amalgamation of legends, romances and stories about saints. Sold by peddlers, known in France as *colporteurs*, these chapbooks were cheap, therefore available to the lower section of the society and hence became the route through which the literary fairy tale merged with the oral folktale tradition. The language of the tales was intentionally simplified, the tales were often rewritten so as to become accessible to the peasantry; they were read aloud to elders and children. Among the listeners were many a writer through whom they filtered back into the literary fairy tale genre (Zipes: 1999:47-8; 2001:861).

The French fairy tale writers of the time had been, in their childhood, the audience of the fairy tales in the first wave. By this time, they wearied of the tales so much that they started producing their parodies. The attitude in the tales is satirical and depends upon the familiarity of the audience with the conventional motifs of the fairy tales for the humour to be effective (Zipes, 2001:862):

> their tales often bordered on the burlesque and even on the macabre and grotesque. The fairies did outrageous things with their power... Numerous tales abandoned morality for pornography and eroticism (Zipes, 2001:862-3)

The other trend within the genre was appropriating and pruning the tales, using all the traditional and conventional fairy tale motifs to make it more, so to say, appropriate to be read by young girls and children. Mme Le-prince de Beaumont is a significant name in this vein. A governess for years, she taught her young female charges the value of *proper* social behaviour that could help them lead a moral life, which she made out to be most desirable. This particular conduct theme can be traced in her version of *Beauty and the Beast*. The original version of this famous classic fairy tale is an extremely long narrative composed by Mme de Villeneuve in which she has projected her ideas about standards of morality and issues related to marriage. It is a

significant fact that Mme de Beaumont's version of the tale was published in an educational book (Zipes, 2001:863). This conventionalization of the fairy tales did take away some of the liberty of thought from the tales by undermining their content but on the other hand it also helped to establish fairy tale as a genre acceptable to varied readership that included children as well (Zipes:2001).

All the three waves are brought together by Charles-Joseph Mayer in his collection entitled *Cabinet des fèes* (1785-89)**.** The collection consists of a forty volumes in which he brings all the trends in the fairy tale together including oriental tales. This effort serves to complete the institutionalization of the genre.

3.3.4 The French Fairies

Like the creatures that featured in the Italian fairy tales, the fairies in the French fairy tales are also all powerful beings. They are omniscient and omnipotent, usually sympathetic towards the characters in the tales. The element of the marvellous is the dominant texture of the tales. However, when disdainful and sneering writers took to pen in the parodies that they wrote, fairies shockingly abused their power. Aiming towards the ugly and the cruel in their ridicule, these writers made fairies to do '...outrageous things with their power. Humans were turned into talking fish and all kind of bizarre animals' (Zipes, 2001:862).

The fairy figure in the French fairy tales is a female entity, and female writers of the period used it as their voice against patriarchy; the fairies were made exceptionally powerful and were presented as the final authority over the action as it developed in the narrative. There is a strong element of violence in the tales by these female writers. The protagonists, especially the hero and the heroine, are made to go through

grotesque torture and transformation (Zipes, 1999:41-42). Zipes especially mentions Mme D' Aulnoy's tales:

> [she]...appear to take pleasure in the tormenting of the princes as beasts...some of her heroines are whipped, incarcerated, and tantalized by grotesque fairies and sinister princes. Some of her heroes are treated brutally by ugly fairies who despise them because they want to marry an innocent, beautiful princess (1999:42).

Besides D' Aulnoy, this streak of cruelty can be traced in other female fairy tale writers of the period. But that does not mean that the male writers did not make use of this motif in their tales. Gross actions of sheer ugly brutality are found in Perrault's tales along with other male writers (Zipes, 1999).

One explanation of this ugly vein is the oppression against women in King Louis' France where forced marriages of convenience were quite common. Another reason was to embellish the narrative by making the trials and tribulations of the protagonists especially harsh to evoke sympathy in the readers' response (Zipes: 1999).

On the whole French fairy tales have significantly contributed towards building up the fairy tale tradition and have influenced its subsequent development in Europe. Mayer's *Cabinet des fèes* became the vehicle through which the French fairy tale narrative was introduced to the rest of the Europe (Zipes, 2001: 864). The most direct recipient of this influence was Germany where we see a flowering of the genre towards the end of the Eighteenth century.

3.4 The Literary Fairy Tale in Germany

The French fairy tales were translated into German language as early as 1710, though most of the educated section of Germany was fluent in French, and was familiar with

the original narratives. Mayer's collection (Cabinet des fèes) *Cabinet der Feen* published in 1761-66 and later translated and adapted by Christoph Martin Wieland and included in his *Dschinnistan* (1786-90) had the most profound impact on the way that the fairy tale narrative was popularized in Germany. *Blaue Bibliothek* that contained tales by Mme D'Aulnoy among others had made the French fairy tales very popular among the German readership (Zipes, 2001:864-865).

The conventional fairy tale with its regular motifs was well-known and firmly rooted in the psyche of the nation so that the German romantics could freely play with them and bring their own innovations into the genre. A considerable number of romantic writers experimented with the narrative type and used it as a medium through which they voiced their views on the French Revolution and its consequences for Germany. Tieck (1797, 1799, 1800, 1812, 1816) wrote a number of fairy plays picking up his stories from Perrault's tales. His plays have an element of parody and he played around with the conventional motifs and themes by synthesizing the oral and the literary tradition of the fairy tale. The German romantics of the period also used these fairy tales to celebrate German customs and identity. Among such writers was Johann Karl Musäus who synthesized the German folklore and French fairy tales that were addressed to the educated Germans. (Zipes: 1999). *Clemens Brentano* who was a staunch patriot in 1805 worked with Basile's *Pentamerone* and wanted to adapt them to German. He was able to do so with only a few tales. He worked on the German folklore, and being a lyricist himself, in collaboration with *Achim von Arnim* (a known romantic writer), he collected and published a book on German folksongs. He approached the Brothers Grimm who were known for their work and research in folklore, especially the folk and the fairy tale narrative type (Zipes 1999:69).

3.4.1 The Brothers Grimm

No historical account of the development of fairy tale in Europe and especially in Germany is complete without Brothers Grimm. In fact, any modern day reference to the classical tradition of the European fairy tale is inextricably linked with their name. Zipes (1999) has given an interesting and illuminating account of their lives and aims.

Jacob Ludwig Grimm (1785-1863) and his younger brother Wilhelm Carl Grimm (1786-1859) were the eldest among a family of six children born to Philipp Wilhelm Grimm, a lawyer by profession. The brothers received good university education along with rigorous religious instruction. They were familiar with the pastoral way of life with its proximity to nature, its simplicity, its connection to soil and its psyche of superstitions arising out of faith in the marvellous. This link with a way of life and natural scheme of things shaped their interest and research of the folklore (Zipes, 1999:62-69).

When Brentano turned to the brothers, who incidentally happened to be friends, for help in collecting folktales for his collection, they had already worked in German folklore and had collected a substantial number of folktales. The popular, rather the romantic idea, is that they gathered this material from the mouths of rustic German peasants, and that they roamed all over Germany collecting the tales and the songs through oral narration. However romantically attractive the thought may be, it is not true. Most of their tales were narrated by the middle class educated narrators that they invited to their home. Most interesting is the fact that, though there were many male narrators, majority of them were females. Women, who were the primary carrier of the tales and who had faded from the scene towards the end of the first

wave of literary fairy tale in France now surfaced again. However, this time they remained in the background and the recording pen was actually in the male hands (Zipes, 2001:866). Significant informants were young woman from the Wild family and their mother, along with some ladies from Hassenpflug family in Kassel. They in turn had heard their tales from their nursemaids, governesses and other servants. Along with primary sources from the middle class and the aristocracy, their raconteurs included a tailor's wife, and a retired old soldier. The methodology comprised the narrators telling their tales loudly and the Brothers copying them down. The tales told by these raconteurs drew from both the oral and the literary tradition. Many of them were actually of French origin. The Brothers' liked to believe, in fact they did believe, that they were building up a folk corpus that was all German culture; yet their collection is not free of pan -European and Oriental influences (Zipes, 2001:865-866). The Grimms exhibit clear influence of the French school of the fairy tale narrative especially of Perrault and Mme De Aulnoy. They have made abundant entries about these two and the Italians, Straparola and Basile. The Brothers were doing this exercise with the idea of bringing German culture and folklore to the collective national consciousness,

> they were intent on using the tales to document basic truths about the customs and practices of the German people and on preserving their authentic ties to the oral tradition (Zipes, 1999:70).

They believed that they were enforcing German nationalism, which they felt was to be kept alive especially as the nation was struggling under rigorous Napoleonic foreign rule. They thought that they were creating

> a body of tales through which all Germans, young and old, could relate and develop a sense of community. This was their utopian and idealistic gesture in the name of democratic nationalism (Zipes, 2001:867).

They had ventured on this project of tale collection to help Brentano with his work, but by that time Brentano had lost interest in them and the manuscript that the Brothers had sent him was abandoned by him in Ölenberg Monastery. The brothers decided to publish the tales themselves and set to work on them. The forty-nine tales in the manuscript have now become a valuable source of information on how the Brothers modified and altered the tales. They maintained the message carried by the tales but made the tales more appropriate for the German bourgeois audience that specifically included children. Some of the significant changes that they brought in the texts of the tales are both in style and the content. In the process, they created the ideal type of the fairy tale narrative that combined both the oral and the literary tradition. The narrative style of Philipp Otto, who was a gifted artist of the time, was the ideal model for the Grimm Brothers. They modified the narrative sequence and form to give the tales a uniform tone (Zipes, 1999:70-74).

Among the many changes that they made in the text included simplifying the vocabulary and tone to make it so to say, more appropriate for children. This tone is what has been called *Kinderton*. To create this tone, they imitated 'child talk', added a number of diminutives, inserted philosophical remarks and added diction that they deemed 'nice' for children (Thoma, 2006). They delineated clear gender roles in accordance with patriarchal notions of the time. All references to the sexual and erotic were removed and replaced by references to religious morality. But paradoxically, they retained the violent element as motif of punishment as a part of 'lesson' conveyed by the tale (Tater, 1992). Essentially this lent a didactic tone to the tales and shaped the publication of the tales as educational manual, something that the Brothers deemed as one of the purposes of the tales (Zipes: 1999).

Thoma (2006) has identified changes that the Brothers made in the text to retain oral quality of the tales. These include grammatical modifications: change of indirect into direct, change of present tense into simple past; linguistic changes included addition of lexical repetitions, alliterations, folkloric expression, idioms and rhymes, change of foreign words into German ones, mention of specific time and place, deletion of allegorical or metaphoric language, and repair of broken, fragmentary narrative sequences. They also brought changes in discoursal features to give the oral narrative attributes to the tales. They added opening and closing formulas, applied the rule of 'three', reinforcement of contrast, and introduction of numbers to characters and objects.

In addition, Thoma (2206) has mentioned features of the written discourse that the Brothers employed to help their tales acquire an educated readership among the German public. These features included addition of poetic devices, archaic expressions, motivations and explanations, rich descriptions of pictures, rich vocabulary, lending of identity to the nameless by furnishing them with names, omission of 'morally questionable' expressions that were deemed to have 'morally bad' influence on young minds, insertion of parodies and satire; and long descriptions of feminine beauty.

Grimms' fairy tale collection has had a tremendous impact upon fairy tale as it was accepted and understood in the nineteenth century Europe. Their version of the tales has now become a prototype of the European fairy tale narrative type. The most popular among them have been the magic fairy tales, the ones selected by publishers for childrens' literature and by Disney movie culture. However there is a considerable variety in their collection that include legends, fables, jokes and

anecdotes. The tales are immensely popular in the modern day Western world as they were at the beginning of the twentieth century Germany when their collection the *Children's and Household Tales* was the second best seller after the Bible. Today they are the model fairy tales for all cultural projects and entertainment enterprises in the theatre, film, radio and the mass media (Zipes, 1999; 2001).

3.5 The Literary Fairy Tale in Denmark

3.5.1 Hans Christian Andersen

The influence of Brothers Grimm resulted in a vogue of literary fairy tale in Denmark in the nineteenth century. The most important and famous Danish fairy tale author is Hans Christian Andersen who wrote between 1835 and 1875, a group of tales that combined the traditional fairy tale motifs with his present day issues. As a child he heard Danish folk tales from his grandmother so that from the very childhood he was familiar with traditional folk tale motifs and structure. His fairy tales are literary as a type and are meant for both adults and children. He carried the tradition of the fairy tale that was initiated by Perrault, but the perspective changes into more serious issues of personal dilemmas in a closed society. There was a move away from classicism to romanticism and individuality at the time and Andersen was familiar with the German romantic writers as well as Shakespeare and others that upheld the individual over the collective (Zipes;1999). This view shaped his approach towards life and man in society and in the divine scheme of being. His fairy tales are considered classics today in spite of the fact that there is a hidden voice in the tales that encapsulates his personal point of view.

Born to a poor cobbler and a washerwoman in a society that was very conscious and insistent upon social hierarchy, Andersen was painfully aware and almost embarrassed of his background from the very beginning. As such social domination and its related repercussions for the various levels of community is in many ways the dominant theme of most of his tales. Essentialist ideology was the social basis of the Danish social order, and this notion became the ideological basis of his tales. The ideology carries the notion that human beings are different in their essence that forms the basis of class division in a society operative in social, political and economic relationships. Throughout Europe, the feudal class was being slowly replaced by the bourgeois that controlled the socio-economic spheres rooted in the essentialist philosophy allowing them to take control on the basis that certain elect people have the responsibility to run the society and the country. Denmark that had a feudal structure was also converting into a bourgeois system. The country had strict closed class hierarchies and as observed by Bredsdorff (1979; as cited by Zipes (1999:87) :

> In Danish society of the early nineteenth century it was almost impossible to break through class barriers. Almost the only exceptions were a few individuals with unusual artistic gifts: Bertal Thorvaldsen, Fru Heiberg, and Hans Christian Anderson. And even they had occasionally to be put in their place and reminded of their low origin.

Andersen was placed in a situation where he aspired to a class that was otherwise closed to his type, through his art of storytelling. He was helped by Jonas Collins, who acted as his patron in Copenhagen. Andersen's initial addressees were the Collins family and their social circle that included likeminded people. The artist's main aim was to please his bourgeois audience.

In most of his fairy tales in the main theme and variations upon it, we see a humble protagonist trying to rise from a position of inferiority and submission. His tales

carry a latent admiration of the upper classes where he locates temporal power and control. His tales have what Zipes (1999) has termed as "the discourse of the dominated", i.e. he is constantly giving in to the hegemonic bourgeois ethics:

> the dominated voice remains basically the same: it humbly recognizes the bourgeois rules of the game, submits itself to them as loyal subject, and has the fictional protagonist do the same (Zipes; 1999:105).

This feature lends a streak of melancholy to his narrative that is faintly visible in the fabric of the action of the tale and the diction and the choice of themes (Thoma, 2006:67).

Andersen wrote 156 tales in all. He uses folkloric linguistic style and motifs. Such choices were essentially linked with lower social class expression but he mixes it with his special personal experience and idiom. His tales have a wistful humour of their own; the plots are product of a rich, abundant and creative imagination, and a strong Christian element (Zipes 1999: 90-91). He justifies the events and outcome on the basis of God and Christian divinity:

> No other writer of literary fairy tales in the early nineteenth century introduced so many Christian notions of God, the Protestant ethic, and bourgeois enterprise in his narratives as Anderson did. All his tales make explicit or implicit reference to a miraculous Christian power, which rules firmly but justly over His subjects (Zipes, 1999:91).

The strong appeal of Andersen's tales lies in his ambivalent attitude towards the source of power. The tales exhibit a perspective on strict class divisions in the Danish society, and the impact it had on human psyche and endeavour. The overreachers are questioned in his tales just as they were questioned in the Danish bourgeois societal network.

In spite of the fact that he recognises the bourgeois hegemonic control, yet he positions himself on a vantage from where he often questions the fabric and structure of power division. He condemns vices like greed and pride and criticizes abusive power (Zipes, 1999:93-95).

Andersen is an eminent figure among European fairy tale writers. Many of his tales such as *The Emperor's New Suit, The Princess and the Pea, Thumbelina, The Ugly Duckling, The Nightingale* and *The Wild Swans* are part of any anthology of European fairy tales compiled for children and are all time favourites. His tales that are definitely literary have been absorbed by the oral tradition and form a significant component of classic fairy tales having an inherent appeal for children and adults alike.

3.6 The Literary Fairy Tale in England

England had a strong vibrant tradition of oral folklore in the medieval times. The tales were colourful imaginative narratives that were rooted in the marvellous and wonder. They abounded with fairy tale creatures that included fairies, goblins, monsters, giants, witches and the like. Romance, an important medieval tale type, also featured such creatures, action and attributes that are akin to a fairy tale. These tales were told and listened to not only among the peasants but also among the aristocracy. The society at this point in time was predominantly illiterate so that the oral was the only form that encapsulated these tales.

We find fairy tale elements in the works of such writers as Chaucer's *The Canterbury Tales*, Spenser's *The Faerie Queene* and in Shakespeare's plays like *King Lear*, *The Taming of the Shrew*, *A Midsummer's Night's Dream* and *The*

Tempest. Surprisingly within these dynamics, the literary fairy tale did not grow and develop as it did in Italy, France and Germany. Many factors were a cause behind this hiatus. Ever burgeoning cities with the rise of the middle class and the arrival of the printing press bringing in higher rates of literacy brought in force such notion as privileged classes with control over education. (Thoma, 2006; Zipes, 1999). As long as education in Britain was under the control of the church, books for children were deemed as tools to impart the right notions about moral and ethical conduct. Books were a sober medium that were to be taken most seriously in moulding the character of the young learners. They were not a source of pleasure or entertainment (Thoma, 2006:67). Muir (1954:28) quoted by Thoma 2006) observes that there is no mention of recreational children's books until 1671 in the Cambridge Bibliography of British Literature.

The major factor responsible for halting the development of fairy tales in England was the Puritan rule that suppressed all forms of entertainment and pleasure including the theatre and the fairy tale. The ultimate aim of education and of books was supposed to shape and fashion the young learner to become virtuous citizens of the republic. The young were considered as especially vulnerable to the misleading attractions of the "devil" and his cohorts. Consequently, fairy tales were deemed as 'pagan' and considered inappropriate material for young readers. Most of the literature produced for the children was religious with didactic purposes. The children were supposed to learn the importance and utility of hard work and of piety. Imagination was deemed as misleading by creating falsehood. Everything was judged on the yardstick of reason. Young ones were to be trained for a sober rational temporal world where imagination was an irritable and perilous detractor. This

attitude towards imaginative activity created hostility towards fairy tale narrative (Zipes, 1999; Thoma, 2006).

However, street literature played an important role in preserving the tradition of the fairy tale narrative form. Chapbooks that featured fairy tales among other tale type that included fables, moral tales, religious excerpts and didactic poetry were circulated among the lower classes. Printed material was expensive so these chapbooks and penny books were lent and borrowed, read and eventually passed into the oral tradition (Thoma 2006).

Although during the late seventeenth and the early eighteenth century, the fairy tale was an accepted literary form of the narrative, recognized as a valuable medium for expression on political, social and cultural issues on the continent, yet in England it did not flourish until the Romantic philosophy resurged and asserted the value of imagination and the individual over the rational and the collective. The Romantics questioned the hegemonic control of reason and were suspicious of the dictates of social morality as conceived by the Puritan philosophy. Both the Romantics and the Early Victorians recognized the fairy tale as a valuable medium through which to question the materialism that was fast becoming the benchmark of societal and individual effort. This was a direct effect of the Industrial Revolution (Zipes, 1999).

The Industrial Revolution was not only a giant step towards mechanization but a transformation in the approach towards life and its meaning for the masses. The pressures of urbanization on individuals and families were well echoed by such writers as Dickens. Many other Victorian writers, such as Carlyle, Ruskin and Thackeray exhibited their concern on the effects of the Industrial Revolution. At

some point, they all used the fairy tale as a medium to lend a voice to their misgivings (Zipes: 1999).

3.6.1 Translation of European Fairy Tales

This perspective on the fairy tales eventually led to its acceptance as a suitable form of literature for children. Translations of tales by Perrault and Mme De Aulnoy were published in cheap and accessible chapbooks. Selected tales from *Cabinet des Fèes* soon became part of the translated tales in chapbook form. Benjamin Tabart collected tales by Perrault, De Aulnoy and from *The Arabian Nights* and published them under the title of *Popular Fairy Tales i*n the year 1818. The most important translation was *German Popular Stories*, a selection from Grimms' *Kinder-and Hausmärchen* by Edgar Taylor in 1823. It became so popular that a second edition had to be published in 1826. This publication removed the prejudiced barriers towards the text type and led to more translations. Two volumes of fairy tales by Thomas Carlyle entitled *German Romances* in 1827**;** translations of fairy tales appeared in English periodicals in 1830's; and successive translations of the Grimm brothers' tales appeared in 1839, 1846, 1849 and 1855. Besides the Grimms' tales, the other most significant translation was of Hans Christian Anderson's tales translated by Mary Howitt in 1846. Due to his conformist attitude towards authority, his tales along with novel and captivating imagination carried a strong element of Christian morality. This led to immediate acceptance of his tales by the conservative middle class readership. The Fairy tale had arrived in England, to stay and to flourish as narrative type (Zipes; 1999).

3.6.2 Collections of British Fairy Tales

The favourable reception and approval of the fairy tale narrative type led the British to collect and record their own native oral folktales. These collectors tried to preserve and present the tales with their oral features; however in order to give these tales a 'fairy tale form,' they did make some changes in the text.

Among such collectors was *Sidney Oldall Addy*. In spite of his claim that all his tales have been collected from oral sources for his collection (1895), he had the tales told to him or had them written for him. He made certain linguistic changes in his tales such as the use of archaic expressions. As Thoma (2006:69) observes, "He regularly added to the tales the introductory phrase 'once upon a time.' *James Orchard Halliwell-Philipps* (1849) collected tales from written sources but he moulded them into nursery tales. He did not make many changes in the tales and he acknowledged that some of the tales were an adapted version from chapbook editions. *Joseph Jacobs* published two collections of tales from Britain and Australia in 1894 and 1898. His source was predominantly the written form that he collected from other collections and periodicals. He brought about certain changes in the tales such as modifying the plot, rounding off some that seemed unfinished and modifying the language to lend it a more colloquial tone though he removed archaic expressions. His collection exhibits a delightful variety of style due to the multiplicity of his sources that included oral tradition, journals, pamphlets chapbooks, ballads among others. *Edwin Sidney Hartland* claims that oral telling of tales had gone out of tradition at the time of his publication so that majority of the tales in his collection are mostly taken from written sources. He did bring about changes in his reproductions to make the tales appear as a literary genre (Thoma, 2006).

The most well-known name among these is that of Andrew Lang (1844-1912). He collected already written tales and rewrote them under the title of colours: *The Blue Fairy Book (1889), The Red Fairy Book (1890),The Green Fairy Book (1892), The Yellow Fairy Book (1894), The Grey Fairy Book (1900), The Violet Fairy Book (1901),The Crimson Fairy Book (1903), The Brown Fairy Book (1904), The Orange Fairy Book (1906), The Olive Fairy Book (1907)* and *The Lilac Fairy Book (1910)*. He collected tales not just from Britain but also from other countries, including France, Germany and Denmark; preferring tales that he believed were old. Like Basile, Straparola, Perrault and Grimm Brothers, Lang favoured tales that had an element of the marvellous and the magic, i.e., Märchen. He made the following significant changes to these tales with the view to making them more fairy tale like and reader friendly:

a) Ensured that direct quotations were distinguished from indirect quotations
b) Replaced some dialect and unfamiliar syntax with common English speech
c) Changed all verses into "better" ones
d) Ensured that the formulaic beginning 'once upon a time' was present in all tales (he added it to translations of tales when it was not used)
e) Anglicised foreign names of the characters. He removed any possible references to Christianity
f) Changes direct quotation into indirect quotations and vice versa

(Thoma, 2006:71)

He modified Kunstmärchen, i.e., the literary fairy tales too, with the intention to mould these tales closer to the oral tradition. Thoma (2006:71) mentions the changes that Lang brought to these tales including shortening of lengthy tales, elimination of the element of wit and omission of a moral at the end of a tale. He also took some Greek myths and tailored them to his particular fairy tale composition by inserting formulaic expressions, keeping the characters nameless (since the characters had foreign names), obliterating all references to religion and providing a happy ending.

All these translators and collectors with their changes and modifications in the structure and language of the tales created a special British genre of the fairy tale with its own distinctive features. Thoma (2006:75) enumerates the following as most important:

i. The constant introductory formula 'once upon a time'
ii. Archaic language (mostly in direct speech)
iii. Formal, long , Latin-origin words
iv. Long sentences
v. Added adjectives and adverbs
vi. Added character names
vii. Hypotaxis instead of parataxis
viii. Avoidance of repetition
ix. Past instead of present tense
x. Beautifying words and expressions
xi. Use of diminution words (little, tiny, pretty)
xii. Predominant words: "great" and "little"

3.6.3 Victorian Fairy Tale Writers

Several Victorian writers of the second half of the century turned to the fairy tale as a symbol through which they could deliberate on the psychological impact of the Industrial Revolution and accompanying social dilemmas that were being faced by the society at the time. They used the motifs of the tales to question and to raise awareness about socio-economic oppression and exploitation. The fairy tales were converted into allegories and used to propagate the writers' beliefs and opinions about religion, society and education (Zipes, 1999:114-15).These tales were an improvement upon the moralizing tales of the Puritan era:

> even the boring allegorical fairy tales were an improvement on the stern didactic tales of realism that English children had been obliged to read during the first part of the nineteenth century (Zipes; 1999:121).

The Victorian fairy tale writers tried to capture the childlike vision of the world in their writings while keeping hold of the stark naked realities of the Industrialized and

urbanized Britain. Prominent names among such writers include those of William Makepeace Thackeray, Jean Ingelow, Christina Rossetti, and Juliana Horatia Ewing. However the most important fairy tale writers of the period (between 1840 to 1800) were Charles Dickens, Lewis Carroll and George MacDonald (Zipes;1999).

Dickens fell in love with fairy tales as a young boy. He declares in his essay *A Christmas Tree* (1850) quoted by Zipes:

> Little Red Riding-Hood comes to me one Christmas Eve, to give me information of the cruelty and treachery of that dissembling Wolf who ate her grandmother... then ate her ... She was my first love. I felt that if I could have married Little Red Riding-Hood, I should have known perfect bliss (Zipes, 1999:123).

He did not believe in adding a moral tail to the tales. He argued for pure romance and fantasy in the tales as a healing balm for a nation struggling with ugly squalor and pain of the relentless course of Industrialization. He used the fairy tale motifs and characteristics in his novels and essays. The child-like innocent world of the tales that ended on a note of happiness; where the Victorian society could glimpse a world of their desire and dreams was Dickens' tool to question the socio-political issues of his times. The last work that he wrote was *The Magic Fishbone,* a fairy tale with an element of humour in it is narrative through which he questions the Victorian morality while retaining the child like ambience (Zipes; 1999).

Any individual familiar with the British fairy tales will have read *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871) by Lewis Carroll. These tales carry an imaginative power that has been successful in retaining its hold to date. These are tales that carry pure delight in that they move on a logic and a rationale that has got no links with everyday reality of the adult world. The reader is forced to give

up the logic of their day-to-day existence and align themselves with the logic of the moment, as it exists in the tale. The writer is putting the Victorian reality to question through the relentless logic of a child mind set. Consequently, his tales, like those of Dickens, do not carry a moral tail. These are logically radical narratives, which defy everyday sense, and demand the reader to absorb and identify with method of the narrative. Victorian utilitarianism is questioned and defied in the tales that offered an enchanting relief in their world where the heart rules.

George MacDonald wrote fairy tales in an attempt to find solace from the pressures of urban values. His publications include *Dealings with the Fairies* (1867), fairy tales for children; and two fairy tale novels, *The Princess and the Goblin* (1872) and *The Princess and Curdie (*1883). He played around with the fairy tale motifs to turn the sombre Victorian realities upside down, thus bringing out their oppression in the society by contrast. His most popular work *The Light Princess*, a parody of Sleeping Beauty questions social realities by a comic twist on the regular fairy tale motifs and theme. One radical point of difference from the Victorian conventionalism is in his approach towards female characters in his tales. Abstract qualities of a personality were treated as neutral in his tales; denying attributes as masculine or feminine. A character could acquire and cultivate these attributes on the strength of their personal insight and experience. In his tales, there is a clear feminist streak. A similar stance is taken by other fairy tale authors too, including Juliana Horatia Ewing, Evelyn Sharp and Edith Nesbit (Zipes, 1999:124-25).

Another ideological use of the fairy tales by the Victorian writers was to use it as a medium to highlight the inequality among the different classes at social level. Writers

such as Charles Kingsley in his *The Water Babies (1863)* have addressed this particular issue.

The Victorian fairy tale writers exhibited two opposite ideological trends in their work. Either they conformed to the conventional thought or they tried to search for a utopian land (Zipes, 1999:125). In the writings of Harriet Parr, Jean Ingelow, Anne Isabella Ritchie, Christina Rossetti, Andrew Lang and Edith Nesbit, we can discern a tendency to comply with the social order. The fairy creatures and the magic element of the tales do not radically defy; rather at the end, they locate themselves with the existing Victorian criterion and norms of behaviour. However, a latent yearning to break away from the social norms can at times be observed in the writing of some of the authors such as Ingelow and Nesbit.

The second trend is perceived in the works of such authors as Lewis Carroll, George MacDonald, Rudyard Kipling, Laurence Housman and Oscar Wilde. These authors question the Victorian morality, especially its didactic and oppressive conduct rules, and try to offer an alternative. The alternative is not always very practical and quite often the tales end on an unhappy note. However "these writers instilled a utopian spirit into the fairy tale discourse that endowed the genre with a vigorous and a unique quality of social criticism" (Zipes 1999:127). These writers also show signs of early feminist thought. The utopia is not patriarchal but allows space to female characters to have a voice of their own. They use these female characters to expose the double standards of a rigid pseudo morality. It is a different world, altogether different from the stifling Victorian society that had clear-cut gender roles and accompanying conduct rules. Through this stance, they try to expose the hypocrisy and faulty standards of a materialistic society (Zipes, 1999: 127-28).

An author of the times, who used the genre very effectively to grapple with exactly the same issues —hypocrisy and pseudo morality of the period — was Oscar Wilde. In his two collections of fairy tales, *The Happy Prince and Other Tales* (1888) and *The House of Pomegranates* (1891), he is voicing his concerns over the relentless material progress that the society was so proud of, and which had created a lamentable gap between the rich and the poor, the rulers and the ruled. Wilde, in his own way was a non-conformist in every way imaginable by the Victorian religious, social, cultural, and moral consciousness. In the next chapter, we shall look into his life in some detail to form a clear picture of this man who was a social and cultural rebel and whose fairy tales are the main corpus and concern of this work.

3.7 Conclusion

The chapter presented an evaluation of the literary fairy tale as it developed in Europe with special reference to Italy, France, Germany, Denmark and England. The various stages through which the tale passed in its evolution from the oral into the literary form are surveyed. The special characteristic impact of the various countries and cultures on the fairy tales have been traced as it travelled to Victorian England. The chapter examined the process through which the literary fairy tale finally took shape as we know it today.

Chapter 4

Oscar Wilde: The Man and His Work

4.0 Introduction

This chapter gives a brief sketch of the extraordinary man whose tales are the subject of this study. A brief survey of Wildean criticism especially with reference to his fairy tale is given. Finally, the four tales selected are presented with the rationale for their selection.

4.1 Oscar Wilde: The man and his Work

4.1.1 Wilde the Man

Oscar Fingal O'Flahertie Wills Wilde was born on 16 October 1854 in Dublin in a remarkable Irish family to a set of unconventional parents. His father, Sir William Wilde, was a known practising eye and ear physician, who had also made a name for himself as a scholar and a writer. His wide range of scholarly interests focussed mainly on Irish archaeological heritage and Irish folklore. "From his peasant patients, often in lieu of fees, he collected superstitions, legends, cures, and charms that might have been lost" (Ellmann, 1987:10). He was a strong nationalist. His book on the subject *Irish Popular Superstitions* (1852) is looked upon as an important work on the topic[1]. He received his knighthood in 1860.

His mother, Jane Francesca Wilde, was a remarkable lady for her times, extraordinarily flamboyant and bold in her attitude and perspective on life and morality, especially in the milieu of the age that she lived in. To begin with, she appears to have modified her name From Frances to Francesca (Ellmann, 1987:6). In

[1] Famous Irish poet W.B.Yeats was greatly influenced by William Wilde's work on Irish folklore.

addition she also supplemented another forename, *Speranza*, "altogether of her own devising" (Ellmann, 1987:6). In naming her second child, she was as inventive, "Oscar (she called him Oscár) and Fingal came from Irish legend, but the name O'Flahertie was added in deference to William Wilde's connections with Galway families through his grandmother O'Flynn" (Ellmann, 1987:16). She lived with a philosophical acceptance of her husband's roving disposition, and cultivated her own life of intellectual and social energy. "Speranza ran a Bohemian and rather risqué household by the standards of the era, and seems to have entered into an unspoken agreement with William to turn a blind eye to his mistresses" (Pritchard, 2001:16). Like her husband she was a nationalist and had a deep interest in Irish folklore. She wrote patriotic verses and had a view on the status of women in society. As this sentence quoted by Ellmann (1987:9) from her essay, *The Bondage of Woman,* proves the point: "We have traced the history of women from Paradise to nineteenth century, and have heard nothing through the long roll of the ages but the clank of their fetters."

Wilde's both parents were deeply interested in the Irish folk narrative and actively engaged in not only collecting the narrative heritage but also would acquaint their three children with them by narrating these stories to them. Both of them "were known to be great raconteurs. As a young boy, Wilde himself learned a great deal about narrative style simply by listening to them tell stories' (Zipes, 1999; 134-50).

Wilde received his early education at Portora, the most prestigious public school in Ireland. "It liked to call itself 'the Eton of Ireland'" (Pritchard, 2001:21). The school gave him his initial education in classics, especially Greek. He was awarded the Carpenter's Prize for Greek Scripture and won a Royal school Scholarship to Trinity

College Dublin. Two teachers in the college had an impact upon him; Reverend J. P. Mahaffy, "renowned for his scholarship, sporting prowess and biting it" (Pritchard, 2001:27); and the other was R. Y. Tyrrell, "another dazzling Hellenic scholar, who had just been appointed Professor of Latin at the age of twenty-five" (Pritchard, 2001:28). While at Trinity College, and even before that, at Portora, his dandyism had started to show itself. He was almost a dandy in school, "and had taken to wearing a silk top hat to school" (Pritchard, 2001: 21). His leanings towards the aesthetic were already discernable at Trinity College. Having won a scholarship to Magdalen College Oxford, he entered one of the leading universities of England as "Hellene and aesthete, but Irishman still" (Ellmann, 1987:35).

At Oxford, he made a reputation for himself as a brilliant student, but eccentric by the standards of the day. His attitude towards conventionality and religion did not go well with the authority. His sartorial tastes became the topic for talk and his dazzling wit entertained, amused and shocked his contemporaries. During his stay at Oxford, he was influenced by two art critics, John Ruskin and Walter Pater. Academically, he was way ahead of his mates at the University. He had established his reputation as a sparkling conversationalist, a spokesman of the aesthetics, a confirmed dandy in his tastes and appearance:

> The tall and exotically dressed aesthete, usually holding the lily that was to become his trademark for years to come, was a familiar sight around the quadruples of the University. Wilde's cultural tastes were fully formed, and his room was considered the best decorated in the College. Oscar had taken to collecting porcelain" (Pritchard, 2001:39-40).

The last mentioned whim of collecting porcelain invoked his famous witticism, "I find it harder every day to live up to my blue china" (Pritchard, 2001:40).

Wilde was not only an extraordinary student who liked to shock, but was also a creative and a talented writer. He wrote poetry for many literary magazines, and in 1878 won the coveted Newdigate Prize for his poem *Ravenna*. He had started writing critical art reviews while he was still at the University.

He published his volume of poetry entitled *Poems* in 1881, and the next year he spent on a lecture tour in the United States focussing on the Aesthetics. "The whole tour was an achievement of courage and grace ... his doctrines ... constituted the most determined attack upon materialistic vulgarity that America had seen" (Ellmann, 1987:195).

He married Constance Lloyd in 1884 and had two sons Cyril and Vyvyan. Meanwhile he became editor for *Woman's World Magazine.* In 1888 he published his first collection of fairy tales *The Happy Prince and Other Tales.* "There is no evidence as to why he suddenly started writing fairy tales...Yet, Wilde did not write them explicitly for children" (Zipes, 1999:135). Another collection of fairy tales, *The House of Pomegranates* followed in 1891. His most famous short novel, *The Picture of Dorian Gray,* appeared in the same year in book form. The years of 1890's were intellectually most productive. His essay on political philosophy, *The Soul of Man Under Socialism,* also appeared in these years. His great plays that gave him an immortal name in the history of theatre plays also appeared in these years: *Lady Windermere's Fan* (1892), *A Woman of no Importance* (1893), *An Ideal Husband* (1895), and *The Importance of Being Earnest* (1895). In 1893, the French version of *Salome* was published.

Meanwhile, his personal life was fast becoming a hot topic for gossip. He had formed a homosexual relationship with Lord Alfred Douglas who went under the nickname *Bosie*. His father, Marquise of Queensbury's acute hatred and anger against Wilde led him to act overtly aggressive and rude. Wilde filed a suit against the Marquise of libel and that proved to be Wilde's undoing. He was proved guilty and sent to prison for two years of hard labour. The years of trial and imprisonment were materially, socially and emotionally the most traumatic for this gifted writer of the time. In a way his end had begun. First, he was in Wandsworth London jail and then he was transferred to Reading Goal in November 1895.

> The move took place on 21 November, and proved the single most humiliating experience of Wilde's prison life. Handcuffed and in prison clothing, he had to wait on the platform at Clampham Junction 2:00 to 2:30 on a rainy afternoon. A crowd formed, first laughing and then jeering at him. One man recognized that this was Oscar Wilde, and spat at him. "For a year after that was done to me," Wilde wrote in *De Profundis,* "I wept every day at the same hour and for the same space of time" (Ellmann, 1987:465).

While he was still in jail his wife died. During his stay in the jail, he wrote *De Profundis* (1897), a letter addressed to Lord Douglas. "*De Profundis* had its origin as an answer to Douglas's silence, and draws its force from its author's sense of being neglected" (Ellmann, 1987; 479). He was released from prison in 1897. He left for France, settled in Dieppe and assumed the pseudonym *Sebastian.* An attempt of re-establishing his relationship with Douglas in Italy failed. He wrote about his traumatic experience in prison in a poem, *The Ballad of Reading Goal* in 1898. Ellmann calls this poem his "Last Triumph." "The *Ballad of Reading Goal* was selling as no other poem had sold for years' (Ellmann, 1987:525). He died of meningitis in a cheap hotel, *Hôtel de Alsace,* in Paris, penniless and broken at a young age of forty six.

4.1.2 Review of Literary Criticism on Wilde's Work

Wilde lived and died in an age when critical response to his literary work was not a priority with the literati of the time. In the beginning, people were more inclined towards producing his biographies. One of the major reasons was that the man himself had towered above his written word in every sense. His witticisms, his unconventionality and his open homosexuality (which was a heinous crime in the society of the time) had led people to talk more about the man and his captivating personality than his work.

The first biography was produced by his friend Robert Sherard, *The Life of Oscar Wilde* (1906). He was a close and staunch friend of Wilde which shows very clearly in his biography, "in which his spaniel-like devotion to Wilde's memory is at times an embarrassment" (Holland, 1997:7). Lord Alfred Douglas' *Oscar Wilde and Myself* came out in 1914. It is more of "myself" than Wilde that we find in this work. "His impotent scream of rage at discovering that *De Profundis* had been addressed to him...found its voice in *Oscar Wilde and Myself* (1914), ...it was full of inaccuracies, untruths and attempts at self-justification" (Holland, 1997:8). Another biography came out in 1916 entitled *Oscar Wilde: His Life and Confessions* by Frank Harris. His biography has been criticized for creating undue sensationalism. However, Holland[2] argues: "He may have been a braggart and occasionally a liar but...he discussed far more openly than anyone before him Wilde's homosexuality as well as Douglas's role in Wilde's downfall" (1997:6). Sherard produced another biography, *The Real Oscar Wilde* (1917) in which he criticized Douglas's attitude towards his relationship with Wilde.

[2] Holland happens to be Oscar Wilde's grandson.

These early biographers were people who had actually lived in Wilde's time, were his friends or had known him well. Their biographies are too close to the man being talked about and so there is a possibility for a stance that they might have taken in their work, an element of subjectivity is to be suspected in their memoirs. "All these early accounts by Wilde's friends are essentially impressionistic personal views' (Holland, 1997:10). Moreover, they had no formal training in writing biographies and many had a personal stake in writing the biographies. However, the obvious merit of these early works is the first-hand knowledge that these men had of the subject of their work and a great deal of valuable information has been provided in their writing.

The second surge of interest in biographies includes three most important names. Hesketh Pearson published *Oscar Wilde: His Life and Wit* in 1946. It is considered important as a biography because for the first time in the efforts to record Wilde's life history, it tries to give a balanced view rather than the more scandalous and melodramatic aspects of his life. Montgomery Hyde produced *Oscar Wilde* in 1975 which is mainly focussed on Wilde's trials.

Richard Ellmann's *Oscar Wilde* that came out in 1987 is taken as one of the most important biographies on Wilde. It is considered the largely unbiased and the most comprehensive account of this amazing and multifaceted man. Ellmann himself has a reputation for scholarship in Oscar Wilde studies. Bloom considers him a "crucial scholar" on Wildean studies (1985:4). Though some scholars find faults with it (Holland, 1997), yet it remains one of the authentic biographies on Wilde.

Many other biographies have been written but devoid of much depth, they do not warrant recommendation. Some of these include Jullian's *Oscar Wilde* (1969), Croft-Cooke's *The Unrecorded life of Oscar Wilde* (1972), Kronenberger's *Oscar Wilde* (1976) and Ericksen's *Oscar Wilde* (1977) among others. Pritchard's *Oscar Wilde* (2001) is a short handbook style biography written in a series of "The Irish Biographies." Most of these contain rather basic information about the subject without much in depth knowledge and criticism[3].

4.1.3 Wilde's Fairy Tales in the Literary Criticism Canon

Wilde's fairy tales have been generally overlooked in Wildean studies. He produced two collections of fairy tales: *The Happy Prince and Other Tales* (1888) and *The House of Pomegranate* (1891). Ellmann's biography (1987), though considered a comprehensive research into Wilde's life and work, barely mentions the fairy tales. The Interest of the critics has centred more on his plays, his short novel *The Picture of Dorian Gray* and his letter to Lord Douglas *De Profundis* from the Reading Goal,. In early criticism, the tales have been passed by as stories for children. "In a strange way the two collections of fairy tales he wrote appear somehow anomalous, tangential, if not entirely unrelated to his canon and attempts to incorporate them have been, while often significant, few and far between" (Killeen, 2007:10).

No clear reason has ever been divined for Wilde's motive in writing these fairy tales. It is believed that he may have written them for his two sons, Cyril and Vyvyan. Pearson (1946) reports Wilde as quoted by Mccormack (1997: 105): "It is the duty of every father to write fairy tales for his children, Wilde declared, and many of these

[3] An electronic journal on the research and publications on Wilde's works is operating under the name of OSCHOLARS

tales, composed after the birth of his two boys, were recited to them—as Vyvyan recalls —in one form or another." Contemporary reviews treated the tales as fine spun tales for children. However, Wilde himself believed that his tales were for "children" of all ages[4], "meant partly for children, and partly for those who have kept the childlike faculties of wonder and joy, and who find simplicity in a subtle strangeness" (Zipes, 1999:135). Wilde himself asserts in letter (December 1891) to the editor of *Pall Mall Gazette* that "in building this *House of Pomegranates* I had about as much intention of pleasing the British Child as I had of pleasing the British Public" (2000:503).

Both his parents had been interested in Irish folklore and had published on the subject. It is no wonder that Wilde with his creative power should eventually turn to writing fairy tales. Early criticism viewed the tales as sparkling creative efforts but, as mentioned above, meant primarily for children and hence not to be taken too seriously. An evaluation appeared in *Universal Review* (June 1888) that referred to the tales as "little stories for children." It was unsigned but has been linked with Harry Quilter who also happened to be the editor. Beckson (1997:55) has mentioned a review of the first collection of the fairy tales under the heading "Unsigned notice, Athenaeum" 1 September 1888:

> The gift of writing fairy tales is rare, and Mr. Oscar Wilde shows that he possess it in a rare degree. *The Happy Prince and other Stories* are full of charming fancies and quaint humour. Though with a distinct character of their own, they are not unworthy to compare with Hans Andersen, and it is not easy to give a higher praise than this ... a child would delight in the tales without being worried or troubled by their application (*UR*, 286).

[4] In his letter to George Herbert Kersley in 1888

It is clear from this review that while the contemporary reviewers were conscious of the beauty and impact of the tales, still they considered them as high quality literature for children. Beckson (1997) also reports a letter by Walter Pater to Wilde on *The Happy Prince and Other Tales*, where he dubs them as "Your genuine "little poems in prose""(p.53). Even today this elusive nature of the tales (whether meant for adults or children or both) is being studied. Heath (2009) declares them as "a sort of critical puzzle" (OSCHOLARS: www document). Wilde's own son, Holland, in his article *Once Upon a Time....* (1954) wrote about the Irish influences in his tales. Similarly O'Connor (2002) links the child-like element in his tales to his Irish background.

Scholars that looked critically at his work after his death tended to look at his work a little more objectively due to the distance in time. Their perspective tended to be coloured by the attitude towards Wilde as a man. Ransome (1913:92) believes that Wilde wrote those tales at his wife's drive. Roditi praises the language of his fairy tales (1947:73). An interesting study has been conducted by Nassaar in his *Into the Demon Universe* (1974). He has tried to link motifs in the fairy tales to an attraction towards the evil and the demonic, and links his argument with his homosexuality. Many writers have commented on the gay element in Wilde's works. An important work in this perspective is Summers' *Gay Fictions: Wilde to Stonewall Studies in a Male Homosexuality Literary Tradition* (1990). After a lengthy introduction, he begins by devoting the first chapter to Oscar Wilde in his list of gay fiction writers. The first sentence of this chapter is significant: "Modern gay fiction in English begins with Oscar Wilde" (1990:29). He devotes most of the chapter to locating gay indicators in *The Picture of Dorian Gray* and *De Profundis,* but argues that this streak can be located in all of his shorter fictions. Schmidgall (1994) claims that

Oscar's gay identity still needs to be probed in depth to discover the psyche of the man behind his work. He believes that Wilde experienced certain alienation due to his sexual tendencies (1994:398). He detects very clear homosexual indicators in *The Young King* and *The Star-Child* (pp. 161-2). Bristrow (1997) looks at conflict between the more conservative criticisms and the burgeoning interest in gay and lesbian fiction surrounding the study of his "erotic identity" (1997:196).

A certain interest has also focussed on the religious, especially the Christian, element in Wilde's tales. The thought has been that Wilde's homosexuality and subscription to Christianity reveal a conflict in his persona. Pearson dubs him "a born pagan" (1947:166). Woodcook (1949) has commented on this tension that he feels is also reflected in his personality. Quintus (1991) finds that Wilde "modifies it [Christianity] to suit his own needs and, consequently brought to Christianity the same kind of aesthetic impulse he brought to the spheres of politics and ethics" (1991:514). Willoughby finds that Christ acts as a powerful force for the characters in the tales (1993:19).

Wilde's tales have been discussed for unusual endings. Characters in his tales never live happily afterwards. His tales have been linked with Victorian social inequalities and shams. The usual romantic view of life is absent from his tales, and we do not find an ideal world where poetic justice is executed. Monaghan (1974) argues that Wilde "exploit[ed] the gap between the rather remote and happy kind of tales that the reader might expect to emerge from worlds populated by kings' sons, Russian princesses, roses, balls, and talking fireworks and the very cynical and bitter accounts of man's depravity that he actually encounters' (1974:156). Zipes argues: "Wilde was careful not to portray the contours of utopia because he was so familiar with the

sordid conditions in Victorian England and realized that there would be a long struggle before we would even begin to catch a glimpse of real social utopia" (1983:120). Mccormack believes that " the degradation of Empire, the stark contrast between obscene luxury and appalling poverty, form the hidden subtext of two of Wilde's strongest tales, "The Happy Prince" and "The Young King" (1997: 104). They are also linked with his Irish nationalist perspective. Mccormack (1997:105) argues: "Coming from the modest wealth of Dublin, London's obscene luxury, its conspicuous waste, could only provide a corrosive contrast to the extreme poverty Wilde had seen in post-Famine Ireland". Killeen in *Introduction to Fairy Tale of Oscar Wilde,* considers [writing] of his tales as "an act of literary nationalism, an attempt, like his parents', to identify with the West of Ireland peasants' (2007:15).

Wilde's tales occupy an important position in any research work or history of the fairy tales in Europe. Zipes, in his *Fairy tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilization,* discusses his tales from socio-economic perspective in a separate chapter, "Inverting and Subverting the World with Hope: The Fairy Tales of George MacDonald, Oscar Wilde and L. Frank Baum" (1983; 97:133). In his 1987 book *Victorian Fairy Tales: the revolt of the fairies and elves,* Zipes selects representative tales to show Victorian socio- historical perspectives on the genre. In his chapter, "Oscar Wilde" (pp. 285-294) he selects *The Happy Prince* from Wilde's tales as most representative of the times. In his 1999 book, *When Dreams Came True* on social history of European fairy tales he devotes a separate chapter to Wilde's tales in his discussion of fairy tale in Victorian England. He advances personal and social motives for Wilde's tales and discusses individual tales from social perspective (1999: 134:140). Killeen's book *Fairy Tales*

of Oscar Wilde (2007) is according to the claim of the author "the first full-length study of Oscar Wilde's two collections of children's literature" (p.10). The author devotes a separate chapter to each tale and gives an in depth study of the tales from the cultural and the socio-economic conditions in Ireland at the time of writing of the tales.

Shorter articles on Wilde's fairy tales have focussed mainly on the literariness of the tale. Literary efforts are directed towards establishing the position of the tales in fairy tale genre. An endeavour in this regard includes a structural analysis carried out by Monaghan where he uses Olric's and Propp's studies and complements it with Campbell's study of myth. His emphasis is on the form of the tales and has focussed only on two of his tales, "The Happy Prince" and "The Young King". He has linked any deviations in the form to the socio-economic scenario of Wilde's times (1974). Walker's essay, *Wilde's Fairy Tales* (1976) lacks critical analysis and is more of a summary of the tales. Martin (1979) in his article, *Oscar Wilde and the Fairy Tale: "The Happy Prince" as Self –Dramatization,* considers the form of the tale and argues that it is not to be taken as a fairy tale at all. Mccormack in his article, *Wilde's Fiction(s)* devotes a section to the tales under the heading, *Telling Tales,* where he explores Wilde the man as he is seen in his tales. He believes that they are "written as performances which explore fissures in Wilde's own complex fate: as Irishman turned English; dandy become father; husband converted to illicit lover" (1979: 102). Kotzin has discussed "The Selfish Giant" as a literary tale in his article, *"The Selfish Giant" As Literary Fairy Tale,* and concludes that it "is at once a children's story, a Christian allegory, a moral exemplum, and a personal dream" (1979:309). Tattersall (1991) examines the form and content of the tales from the perspective of their genre. Snider

(2009) in his article, "*On the Loom of Sorrow": Eros and Logos in Wilde's Fairy Tales,* has looked at his tales from a Jungian perspective and ends his essay with the observation that "some kind of spiritual discontent, some psychic trauma is necessary before one is compelled to grow. That is the archetypical message of Wilde's fairy tales for the late Victorians and for us" (www document).[5] Heath (2009) has talked about unhappy endings of Wilde's tales in her article (www document). Ruggaber (2003) has compared the set of tales in the two collections in her *Wilde's the Happy Prince and A House of Pomegranates: Bedtime Stories for Grown-Ups*. Her conclusion is that the quality of the tales in the two collections is quite different. Comparing the action of the two characters in "The Happy Prince" and "The Young King" Heath concludes that ""The Happy Prince" does not challenge...conventions, while "The Young King" does so extensively" (p. 149).

An interesting book appeared in 2008 by Philip E Smith which is a collection of essays on the teaching of Oscar Wilde's works, entitled *Approaches to teaching the works of Oscar Wilde* in "Approaches to teaching World Series." It looks at Wilde's works from a pedagogical perspective and can be a valuable asset for teachers.

The extent of literary criticism on Wilde's work is vast. I have here presented some trends that can be traced especially with reference to his fairy tales.

4.2 Tales Selected for the Present Study

Wilde's two volumes of tales *The Happy Prince and Other Tales* (1888) and *The House of Pomegranates (*1991) contain a total of nine tales. The first one contains five tales: *The Happy Prince, The Nightingale and the Rose, The Selfish Giant, The*

[5] The electronic version is an updated form of the original article published in 1994. See References

Devoted Friend and *The Remarkable Rocket*. The second collection consists of four tales: *The Young King, The Birthday of the Infanta, The Fisherman and His Soul* and *The Star-Child*.

The tales in the first collection are more popular, especially the tale that gives its name to the title of the collection *The Happy Prince*. That tale has been translated in other languages as well. A French translation of the first collection by George Lemoine (2000) goes by the same translated title *Le Prince heureux* with a figure of the happy prince and the swallow on the cover page.

The tales in two volumes are qualitatively quite different. Ruggaber discusses the differences in the two collections as follows:

> The first collection tells tales of love, friendship, and sacrifice that leads to happiness, redemption, and stability; the second seeks to disrupt calm and comfort with details of violence, cruelty, and betrayal and calls into question the traditional categories of right and wrong. The first contains stories short enough for children to enjoy in one setting; the second strives for complexity of plot and confusion of morals. Overall, in contrast to *The Happy Prince and Other Stories*, *A House of Pomegranates* consist of stories of dark nature with complex plots, which, while they can still be enjoyed by children, are meant to challenge and destabilize the songs of innocence, then these are the songs of experience (2003: 141:142).

The titles of the two collections are also quite suggestive of the difference. The first one talks of a happy prince and though the happiness is qualified yet it is somehow achieved towards the end of the tales. The title of the second collection derives from Greek mythology. Persephone was the daughter of Zeus and Demeter, the goddess of harvest. Persephone was abducted by Hades the king of the underworld who took her along with him. Demeter's grief brought a standstill to the agricultural growth on earth. She begged Zeus to bring her daughter back; Zeus agreed. According to the rules of Fates, if someone had eaten anything in the underworld they would never be able to

come back to earth. Persephone had been tricked by Hades to eat three seeds of a pomegranate and so she had to spend six month in the underworld and six month on the earth. Her presence on earth brought spring and summer and her absence resulted in autumn and winter. Pomegranate has also been associated with death in ancient Greek culture. On the other hand, it is taken as a first gift to someone new house in the same culture. Pendlebury (2011) has argued in *The Building of A House of Pomegranates* that the tales show a certain intr-tale unity with reference to the mythological allusions contained in its title.

I have chosen two tales from the *The Happy Prince and Other Tales* and two from *The House of Pomegranates* for structural and linguistic analysis in this thesis. The choice is limited to four tales only because an analysis of all the nine tales would result in a lengthy discourse and we do not have enough space in this the framework of this study. Two tales from each collection form a fair representation. I will now briefly describe the tales. For the text of the tales please see Appendix A.[6]

4.2.1 The Happy Prince

From the first collection, I have chosen the tale that lends its name to the collection, *The Happy Prince.* The tale revolves around the statue of a dead prince, who is able to see the world in its ugly squalor, its deprivation and its pain. The swallow becomes his tool in his altruistic efforts to alleviate some of the pain at the cost of his and the swallow's life. Critics on Wilde's fairy tales have read gay themes in the tale (Ellmann 1987; Schmidgall 1994). Others have found the tale a voice against Victorian materialistic utilitarianism. They have also discerned a Christian element in the tale (Cohen, 1978; Jarlath, 2007).

[6] I have used *The Complete Works of Oscar Wilde 1963 (Hamlyn)* because I have found it the most accurate and authentic of all the texts that I have checked.

I have chosen this tale because it is the most known and the most popular as compared to all the other tales in the two volumes. Another reason is that its protagonists are non-human. One is an inanimate statue and the other is a bird. A bird that can talk and carry out errands is quite a standard motif in fairy tales but a statue is a deviation from the standard norm of the genre. A prince is a usual protagonist of the fairy tale but a dead prince that reaches out from its stone cold existence and spreads the warmth of its love for the down trodden is a novelty. These novelties are the reasons that have made me chose this tale for analysis.

4.2.2 The Selfish Giant

The other tale that I have selected from the first collection is *The Selfish Giant*. Pater had found it "perfect in its kind" in his letter to Wilde (Beckson, 1997: 53). It appears that Wilde himself preferred this tale. An incident is reported by Maccormack (1997:106) from Vyvyan Holland's book *Son of Oscar Wilde* (1988): "Vyvyan recalls that when Wilde recited the story of "the Selfish Giant" his father had tears in his eyes. When asked why, Wilde replied that really beautiful things always made him cry". The protagonist of the tale is a typical fairy tale character, a giant who is selfish to begin with but learns the love of humanity which brings out the soft side of this huge figure. Critics have traced a self-portrait of Wilde in the persona of the Giant. "Wilde was considered not simply large but oversized" (Jarlath, 2007:70). A link, therefore, is seen between the hugeness of the giant and the author having sexual repercussions. The action of the tale consists of the Giant's garden which was used as a playground by children in his absence. When the Giant returns from his stay with his cousin, he prohibits the children from entering his property. The nature reacts to this selfishness and seasons go erratic with Spring never visiting

the garden. When the Giant realizes his felony, he allows the children to play in his garden and the things get back to normal again. The children have a group identity in the tale with the exception of one child with whom the Giant is very tender because of his small size. Critics have found a strong Christian element in the tale. Kotzin argues that "the Christian meaning is quite explicit" (1979:305). Towards the end of the tale the small child takes on the symbolism of Christ. The garden has been seen as the Garden of Eden from where God banished His children (Jarlath, 2007:75). Jarlath has also read in the tale a comment on the landlord-tenant relationship especially with reference to Ireland (pp. 64-73). I have chosen the tale precisely because of the reasons mentioned above: the critics consider it as the best example of a fairy tale (Pater's letter to Wilde) and appears to be Wilde's own personal favourite (Holland's *Son of Oscar Wilde).* In terms of its protagonists too, it consists of typical fairy tale characters, a Giant and children. Moreover, according to Kotzin "The Selfish Giant" is built around the kind of narrative structure typical of fairy- tales and is rich in fairy tale fantasy" (1979:303). All these factors led to the selection of this tale from the first collection.

4.2.3 The Young King

From the second collection of tales, *The House of Pomegranates,* I have selected *The Young King* and *The Star-Child*. *The Young King* is the story of a royal young boy reared in the woods who is to become the king. He had been ousted from the royal palace and his mother had been killed along with his Italian painter father for falling in love. In his now royal life, he is bewitched by the beauty of all the expensive and beautiful objects around and orders the finest to be collected for his coronation dress and crown. The night before the coronation day, he has three dreams that open his

eye to the misery, cruelty and exploitation behind the beautiful objects so that on the day of the coronation he chooses his own goatherd dress to be crowned in despite the rebukes of the religious and the secular establishment. This tale has also been examined for its gay theme (Schmidgall, 1994; Duffy, 2001). Jarlath (2007:109) discusses it from the perspective of inter-racial relationship. Christian theme in the tale is also discussed by Jarlath. He locates the Christian element in the young king's three dreams. He argues that "The Dreams are best understood in a biblical context" (2007:129). The tale carries within it a perspective on social and political exploitation as in *The Happy Prince*. The tale has also been read by Wilde's contemporaries as socialist. Heath (2009: www document) subscribes to the view: "Written and published between his two volumes of fairy tales, "The Soul of Man Under Socialism" and the ideas it offers have long been viewed as influential forces behind the tale." Mccormack (1997) has summed the tale aptly: "The first critics of 'The Young King' identified it as 'socialist' and indeed the kernel of Wilde's essay is here, in the image of Christ as revolutionary, an adversary of personal property and property of personal freedom"(p. 105).

The protagonist of the tale is a typical character, that of a prince, with a typical situation, i.e., abandonment and rejection in the beginning and acceptance later. The basic reason with me for choosing this tale is its dream action. The world of dream is entirely a different plane from the fairy tale world yet Wilde has been able to create a fairy tale in that world: "through his dreams, the King gains an understanding of the exploitation of the colonies and the sin involved in looking to the conquered for an image of the self" (Jarlath, 2007:119). The interaction between the two worlds is important and lends the tale a singularity.

4.2.4 The Star-Child

The second tale from the second volume that I have selected is *The Star-Child*. The action of the tale involves the protagonist who is a foundling by a poor woodcutter who is kind enough to offer him a home full of love and sympathy. The Star- Child grows up into a handsome, actually beautiful child but proud and cruel. He is guilty of the deadly sin of pride that eventually overtakes him when he rejects his own mother who appears as a beggar woman. He goes through two transformations, from a beautiful into a loathsomely ugly child and after going through the fire of tests to beauty again which is not only physical but also of the heart and soul. At the end of the tale he turns out be the awaited king and ascends the throne to rule with love, only to die young.

The tale has an explicit didactic thread running through the action of the tale. Monaghan (1974) has found a "Christian symbolism" (p.166) in the tale. The protagonist is seen by Jarlath (2007) as a serpent in the Garden of Eden that corrupts the purity of the village (p.160). He goes on to discuss the narrative as a drama of fall and Redemption (p.167). Another theme of exploitation and materialism is also traced, especially with reference to city life as opposed to village life, the urban versus the rural in Victorian era: "While the countryside accepted the Star-Child, the city attempts to block his entrance" (Jarlath, 2007:161). Schmidgall sees homosexual overtures in the male beauty of the Star-Child (1994:162).

The tale's prototypical fairy- tale- narrative action as opposed to the other three chosen for analysis was the basis of its choice. The unusual entry of the protagonist [a star falls from the sky into the dark forest leading the woodcutters to the spot and

hence the nomenclature for both the tale and its protagonist] is also a factor that singles it out from other tales.

It is expected that the four selected tales, two from each collection, would serve as a representative sample for the analysis in this work.

4.3 Conclusion

The chapter presented a bird's eye view of Wilde as man and as author. A review of literary criticism of his tales is presented with the conclusion that the tales have been generally neglected in favour of his immortal plays and his short novel. His personality comes out as flamboyant, ostentatious and idiosyncratic. Such a strong personality is bound to have its impact on the tales, as has been established by various critics who discovered gay, Christian, and Victorian morality and demonic elements in his tales. Since this study is an examination from the point of view of establishing the tales a text type, such personal elements are not examined in detail. The focus is mainly on the structural and linguistic aspects of the tales.

Chapter 5

Theoretical Background

5.0 Introduction

This chapter discusses the theoretical background to the analytical framework adopted in this thesis. It gives a brief account of the linguistic movement and school of thought that generated the model used for structural analysis, followed by a discussion of the cognitive poetic approach to narrative which is as a basis for the linguistic analysis. The theoretical stance adopted for both the analyses in this work is presented here.

5.1 Structuralism

Structuralism is a philosophical and an intellectual movement that happened in the late nineteenth and early twentieth century. It originated as a response to the intimidating accumulation of knowledge during this time. The vast accrual of knowledge at that time was a mass of isolated specializations in specific areas of knowledge like, physics, psychology, genetics, Freudism, anthropology and the like. "Structuralism ... is a response to the need ... for a 'coherent system' that would unite the modern sciences and make the world habitable for man again" (Scholes, 1974:2). In this sense, structuralism is an "integrative, holistic way of looking at the world, including man" (Scholes, 1976:3).

Structuralism in linguistics has been defined by Barthes, quoted by Culler (1975:3) "as a mode of analysis of cultural artefacts which originates in the methods of contemporary linguistics" (Barthes, 1967:897). Structuralism in linguistics posits the idea that in order to understand a phenomenon, we have to relate it with larger

framework, a structure of which it is a part. This is the only manner in which things can be seen in a context and hence gain meaning. “Structuralism is thus based, in the first instance, on the realization that if human actions or productions have a meaning there must be an underlying system of distinctions and conventions which make this meaning possible” (Culler, 1975:4). Scholes believes that the idea of system that is a “complete self-regulating entity that adapts to new conditions by transforming its features while retaining its systematic structure” is central to the concept of structuralism (1976:10). Linguistics, which actually is a study of one such system, can serve as a model or an indicator to uncover and study other systems by providing a methodology.

In literature, structuralism offered a reaction against the subjectivity of earlier literary criticism in the liberal humanistic tradition. The impetus in structural analysis of literature is to look at a literary work as a part of a larger structure of a system rather than as an isolated piece of work. It is located within abstract structures that form the basis for its existence. Structuralism locates a literary work within larger cultural structure of which it is a part and product. “Structuralism ...seeks to establish a model of the system of literature itself as the external reference for the individual work it considers” (Scholes, 1974:10). Scholes further maintains that “...structuralism has tried – and is trying -- to establish for literary studies a basis that is as scientific as possible” (1974:10). A brief overview of linguistics and structuralism, the discipline that created structuralist literary theory is given to put the analyses in perspective.

5.1.1. Ferdinand de Saussure

The beginning of structuralism in linguistics is linked with the work of the Swiss linguist Ferdinand de Saussure (1857-1913). He taught linguistics at the University

of Geneva between 1906-1911. His lectures were collected by his students and colleagues and published under the title of *Cours de linguistique generale* (1915). Before the publication of this book, research in linguistics had basically focussed on historical significance and development of languages. The nineteenth century was obsessed with historicism. Most researchers held the view that the only valid research in language and its dynamics was from the perspective of its historical development. They believed that a language had taken a certain shape over a period of time being influenced by a complex of internal and external causes that affected its sound, syntax and lexis.

Saussure came up with certain radical ideas that transformed the manner in which language was viewed, and so turned the focus of research to language. His ideas can be seen as a set of four dichotomies. These are briefly summarised here.

Saussure changed the direction of linguistic research by emphasizing the *synchronic* view of languages as opposed to *diachronic*. He did not totally discard or belittle historical perspective but insisted that a language could be understood as a phenomenon in its use at the moment of study. He believed that both the synchronic and diachronic views of language were valid in their own right and were complementary: "Synchronic explanation differs from diachronic, or historical, explanation in being structural" (Lyons, 1981:218). The present moment of use in language is the focus of synchronic studies that look at the dynamics of linguistic activity shorn of its historical tagging. "In synchronic linguistics, then, one examines the whole state of a language at a given time, while in diachronic linguistics one examines a particular element of language over a span of time. From this it follows that only synchronic linguistics can provide an adequate treatment of any given

language-system as a whole" (Scholes, 1974:17). Though the nineteenth century intellectual thought was more focused on historical development of human phenomenon,

> but for the Saussurean linguist, each language is complete at every stage of its historical development. There is no progress in languages, only change. The purposefulness or ordering principles that are accessible to linguistic study lie not in the history of language so much as in the logic of relations and oppositions among the signs of any given language-system at a particular time (Scholes, 1974:18).

Another Saussurean dichotomy, and the most significant, was the distinction that he termed *langue* and *parole*. "Structuralism ... ultimately derives from Saussure's foundational distinction between language and parole..." (Jameson, 1972:101).This distinction is the most important because it very firmly linked linguistic studies to structuralism. *Langue* is the system on the basis of which speakers form and understand sentences, i.e. it is the *language system*, and which no individual can entirely master as it is a shared social phenomenon, while *parole* is the individual utterance by the speaker of a language or the *language behaviour* (Lyons, 1981:220). An individual utterance would make sense only in relation to the wider context of *langue*. This brings any linguistics analysis on this basis in the area of structuralism since an individual remark has a meaning and identity only within the structure of the system of which it forms a part. "The individual remark, then, is a discrete item which only makes sense when seen in relation to a wider containing structure, in the classic structuralist manner"(Barry, 2002:44). In real fact, Saussure identifies another linguistic parameter also, *langage*. "*Langage* is the broadest aspect, for it includes the entire human potential for speech, both physical and mental. As such it is too broad and undefined an area to be studied systematically" (Scholes, 1974:14).

Consequently, this parameter has received less notice than the other two which are more systematic and clearly defined.

Saussure claimed that language was by nature *arbitrary*. "This is Saussure's famous principle of the arbitrariness of the linguistic sign (*l'arbitraire du signe*)" (Lyons, 1981:221). According to him, a word is actually a *sign* that has symbolic implications. He looks at a word, i.e. a *sign* as a basic unit of language, and a blend of a 'concept' i.e. *signified* and a sound-image or its graphic equivalent i.e. *signifier*. He terms the actual object being referred to as a *referent*. Looked at in this way a word or a sign has two layers of meaning. One, it has a *signification,* i.e., it *signifies* one or more *signifieds*, and two, it has a *reference* i.e., it refers to things or actions in the external world. *Signification* is not always a simple matter. At times it can be very complex, e.g., in case of abstract concepts. Similarly grammar words would have very weak *signification* (Finch, 1988:138-139).

The principle of arbitrariness then can be perceived in this relationship. Saussure maintained that there was no logical relationship between a linguistic sign and what is signifies. The meaning that we link with a sign is a convention only. There is no logical or natural association between the *signifier* and the *signified*; it is all a matter of convention. No inherent meaning links the two. It is also significant that once a *signifier* for a particular *signified* has been established in a community, all have to respect the convention without anybody having the power to rename the concepts: "The connection between sound and concept is arbitrary with respect to nature, of course, but not to culture" (Scholes, 1974:14). Arbitrariness of language had been recognized earlier and was not an entirely a novel thought but what did differentiate the structuralists was the fact that they recognized the significance of the fact and

stressed its importance in the study of language that linked it with the science of semiotics: "the structuralists were interested in the implication that if a language as a sign system was based on arbitrariness of this kind then it follows that language isn't a reflection of the world and of experience, but a system that stands quite separate from it"(Barry, 2002:42). Saussure also observes that a sign is a linear entity. In that case, each utterance is also the same. Any verbal utterance gains its meaningful significance only when it is delivered in a linear order. "The sign, then, as well as the sentence and all larger units of discourse, is primarily narrative, and from this it follows that the larger structures of narrative will ultimately receive close attention from students of literature" (Scholes, 1974:17).

The final dichotomy that Saussure came up with is linked with the concept of linear quality of signs and utterances. The signs in the language system are interdependent. Each sign has a *value*, a term that approximates to a meaning that a word carries. This *value*, as we have seen earlier, is a cultural product and is conventional. The value that each sign carries is mutually exclusive. The signs in a language are interdependent. "Saussure emphasized that the meanings of words are ... *relational* ... no word can be defined in isolation from other words. The definition of any given word depends upon its relation with other 'adjoining' words" (Barry, 2002:42). The signs in a language are related to each other in two ways: there are rules for their combination and there are contrasts and similarities between them. These are termed as 'syntagmatic' and 'paradigmatic' relations:

> The syntagmatic element of language has to do with the positioning of a sign in any particular utterance. In a given sentence ... the meaning of a single word is determined partly by its position in the sentence and its relation to the other words and grammatical units of that sentence. This is the word's syntagmatic (linear, diachronic) aspect ... The meaning of single

> word in a sentence is also determined by its relation to some groups of words not in actual sentence but present in a paradigmatic (or "vertical," synchronic) relationship to the actual word. A word is thus defined partly by all the words which might have filled its place but have been displaced by it. These displaced words are conceived as belonging to several paradigmatic sets: other words with the same grammatical function, other words with related meanings (synonyms and antonyms), other words with similar sound pattern (Scholes, 1974:19).

The two relationships are often visually translated as horizontal (syntagmatic) and vertical (paradigmatic) upon an axis. The relationship a given sign has with those with which it combines on the syntagmatic axis is evident in any given sentence, in any instance of *parole*. At the same time it is also related to all those other signs in the system, that is, *langue*. The first is concerned with the position of a sign and the other with the substitution. "Whilst syntagmatic relations are possibilities of combination, paradigmatic relations are functional contrasts – they involve *differentiation*. Temporally, syntagmatic relations refer *intratextually* to other signifiers *co-present* within the text, whilst paradigmatic relations refer to *intertextually* to signifiers which are absent from the text" (Chandler, 1994: www document). The combinations are also referred to as 'chain' and 'choice' respectively.

From this point of view, language is then conceptualized as a structure of internal combinations and contrastive relations within a language-system (Lyons, 1981:220). This stance has significance for any structural analysis. "The notion of relational identity is crucial to the semiotic or structural analysis ... because in formulating the rules of the system one must identify the units on which the rules operate...It is crucial also because it constitutes a break with the notion of historical or evolutionary identity" (Culler, 1975:11).

Saussure's structuralism was taken up by other linguists, philosophers and literary critics and applied to other areas of study and research including the analysis of the structure of narrative texts. Most significant amongst them are discussed briefly in the following sections.

5.1.2 Vladímir Yakovlevich Propp

Propp was a Russian Formalist and an anthropologist who worked on a corpus of Russian fairy tales from a structural stance. He analysed the basic plot structure of these tales to identify and locate the patterns that were recurrent and simplest irreducible narrative units.

Both Formalism and Structuralism were movements that were linked with each other in essence. Formalism emphasized the functional role of literary devices. It surged and thrived in Russia between 1915 and 1930. The proponents of this movement consisted of linguists, anthropologists and historians, and include some of the very famous names in the discipline; the foremost among them are Shklovsky, Jakobson and Eichenbaum. Two centres were formed in Russia that worked within this school of thought. One based in Moscow, where predominantly linguists worked, was known as the *Moscow Linguistic Circle* and the other *The Petrograd Society for the Study of Poetic Language* was the base for literary historians. The Russian initials of The Petrograd Society's name yielded the acronym OPOYAZ that became the indicative nomenclature for the whole Formalist movement. "The formalists felt themselves to be fundamentally concerned with literary *structure*: with the recognition, isolation and objective description of the peculiarly literary nature..." (Hawkes, 1997:61).The Russian Formalists were working in directions that led towards the development of the Structuralist movement. "The Formalists were

ultimately concerned with the way in which individual work of art (or parole) was perceived differently against the background of literary system as a whole (or langue)" (Jameson, 1974:101). The methodology was different but they were aiming towards a similar idea as the structuralists. "The Structuralists, however, dissolving the individual unit back into the langue of which it is a partial articulation, set themselves the task of describing the organisation of the total sign-system itself" (Jameson, 1974:101).

Within this movement Propp "may be said to represent the formalist position within literary structuralism" (Scholes, 1974:59). He chose to work on Russian fairy tales, a form of folk narrative, (as later on Lévi- Strauss chose myths). Scholes find this choice very ingenious because he believes that "Myths, folktales, fairy tales — these are the prototypes of all narrative" (1974:60). Propp published his seminal work *Morphology of the Folktale* in Russian language in 1928. Much later, in 1958, it was translated into English. The term *Morphology* he borrowed from the science of biology and he takes to imply by it "the study of the component parts of a plant, of their relationship to each other and to the whole—in other words, the study of a plant's structure" (Propp, 1968:xxv).

Propp was dissatisfied with the then prevalent method of classification of the tales, which he found unsystematic. He took a corpus of 100 Russian fairy tales and ventured to study their component parts. In his endeavour to identify, locate and distinguish the variable elements of the tale from the constant, he comes up with his narrative typology. He found that there are thirty one *narratemes* or functions — as he terms them — that are constant (See Appendix B for a complete list). No one tale contains all of them, but those that are found in a tale never change the order of their

occurrence. “His thirty-one functions ... are, it can be argued, at the heart of all narratives — not just the Russian folktales Propp analysed in obtaining his list” (Berger, 2002:34).The variable elements of a tale are the characters that can be of any number; they are not considered as important from a structural stance, these are only the agents who realize these functions. “Without going so far as to ignore characters in his analysis, Propp reduced them to a simple typology, based not on psychology but on the homogeneous nature of the actions assigned to them by the narrative” (Barthes, 1975:256). Propp identified seven spheres of action within which these characters move and act to perform their allotted functions. These spheres “...define a character by his participation in a sphere of actions, such spheres being limited in number, typical and subject to classification”(Barthes, 1975:258).The functions are the structural units and the building blocks of a plot in the tale. Propp considers functions in a linear relationship to each other which he believed were irreducible (1968:64-65). As Barthes (1975:251) points out “Propp...defended the principle that chronological order is irreducible: to him time is the very stuff of reality and for this reason, he insisted on rooting the tale in temporality”. The structural chronological reality is presented in structural description. “this linear sequential structural analysis [might be termed as] ... “syntagmatic” structural analysis” (Dundes, 1968: xi).

Propp was interested in the study of the pure structure of the text of the tales and completely ignored their social historical or cultural aspects. For him

> the unit of structural analysis was the individual tale as a unique construction... he was concerned ... with the formal qualities of the tale, its basic units and the rules governing their combination. Essentially he was constructing a grammar and a syntax for a certain kind of narrative (Scholes, 1974:67).

Propp's decontextualized method of analysis of folk tale narrative on purely structural basis, shorn of its socio-cultural, political and historical trappings changed the direction of research from characterization to units of the structural framework within literary studies. "Like Freud, Propp rejects an idea of neutrality of observation and independence from the object of research" (Olshansky, 2011: www document).

Such distancing from the characterization and the subjective implications of the text that we find in Proppian method has pushed the figure of the narrator to the background with no implications for the analysis. This idea is close to the thesis put forward by Barthes in his famous, "The Death of the Author" (1968), which led to post-structural literary theory. Lévi-Strauss also picked up from Propp when he came up with his idea of reconstruction of mythological 'rows'. But he is also one of the most severe critics of Propp's structuralism. He is doubtful of the formalists' concept of opposition between form and content. His criticism stems from his belief that "the tale lends itself imperfectly to structuralist analysis" (1984:178). He also criticizes Propp for divesting the analysis of its social, cultural and historical perspectives. He objects to Propp's treatment of characters as variable elements, as only supportive props for the functions. The support to his objection comes from evidences of different communities assigning different reality value to characters as they appear in tales. He finds Propp's ideas of one tale with four categories as an abstraction which deprives a work of its 'meaning' and 'heuristic' value (1984:180). His next argument is about Propp's concept of functions as constant. He argues that the functions could be as permutable as constant if we accept the proposition that there is constancy behind diversity. In spite of all this, Lévi-Strauss still accepts Propp's ground

breaking research and its contribution to the analysis and understanding of the narrative.

Propp was not interested in semantic implication of the *signifier* and its relation to others as Saussure was, but was more concerned with function realized by the *signifier* within the system of narration. Saussure investigated the relationship between form and content while Propp looked for the repetition of a constant function, i.e., the stagnant tie between the *signifier* and the *signified* (Olshansky, 2011: www document). Any investigation into meaning of the narrative did not interest Propp at all. He is totally unconcerned with the issue of how meaning is created in a narrative text.

Propp's lack of interest in the author and his reservations about the historical method is also comparable with Lacan's criticism of psychological techniques that focussed solely on the Self with its psychological type and which operated on the principles of historical reductionism. Lacan's argument that speech belongs to the 'Other' and not to the author but her relation to the 'Other'; and consequently his psychoanalytic emphasis on the structure of the narration is in line with Proppian morphology (Olshansky, 2011: www document). Propp's main emphasis, however, is on the pure structure and not at all on the message of the narrative.

In spite of all the critique, Propp's morphological model is considered a seminal breakthrough in structural analysis. It is deemed as grammar for folktales that looks at them in sheer objectivity of structural standpoint and decontextualized analysis. He was not looking at the issue of meaning and its dissemination in a folk narrative but was aiming to identify and locate the building blocks that help create a folk

narrative text. The model is used for the structural analysis of Oscar Wilde's selected fairy tales in this work and is described in detail in the next chapter.

5.1.3 Claude Lévi-Strauss

Claude Lévi-Strauss was a French anthropologist who applied structural methods to his study of myths, kinship and culture. He carried out an extensive structural analysis of myths that he put together in his grand four volume work *Mythologiques* (published 1964-1971). He considers myth as "the *parole* of a symbolic system whose units and rules of combinations can be discovered" (Culler, 1975:41). His basic idea is that binary oppositions are the basic operational parameter of human mind and these oppositions form the structure of human culture. Strauss breaks down the narrative of a myth into units that expresses a certain 'relation'. These units are usually narrative units, but there are others that are interpretative. These relational units are termed 'mythemes' (Scholes, 1974:68-69). The next step in the method is to arrange these units into a structural configuration. Strauss regards myths as "a kind of message in code from the whole of the culture to its individual members ... the code can be broken and the message deciphered if we arrange its mythemes in the proper way, which is not simply the narrative order of their transmission to us" (Scholes, 1974:69). The meaning is located within the arrangement of these mythemes. This arrangement forms a structural pattern. In his interpretation of the Oedipus myth, the individual tale (parole) is put in perspective with other tales of the mythological cycle (langue). The motifs of binary oppositions as they are located in the tale are identified and interpreted accordingly. This interpretation is an attempt to resolve the binary ways of thinking.

> So [the] Oedipus myth is a mediation on the conflict between a society's belief that human beings spring from the earth (autochthony) and the evident fact that they are born of the union of man and woman. The Oedipus myth makes sense of this opposition by putting it into parallel with the oppositions between overvaluing blood relations (Oedipus' incest) and undervaluing them (Oedipus' patricide) (Pateman, 2005: www document).

This is a typical structural approach, from particular to the general. The interest is in relational rather than inherent meaning. He tries to locate meaning by looking at individual tale in a set of what he terms as 'transformation set' that puts the tale in a differential, contrastive or oppositional relation to every other (Pateman, 2005. www document). Strauss was a typical structuralist in his emphasis on structure rather than an individual entity.

5.1.4 Roland Barthes

Barthes was a French literary critic who worked within structuralism in his study of the culture and society which were published in 1957 under the title of *Mythologies*. He examined various items of French culture and fashion in the typical classic structural method of syntagmatic and paradigmatic analysis:

> He finds, for instance, in modern France an active codification of clothing, furniture, food and many other aspects of ordinary life. There is food system, for instance, in which the various possible foods are arranged paradigmatically, according to their affinities, and syntagmatically, according to the order in which we eat them...The whole menu represents the *langue* of the restaurant ... and ... our order ... a statement (parole) in the language of the food (Scholes, 1974:149).

He carries out similar analysis of other parameters of human day to day life "... to a point where one is finally ready to agree that human beings organize virtually all their experience along linguistic lines" (Scholes, 1974: 150).

In 1970, Barthes published a two hundred page book *S/Z*. It is a structural study of a thirty page story by Balzac, "Sarrasine". In this book, he argues that every narrative is interwoven with five codes, and he divides the text into 561 meaning units or 'lexies'.

> A lexie is a minimal unit of reading, a stretch of text which is isolated as having a specific effect or function different from that of neighbouring stretches of text. It could thus be anything from a single word to a brief series of sentences (Culler, 1975:202).

Barthes then classifies these lexies according to his five codes which are considered "a significant breakthrough in structural criticism" by Scholes (1974:153). Each of these codes is a "general semantic model which enables one to pick out items as belonging to the functional space which the code designates" (Culler, 1975:202).

The five codes delineated by Barthes are:

1. *The proairetic code* or code of actions. Under this code we can consider every action in a story from the opening of a door to an orgy of musicians. Actions are syntagmatic. They begin at one point and end at another. In a story they interlock and overlap, but in classic text they are all completed at the end.
2. *The hermeneutic code* or code of puzzles. Like the code of actions, this is an aspect of narrative syntax. Whenever questions are raised...which the story will ultimately answer, we have an element of hermeneutic code.
3. *The cultural codes*. Under this Barthes groups the whole system of knowledge and values invoked by a text. These appear as nuggets of proverbial wisdom, scientific "truths," the various stereotypes of understanding which constitute human "reality".
4. *The connotative codes*. These are the themes of the fiction. As they organize themselves around a particular proper name they constitute a "character" which is simply the same name accompanied by the same attributes.
5. *The symbolic field*. This is the field of "theme" as ... in Anglo-American criticism: the idea or ideas around which a work is constructed.

(Scholes, 1974:154-155)

The first two codes are linked with the temporal aspect of the tale and are read sequentially in a tale. The last three are independent of the temporal aspect and hence can be looped and reversed.

Although critics and scholars have found these codes "too arbitrary, too personal and too idiosyncratic" (Scholes, 1974:155), they are not outright rejected either. We need to systematize these codes in our application of them to any text, and critics have felt that maybe more codes are needed to really grapple with the structure of any given narrative. And yet Scholes (1974:156) believes that "it has the great virtue of bringing the semantic dimension of narrative into the field of structural criticism."

5.1.5 Algirdas Julien Greimas

Greimas, a French semiotician, presented his famous 'actantial model' in 1966 for the structural analysis of texts, especially narrative. He tried to uncover the deep structure of the narrative following the linguistic tradition of Saussure and Jacobson. For him, signification rests in the idea of binary oppositions which is essential to differentiate concepts of thought. In the process of writing the underlying grammar of the narrative, he is influenced by Propp and Lévi-Strauss and Souriau.

Greimas' actantial model breaks down an action into six *actants*. He derives these actants from Propp's *sphere of action* and Souriau's list of *dramatic functions* to which he refers as *"actants of the Russian folktale" and the "actants in the theatre"* respectively .They are linked with each other in syntactic and thematic relationship. An actant is any of the six roles that characters take on in any narrative (Scholes, 1974, 102-4). However, an actant "is opposed to the actors or variable roles that the characters assume in the unfolding of the story on the surface level" (Budniakiewcz, 1992: www document). Further, he makes a distinction between actors and actants. The former are variable while the later are constants. The actors are characters in a narrative and realise the structural logic of the narrative deep structure, and so are linked with actants. In doing so, he exhibits an interest in determining how any

specific instance of narrativity relates to a larger process of meaning-making (Dino, 2011: www document). He:

> postulates a level of thought prior to language in which ... rudimentary oppositions are given anthropomorphic shape, through which purely logical or conceptual oppositions become *actants* in a polemical situation that, when allowed to develop temporally become a story. These actants, if they are given social or cultural qualities, become *rôles* in fictional actions. If they are given individuating qualities, they become *acteurs*, or ... characters (Scholes, 1974:103).

The six actants are the subject, an object, a sender, a receiver, a helper and an opponent. These six actants are divided into three sets of opposed pairs. These in turn generate all the individual characters found in any narrative. These three oppositions are: subject versus object; helper versus opponent; and sender versus receiver. In the first opposition, the subject corresponds to Propp's 'hero' and object to his 'sought- for -person.' "This pair is most fundamental and leads to mythic structure of quest" (Scholes, 1974:105). The second opposition does not have one to one clear cut equivalent in Propp; with him the Giver is an aspect of the Object and the Receiver too is latent in another identity, that of the 'dispatcher'. The third set of opposed pair Helper and Opponent, work either for or against the consummation of desire. They have very clear equivalents in Propp: 'donor' and the 'helper' are the helpers and the 'villain' and the 'false hero' are the opponents in Propp's morphology (Scholes, 1974:106). These sets of oppositions form axis of description of the narrative development:

1. The axis of desire: subject/object. The subject is what is directed towards an object. The relationship established between the two is called a junction, and can be further classified as a conjunction or a disjunction.
2. The axis of power: helper/opponent. The helper assists in achieving the desired junction between the subject and the object; the opponent hinders the same.

3. The axis of transmission: (according to Greimas it is the axis of knowledge) sender/receiver. The sender is the element requesting the establishment of the junction between subject and object. The receiver is the element for which the quest is being undertaken. Sender elements are often receiver elements as well.

(Hébert, 2006. www document)

These three pairs of mutually exclusive sets serve as the basis for narrative configuration. The actants are linked with each other in the above mentioned axes in a network of semantic and syntactic relations that are functional in essence.

The actantial model furnishes us with a tool to locate a possible principle for textual coherence and, at the same time, creates a principle with which we can locate the semantic world of the text and subdivide it into smaller micro universes i.e. individual scenes, situations or smaller narrative texts. Greimas argues that any narrative is a manifestation of such deep structures. Hence, he claims that his structural model is equally applicable to very long narratives like novels or short minimalist units (Dino, 2011: www document). In this manner Greimas links sentential level to larger discourse level. This in turn rests on his claim that the number of roles in a sentence is equal in number to roles in a larger discourse. "Since 'natural' discourse cannot increase the number of actants nor widen the syntactical grasp of meaning beyond sentence, it must be the same within every microuniverse" (Greimas 1966; as cited by Budniakiewcz, 1992).

Greimas' actantial model, though elaborate enough is seen as unsatisfactory by critics like Scholes (1974) and Culler (1975). The list of actants does not always account for all the roles that may be found in a narrative discourse. In fact, these actants can be further divided into subcategories. Scholes (1974:107) claims that there is no true system here since it does not provide with a finishing point. Culler

(1975:234) also feels that Greimas' actantial model does not give enough guidance as to how it can be employed in practice. It has been declared by Scholes (1974:102) as an "ambitious failure".

Though severely criticised, the model has a lot of potential to be applied to a study of narrative structure from a semantic stance.

5.1.6 Tzvetan Todorov

Todorov, a French-Bulgarian literary theoretician, carried out a structural analysis of the narrative choosing Boccaccio's *Decameron* as his data. He coined the term *narratology* for his scientific study of the narrative, and in his *Grammaire du Décaméron* (1969), he attempted to define a structural approach to literature and to delve into the nature of narrative.

Todorov qualifies and adapts Propp's model in his attempt to study the narrative structure of *Decameron*. He took the plot as the abstract structure of the narrative and analysed the tales on this basis. His purpose was not knowledge of the stories in the collection but an understanding of the plot and the narrative.

He begins his analysis by identifying the similarities in the plots of the tales. He argues that a minimal plot contains a movement from one state of equilibrium to a state of disequilibrium to a final state of equilibrium (Scholes, 1974). He identifies three general aspects of the narrative or *récit*. These include i) semantic point of view, ii) syntactic point of view and iii) rhetoric point of view. The first one is concerned with the content, the second with the structure and the third with such features as diction, point of view etc. Todorov's predominant analysis of *Decameron* is syntactic rather than semantic or rhetoric (Scholes, 1974:112). The grammar of the

narrative is seen as equivalent to the grammar of a sentence. Todorov identified the shared commonalities in the tales that are analysed not on the basis of theme or rhetoric but at the level of syntactic structure (Scholes, 1974:112).

According to Scholes (1974:112-113), Todorov's structural units can be summarised as follows:

1. Stories (the narrative text)
2. Sequences (a system of propositions)
3. Propositions (a basic narrative sentence)
4. Parts of speech

In this grammar of the narrative, propositions and sequences are seen as equal to sentences and paragraphs; characters are the nouns, adjectives are their attributes and verbs are actions. A proposition comprises character and an action or an attribute. These are deemed as three primary categories by Todorov (Culler, 1975:215).

Nouns or the characters are subjects of propositions with no internal properties, while the adjectives or the attributes are further subdivided into three types: states that are variants of oppositions, properties and conditions (Culler, 1975:215).

States are variations on a scale that run from happiness to unhappiness. These are unstable attributes, and many tales involve their changes. Properties or qualities are a variation on a scale running from good to evil and are relatively fixed attributes, though changes may occur. Conditions are the most stable attributes concerning such concepts as religion, sex or social position (Scholes, 1974:113). As for verbs in Todorov's narrative grammar, they are of three types, to modify a situation, to transgress and to punish (Scholes, 1974:214).

Propositions have five modes in which they are located, "the indicative (actions which really took place), the 'obligatory' ('a codified, collective will which constitutes the law of a society'), the optative (which characters would like to happen) ... and the predicative" (Culler, 1975:215). In general, the conclusions that Todorov reaches in his analysis can be summarised in the following points:

a) the minimal element of the plot can be considered as equivalent to a clause because as Todorov argues "...between the categories of language and those of narrative there is a profound analogy which must be explored" (1969:74);
b) each narrative clause contains an agent or subject and a predicate that may consist of verb and/or an adjective which describes the former;
c) each action, and thus clause , has either a positive or a negative status;
d) each clause possesses a particular modality which is distinguished by the fact that it refers to actions that have actually transpired or exist in potentiality. Todorov argues that "entire genres are characterized by their mood: legends would be genre of the imperative ... [the] fairy tale is ... the genre of the optative, of the fulfilled wish" (1969:74);
e) each clause contains a particular perspective, the different points of view of a character and a narrator;
f) there are identifiable relations between clauses: temporal (succession), causal (entailment) and spatial (parallelism);
g) the syntagmatic progression of the clauses form a sequence; and
h) each genre may be distinguished by the modality of the clauses which prevails in a given sequence.

(Clarke, 2011:3 www document)

Todorov argues that his purpose is not knowledge of *Decameron* but an understanding of the plot and narrative. He believes that categories based on the canonical sentence can be used to rewrite both sentences of the text itself and sentences of the plot summary (Culler, 1975:215). Todorov (1969:19 quoted by Culler 1975:215) observes that "...the structure remains the same whatever the level of abstraction". He suggests that linguistic structures can act as a map to locate narrative structure and that in turn can lead to an understanding of the nature of narration itself.

Though a very attractive model in terms of syntactic structure, it has been criticized for some ambiguity at the level of both the proposition and sequence since "certain propositions function in different ways in the same tale — the same action, for instance, being a punishment from one perspective and a crime from another, Todorov finds it necessary to allow for different ways of symbolizing such propositions in his scheme. "This brings to light a certain ambiguity in some tales" (Scholes, 1974:116).

In spite of ambiguity, Todorov's universal grammar and narrative syntax provide the tool which can be used to understand the deep structure of literary narrative texts.

5.1.7 Claude Brémond

Brémond (1929), another French semiotician, presented a model building up on Propp's morphology. Brémond agreed with the Proppian concept that functions in a narrative are logically and sequentially dependant, but he took the analysis further and broke it down to the lowest elements. His argument is "that every function should open a set of alternative consequences" (Culler, 1975:208). He identifies the intervening sub functions in the linear Proppian functions proposing that "the basic narrative unit is not the function but the sequence" (Scholes, 1974:97). His emphasis is on the roles in the narrative as they realize the functions in contrast with Propp whose insistence is on functions and their realization regardless of who carries them out.

He presents his model using the following terminology specific to his model:

- Actions are called processes
- A character has a role of a patient or an agent
- A patient is affected by a process

- An agent initiates a process
- Processes are carried out either by agents or patients
- A function is the relation between a character and a process and its effect on the unfolding of the narrative
- A process is divided into three steps: eventuality, action, result
- Processes can be sequential, imbricated or parallel

(IRISwiki, www document)

Brémond believes (Scholes 1976; 96-102) that knitting together of sequences make up a fiction however lengthy, and an unweaving of their pattern can reveal the structure of the narrative. The smallest and the most basic unit is a triad, the three phases of a process: the virtual, the acting out, and the result: "a possibility is actualized and a result follows from this actualization.... At every stage of development there is a choice: at the second realization or not; at the third success or failure" (Scholes, 1974:97). The initial state is a condition that is a prerequisite for an action to occur, and even a non-action entails a certain level of action for being a potential possibility. The result of an action is the outcome based on the action or non-action of the middle link of the process. In other words, there is a goal to be obtained through an act; the act may be impeded due to inertia or some hindrance, and finally the goal is either obtained and the act is successful or alternatively the act may be unsuccessful (Scholes, 1974).

Brémond (1973) considers the identification of roles as crucial for an understanding of the structural pattern. The two basic categories of roles with him are the agents and the patients, those who act and those who are acted upon. Patients are conceived as initial by him since many central characters are first patients in the narrative, as something happens to them and as they act or react, they change into agents. The main characters that build up the story in a narrative oscillate between these two roles. In fact, the identifying characteristic of an agent is his ability to act and his

ability to be affected by an action. A patient is acted upon and the process can be objective or subjective ((Scholes, 1974:96). Brémond offers "a matrix of three sequences ... *degradation → amelioration; merit → compensation; demerit → punishment*" (Lipski, 1976:196). When a patient is acted upon his condition would either improve or worsen, or be maintained positively or negatively. He enters the world of narrative through 'agent – the process – patient' sequence so the function in Proppian sense is not an isolated occurrence but is linked with agent and patient.

Brémond's model has been criticised for its purely syntactic nature (Lipski, 1976:197). Within that, Scholes (1974:101) notes that there have been problems in identifying the units of triadic series and identifying the minimal units of triadic form. Narrative analysis is not just a matter of triplification only. There is a certain arbitrariness in Brémond's model: "The triads of the logical mind are not necessarily the structure of any given narrative" (Scholes, 1974: 102). The same problem is found in his system of roles. There is no end to divisions that can be made to the two basic categories of agent and patient roles in terms of sub agents and sub patients. In addition to this problem, there is also the reservation whether all possible roles have been identified that can possibly exist in a given narrative. "There is, in fact, less logic in this presentation, less system than one might have wished" (Scholes, 1974:108).

In spite of these criticisms, his model is regarded as an important step towards an understanding of the narrative structures. It certainly points towards a methodology that can be applied in a structural analysis.

5.2 Cognitive Poetics

Cognitive poetics is an approach towards the analysis of literary texts that has sprung out of modern studies in cognitive science. Research in the field of psychology has had a profound impact upon studies in linguistics and literature. This synthesis of knowledge between the two disciplines has resulted in another innovative area of study 'Cognitive Linguistics'. "Cognitive Linguistics contributes scientific explanations for the findings of the literary critics and thus provides a means whereby their knowledge and insights might be seen in the context of a unified theory of human cognition and language" (Freeman, 2007:1176). Cognitive Linguistics provides a tool with which we can map out the manner in which human mind processes literary texts. "Research into the cognitive systems and constraints on human language processing provides a mechanism for precise descriptions of the motivations for both literary production and reception" (Freeman, 2007:1178). The insights from research in the cognitive linguistic gave rise to Cognitive Poetics. According to Freeman (1997:4), Cognitive Poetics is grounded in Cognitive Linguistic strategies. Cognitive Poetics applies these insights to the processing of the linguistic structure of literary texts in the academic area of literary stylistics, and has created a new area of research in Cognitive Stylistics. In North America, Cognitive Stylistics is seen as a version of Cognitive Poetics while in Europe it is looked at as a form of Cognitive psychology (Hamilton, 2006: www document). However, the two terms are used interchangeably in literature on Cognitive Poetics.

Cognitive Poetics, then, is a synthesis between the objective parameter of the science of language and its subjective processing in literary texts: "all of our experiences, knowledge, beliefs and wishes are involved in and expressible only through patterns

of language that have their roots in our material existence" (Stockwell, 2002:05). Tsur (2003) argues for the scope of Cognitive Poetics thus: "Cognitive Poetics ... offers cognitive theories that systematically account for the relationship between the structure of literary texts and their perceived effects." The two words that make up the term are 'cognition' from the science of psychology and 'poetics' from rhetoric. The cognitive aspect of psychology emerged and developed in the latter half of the twentieth century as an area of research that looked into the manner in which human brain processes information, particularly from a subjective aspect. The word 'cognition' has widened in its meaning and has become more comprehensive:

> it is used to refer to all information processing activities of the brain, ranging from the analysis of immediate stimuli to the organisation of subjective experience ... cognition includes such processes and phenomena as perception, memory, problem-solving, language and imagery. In the phrase *Cognitive Poetics* the term is used in the latter sense.
>
> (Tsur, 2003: www document)

The term 'cognition' as used in Cognitive poetics is not the Chomskian cognition but rather it is the social, cultural positioning of the readers. It is the ordinary day to day cognition through which readers construct meaning within a text.

The second word of the term, poetics, is familiar as an aspect of a text that creates 'literariness' in its aesthetics: "*poetics* concerns the craft of literature" (Stockwell, 2002:1). This word, too, has widened its scope from literary texts to include other discourses that may have aesthetic and subjective aspects. It is now used to describe texts, whether written or verbal, that exhibit certain patterns of language use. Stockwell argues: "'Poetics in modern literary theory has come to mean a 'theory' or a 'system'" (2002:80). This expansion in meaning is actually an impact of the modern twentieth century research into semiotics which has widened the scope of

poetics by liberating it from the narrow Aristotelian tradition. As a consequence, we come across such phrases as 'the poetics of prose', 'the poetics of the science fiction' and 'the poetics of visual art' (Virtual Symposium: Cognitive Poetics, 2009) .

In this work, the expression, 'poetics,' is predominantly used in the context of literature. As Bierwisch argues: "the actual objects of poetics are the particular regularities that occur in literary texts" (1970:98-99). Cognitive poetics offers a perspective on literary text that can help us locate syntactic and semantic parameters in them and to identify the manner in which they are processed by the reader.

The second half of the analysis of the selected fairy tales of Oscar Wilde in this work focuses on the linguistics, semantic and grammatical choices that he makes for his fairy tales. "Choice of words, forms of textual structures, and patterns of reasoning are all three intimately inter-related to one another when viewed through a science of cognition" (Stockwell, 2002:8).

Semino (2009) has talked about possible world approaches towards an understanding of the world created in narrative texts. The theory has emerged out of the belief that the world that we experience in our daily life is only one possible existence among so many others that are lived by us in some state of mind for certain time duration. We experience some of these while others would be beyond our experience, and consequently have little or no knowledge about them. This gap between the knowledge that we do have and that we do not would influence the way we construct and interpret the textual or the fictional worlds.

The concept of time and space in the Faerie Realm is different from the concept that we experience and understand in real life. That in fact is one of the features that

distinguish the genre from other forms of narrative. Stockwell (1999:519) talks of fairy tales as an idealised cognitive model.

5.3 Conclusion

This chapter we discussed structuralism and the philosophical considerations that resulted in the formation of this school of thought. We surveyed its various exponents and discussed their specific approach within structuralism. The different models presented by the important structuralists for the analysis of the narrative are presented with their salient points.

Propp's model has been chosen for the analysis in this work because it is the most decisive model in structural analysis, and all the other efforts discussed in section 5.1 derive from this model. The subsequent models are splendid efforts towards an improvement, but the ground breaking authenticity of Propp's model still holds its validity for a structural analysis of the wonder tale.

The framework of thirty one functions delineated by Propp will be taken as the analytical tool to assess the structural make-up of the selected fairy tales. Any deviations from this framework will be pointed out and analysed. The significance of these deviations will be discussed.

The chapter also provided a discussion of the concept of cognition as applied to the linguistic analysis of the text. We reviewed the latest positions on cognitive poetics as applied to the analysis of the narrative. Its implications for a cognitive interpretation of the fairy tale text type are discussed.

For the linguistic analysis of the fairy tales, a cognitive poetic stance will also be taken to examine the discourse world and its interface with the possible world created in the fairy tales. The cognition of possible world/s in the selected tales through the use of grammatical devices will be examined. The interplay of time and space will be analysed by examining the use of time-and-place adverbs and prepositions. The cognitive poetic approach as outlined by Stockwell (2002) and described in Chapter seven will be taken as a model for this analysis.

Wilde maintains the proximity of the selected fairy tales with the oral tradition by copious use of the co-ordinating conjunction 'and'. Oral tradition is closely linked with socio-cultural construct within a society. An analysis will be made of how the collective cognitive consciousness of the readers is manipulated by the adroit use of this conjunction. This feature will be analysed by examining the various grammatico-semantic applications that Wilde has devised for using this conjunction, and their implications for the cognitive impact of the tales.

Chapter 6

Propp's Morphological Model

6.0 Introduction

This chapter presents the morphological model expounded by Vladimir Propp. The model is then applied to Oscar Wilde's four fairy tales selected for analysis in this thesis. The analysis identifies the points of configuration to the model and any deviations and their significance is discussed.

6.1 Propp's Morphological Analysis Model

Propp's *Morphology of the Folktales* is deemed as a ground breaking work in structural understanding of the narrative especially the folk tale and its types. Scholes (1974:93) finds his work the 'most fruitful'. In fact he claims that "Propp's work has proved ...much more important for literary theory than that of Lévi-Strauss" (1974:59). Other structuralist and narratologists have also acknowledged Propp's model as an important step ahead in understanding of plot structure of the narrative (Bremond, 1973; Barthes, 1975; Lévi-Strauss 1984).

Propp's morphological model of analysis of folktales is based on his argument that tales have not been studied in a clear scientific mode at the time he was writing his seminal work on folktales. Acknowledging the work prior to his research, he yet believes that earlier attempts at classification of the tales in an endeavour to establish their genre have been rather vague and unscientific. The sorting of tales according to their fantastic content, or their relation to everyday life or animal tales appear to him

imprecise. He finds that elements from one type merge into another making division of tales on this basis unclear (Propp, 1968:6-16).

Categorizing tales according to themes is quite a standard attempt in this respect. However, Propp finds that this division presents inherent problem of establishing the construct that we may agree upon as 'theme'; "... a part of a tale is selected..., the preposition 'about' is added to it, and the definition is established" (1968:7). In fact, he believes, that such a division, especially of fairy tales on the basis of 'theme' construct, would almost be impossible as there would be too much of overlapping of themes from one to the other class of fairy tales. Even if we reach an agreement of what might be termed precisely as a theme, still he believes that this construct would not provide a precise tool with which to establish fairy tale as a type because the themes are usually closely enmeshed and it would be hard to objectively disentangle one theme from another (1968:6-16).

He (1968) criticizes Aarne's classification of a fairy tales for notions that he finds unscientifically presented. Aarne (1928) regards fairy tales as a subclass within tale types, but Propp claims that it is not possible to distinguish tale type accurately as Aarne has indicated because "clear cut divisions" are not possible at Aarne's level of classification (p.10-11).

Propp's main thought is that "...phenomena and objects around us can be studied from the aspect of their composition and structure..." (1968:4), and one of the first steps towards scientific study of any phenomena is its classification on a measure which would help to place it in a perspective to be studied. He claims that "...fairy

tales possess a quite particular structure which is immediately felt and which determines their category..." (1968:6).

Propp then sets out to study fairy tales by looking at their 'form'; taking 'form' to be the structure as it is scientifically studied in such areas of inquiry as botany, he terms his study as morphology of the folktales/fairy tales. He describes 'morphology' as "...a description of a tale according to its component parts and the relationship of these components to each other and to the whole" (1968:19).

He (1968) identifies two dimensions to a fairy tale that lend themselves to its morphological study. The first dimension is *constant repetition* across the tales of certain elements. These he terms as *functions* within the movement of a tale; a general morphological basis of a fairy tale (p.20). His definition of a function is "...an act of a character, defined from the point of view of its significance for the course of action" (p.21). The other dimension is the 'variability' of the realization process of these functions. The number of functions is limited but the characters that act as the agents or the vehicles of these actions are almost limitless (pp.20-21). He inductively arrives at four basic hypotheses from the study of these functions:

a) Functions are constant and stable constituents of a tale detachable from the mode and agents of performance
b) The number of functions in a fairy tale are limited
c) The order in which these functions occur is always identical

The result of the above three hypotheses leads to the fourth one that

d) Structurally all fairy tales are of one type. (1968:21-24)

He then goes on to describe functions as he extracted them from his corpus of Russian fairy tales (1968). (See Appendix B).He identifies initial nine stages in what can be termed as the preparatory section of a tale (1968:25). It is a section that paves

the way for the main actors and the main events in the tale; in a sense, this situation is the springboard for the main action. In this sense, it has an important part to play morphologically while not a function in essence. This he names as *the initial situation* and encodes these stages in Greek letters for reference. This initial situation is not mandatory and may or may not be found in a tale. He then identifies thirty-one main functions with their variations (p.26-65). To each function, he gives a one word 'abbreviated definition' and allots a Latin numeral capital letter as its symbol. These functions operate on a single axis and follow each other logically. He makes the claim that a tale may miss a function/s but the sequence and the order in which these occur is never reversed (p.64). Some of the functions form a working pair implying that the presence of one entails the other. Some of them can be arranged in a group and some remain individual functions. Propp (1968:64-65) combines these into different group on the basis of their operation in the tale: Functions 1-7 is Preparation, 8-10 Complication, 11-15 Transference, 16-18 Struggle, 19-26 Return and 27-31 Recognition. Although realization of function is very varied yet at times, different functions can be realized in exactly the same mode that he terms as 'assimilation' (pp.66-70), that is one function can have double morphological role to play in the action of a tale. The principle at works here is the 'consequence' (p.67) of a function that determines its role. The implication is that the means of realization of functions influence one another and that different functions can be fulfilled in the same manner. This results in giving a new meaning to a function in the context while at the same time preserving the original meaning.

Looking at the mechanism of the tale, he identifies three elements (1968:71-78) that act as the connectives in the movement of a tale. He calls these elements 'component

parts' (p.71). 'Notification' is one of them. Its basic operation is to pass on some information to a character. It serves to connect one function with the next and can exist between most varied functions. In places where no notification is provided, the characters are represented as *know-all* type or act *ex-machina* (p.71). The second connective element is 'trebling', a threefold repetition of particular elements in a tale (p.70). Trebling can occur at the level of individual functions, pairs of functions and groups of functions and moves. It can be a uniform distribution, a threefold accumulation or a mere mechanical repetition. The third element is 'motivation' (p.75). It represents the causes that provoke the characters to act. Within the movement of a tale, one action often acts as a motivation for further action. It is the first action, *villainy* which launches the whole narrative that requires a particular motivation. Parallel or similar actions may have entirely dissimilar motivations. This particular element is often implied rather than stated; "There is reason to think that motivations formulated in words are alien to the tale on the whole, and that motivations in general may be considered with a great degree of probability as new formations" (1968:76).

Group formation of certain functions work in close dependence on each other, making a kind of a field of particular events. He terms these fields as 'spheres of action' (1968:79-80). These spheres take their field of action in correspondence to characters that act in that particular area. He identifies seven spheres of action; that of the villain, of the donor, of the helper, of the princess (representing any sought –for person) and her father, of the dispatcher, of the hero and the false hero (p.79-80). The distribution of the characters in the tale has a clear one to one correspondence between the action and the characters; one character operating in many spheres of action or one sphere of

action disseminated to several characters at the same time (p.80-82). "One character may play more than one of these roles in any given tale...or one role may employ several characters...but these are all the roles that this sort of narrative requires, and they are basic to much fiction which is far removed from fairy tales in other respects" (Scholes, 1974:65).This distinction of the movement of the tale according to the spheres and their agents entail that there are essentially seven characters central to a tale and the movement of a tale is carried forward by them and at the same time revolves around them.

Each of these characters has his/her own portal of entry in the action of a tale (1968). The villain might appear twice, first as an intruder in the world of the tale and later as a person, that has been hunted and chased down. The donor's appearance is accidental and the magical helper appears as a reward. The dispatcher, the hero and the false hero make their entrance at the initial situation, most often; function number nine *mediation (connective incident)* can be the point of entry for a hero. Two types of heroes are identified by him, those that are seekers and those that are victimized; the hero has to venture out on a quest, when he is requested or commanded to go, he falls in the category of a seeker hero and if he is threatened then he is to taken as victimized hero; and the princess may also appear twice, once at the beginning of a tale in its initial situation and later as the sought after and sought out character. Though this distribution is a standard yet there may be deviations, e.g. if a character appears in more than one sphere of action, then in that case they are introduced as per their appearance in their first sphere; or in cases where a donor is missing, then the next character takes on their form of appearance (pp.84-86).

Among the variable measures of a tale are the taxonomy and the qualities of a character that Propp calls their 'nomenclature and attributes'. He defines attributes as "... the totality of all the external qualities of the characters..." (1968:87). He believes that the beauty and the sparkle of a tale depends on these attributes and yet one character in tale can often, without much trouble, be replaced by another (pp.88-89). The causes for this substitution are varied and predominantly social and cultural in nature as religion, local beliefs and written literature have incredible amount of influence on the narrative imagination of tales. This explains the essentially pagan constituent at the heart of a folk/fairy tale and lends a quality of multi-formity to it (p.87). Again, the implication is that it is really the functions that endure in their quality and are constant element in this kaleidoscope. They acquire a scientific dimension in their constancy and so qualify as a tool with which to measure the genre of a tale (p.90).

Propp arrives at a definition of a tale from his observations and study as

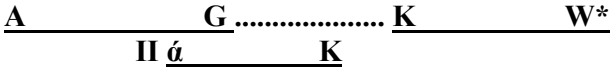
> Morphologically a tale (...) may be termed any development proceeding from villainy (A) or a lack, (ά), through intermediary functions to marriage (W*), or to other functions employed as denouement (1968:92).

Any progress of a movement within a tale on this pattern is called a "move"; and a tale may have one or more than one moves. These can follow each other linear in a tale or be interwoven in one of the many patterns. Propp provides the following patterns of moves within a tale:

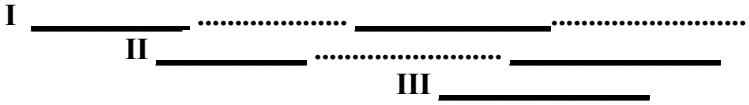
i) A tale where one move follows the other in a linear manner would have a scheme that looks like



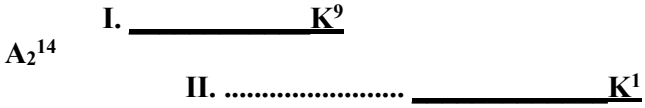
ii) A new move begins and ends before the first one



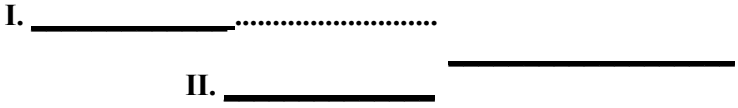
iii) A more complicated scheme/ design results if a third move interrupts a second one in its turn creating a web of moves



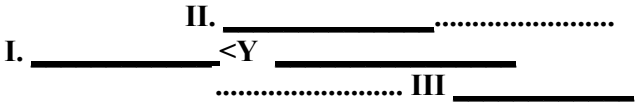
iv) Sometimes a tale begins with two moves simultaneously; one of them may be resolved before the other.



v) A variation can occur in the motifs of themes when two moves have a common ending.



vi) A tale may have two heroes, both of whom are seekers; the scheme design would look like



The issue that arises out of these patterns is whether more than one move in a tale implies a single tale or more than one tale. Propp maintains "...the method of combining moves does not exert any influence whatsoever" (1968:94). In that case,

there have to be some other parameters on the basis of which to decide the issue. He identifies the following markers of a single tale:

i) a tale contains only one move
ii) there are two moves but one ends positively and the other negatively
iii) moves treble in their movement
iv) the magical agent that is acquired in the first move is used in the second

(1968:94-95)

In addition to these structural markers, Propp also identifies some motifs that would be counted as a single tale. These include features like two villainies in single complications, a move initiated at the point of liquidation when some sort of shortage is realized, so a new quest but not a new move begins; tales where two heroes separate at a road and the like. 'In all other cases we have two or more tales,' says Propp (1968:95)

Applying these claims to an analysis of a fairy tale, the important elements of a tale appear to be the functions, the connecting elements, the motivation and the appearance of the dramatis personae. Lévi-Strauss argues that "...the total system of functions...seems to present the character of what would be called today as metastructure" (1984:170). Two elements are absolutely essential for a tale; villainy (function **A**) and lack (function **α**). A tale cannot be formed without these elements.

Two different scheme types can be identified based on the fact that some functions are mutually exclusive. These two types of schemes are very rarely found in a single move tale —to an extent that their occurrence together in one tale may be considered a deviation from a general rule. These are **H-I** that translates as "the struggle with the villain and victory over him" and the other scheme is **M-N** "difficult task and its resolution" (Propp, 1968:102). Four classes can be formed out

of these schemes: tales with H-I scheme, with M-N scheme, tales with both schemes and tales maybe without any of these. However, if a tale has both schemes then **H-I** always occurs before the difficult task scheme making it a typical first move in a tale.

Murphy (2008) appreciates the fact that Propp's model makes a very clear statement "the structure of the traditional wonder tale appears to be invariant" (p.61).

6.2 Propp's Model and Oscar Wilde's Fairy Tales

6.2.1 The Happy Prince

The Proppian model was tested and applied to the tale yielding the following scheme:

$$\alpha\ \varepsilon^{3}a^{5}B^{4}\ {}^{*}D^{7}E^{7}F^{1}C{\uparrow}G^{1}K^{6}{\downarrow}$$

The initial situation is described and the protagonists are introduced; reconnaissance of the situation, rationalized forms are found lacking; the misfortune or the lack is announced, the donor enters, the hero reacts, decides on action and leaves, flies to the spot of misfortune, liquidates the lack and returns.

An explanation of this scheme[1] in the light of the functions of the dramatis personae would be as follows:

Propp maintains that a tale usually begins with a description of an initial situation (1968:25). This initial situation is not really a function but essential for the morphological structure of a tale. This particular tale begins by the indication of a state of happiness and joy. The statue of the prince is described as 'happy'; a state that he enjoyed when he was alive. The two protagonists, the Happy Prince and the

[1] See Appendix C for tabular mapping of the schemes.

Swallow are introduced within this state of happiness. The next function *reconnaissance* is described by Propp as performed by the villain, usually with evil intentions. However, in this instance the nature of reconnaissance is different. In fact, it is one of the protagonists in search of a shelter. This reconnaissance is important because it brings the two protagonists together and the tale develops from this point onwards. In Propp's scheme, the plot of the story is built upon the next three functions which form a group *ABC*↑. Function *A* that stands for *villainy* is upon the surface missing from the tale. However, what we do have is *a (a lack)* instead. As Propp mentions, "In those tales in which no villainy is present, the function a (lack) serves as its counterpart" (1968:76). Amongst the various lacks mentioned by him, we find a perfect match in a^6 where *rationalized forms, money, the means of existence are lacking*. The lack or misfortune is announced by the Happy Prince, and along with that announcement he offers to donate the *magical agent* (the ruby). According to Propp's sequence of functions, the next step after *B* would be *counteraction and departure C*↑. However, here the action of the tale is deviant from Propp's scheme; instead we have $^{*}D^{7}EF$ before *C*↑**.** Here we see that the nature of the motif *C*↑ is also different. The hero is not going out on a quest; rather he is going on an ariel journey to deliver the magical agent. Hence, *F* and *C*↑ seem to merge into one another here. The Swallow's flight through the air fits perfectly with the next function in Propp's scheme, function *G*. Then follows *the liquidation of the lack*. Once again, a perfect fit is found in K^6*;* poverty is done away with a magical agent. The swallow's journey back completes the picture.

The story does not end here; though it has all the expected signs of doing so. It moves forward in a typical fairy tale manner; repetition. "This repetition is mostly

threefold..." (Olrik, 1965: 130). Within the same initial situation, we see the following scheme repeated not once but three times:

$$\mathbf{A^5B^4\ {}^*D^7E^7F^1C{\uparrow}G^1K^6{\downarrow}}$$

There is a difference in each journey of the recipient of the magical agent. This change, however, does not signify, as it does not affect the nature, sequence or the kinds of functions involved — all of them spring from the same initial situation.

The tale moves forward again; this time with a difference. This difference occurs due to a change in the initial situation. In the opening initial situation, the Swallow was eager to fly away to another land but stays back only due to kindness of his heart. Now he decides to stay back, though again out of kindness of his heart. From this initial situation, emerge two schemes, one similar to the earlier ones

$$\mathbf{\alpha\varepsilon^3a^5\ B^4\ {}^*D^7E^7F^1C{\uparrow}G^1K^6{\downarrow}}$$

The change in initial situation leads to a change in $\mathbf{B^{4,}}$. The mode remains the same, but the roles are changed. It is now the Swallow that announces the misfortune. This leads to a natural change in the nature of function **E**. The reaction becomes automatic; no resistance is shown. The rest of the events follow the same route.

The second scheme, on the other hand, is entirely different from all the earlier schemes:

$$\mathbf{A\ (a)B^7\{G^1{\downarrow}\}J^1T^1W^*{}_*}$$

We see a villain here, the snow, bringing misery and a lack with it. The lack this time is too severe and we do not find any donor entering here. This lack leads to serious consequences that are announced by the swallow and G^1 *(immediate departure)*

follows in the form of his death. Denuded and shorn of his outer riches and visible beauty, the Happy Prince is branded as useless and ugly and transformed into another figure, corresponding to the function J^{1}. If *wedding*, the last function in Propp's model, is interpreted as finding of happiness and meeting of lovers, then we find a perfect fit in $W^{**};$ the Prince and the Swallow ascend to heaven and would be together forever in happiness and joy.

6.2.1.1 *Ambiguities*

The tale is unusual from the very beginning. We find two protagonists and the issue of who is the hero has to be settled. It is also unusual in the personae of the protagonists themselves as one of them is a statue and the other a bird. Since the Happy Prince is immobile; the Swallow is the channel through which the action of the tale is advanced. Here the significance of the choice of a bird is realized. He is not just mobile but can actually manoeuvre through the thin, invisible air to carry out the commissions. The fairy tale element is highlighted in this choice. He is the 'other' self of the Happy Prince. He acts as the Happy Prince wants him to, and then when he acts out of his own will to stay back, it is actually the Happy Prince's other self-taking the decision. The two identities merge in thought and action and become one translated into each move. In this light, we can argue that the Happy Prince who lends his identity to the title of the tale is the hero. With the death of the Swallow exits one of the identities and the Happy Prince is left with that half of his self that can think but cannot act. Throughout the tale, the Happy Prince had been the 'eyes' and the 'thought' and the swallow the 'actor'. Now the Happy Prince is 'acted upon'. The end of the story finds them together again. In this sense, both the Swallow and

the Happy Prince qualify as the 'hero', both of them representing an aspect [or aspects] of the hero's attributes.

The next question to settle is whether it is a single or a multi move tale. "Each new act of villainy, each new lack creates a new move" (Propp, 1968:92). Now if we look at our tale in the light of this indicator, we find that all the five schemes that we have identified, contain a lack. Is The Happy Prince then a tale with five moves in it? In the first three moves, we find a similarity in all the functions and their types. The same *lack* a^5, the similar form of *mediation* B^4**,** the same $^*D^7$, the invariable reaction F^1, the same mode of spatial translocation and the same manner of the removal of the *lack.*

Is there then a difference in the motivation behind these moves? According to Propp motivation means, "...both the reasons and the aims of personages which cause them commit various acts" (1968:75). On examination, we find the same motive of removal of a want or a lack (of the type a^5). The change appears in the recipient of the help. And although the recipients are different people— a poor seamstress with her young son, a youthful impoverished playwright and a destitute young match girl— yet we can actually see a similarity here too. They represent one particular category of people with a similar type of a lack, all of them young and all of them the exploited section of the society. It strikes as a replay of the same move in a different guise. Are they then the three moves or an example of "trebling"? Propp maintains that trebling can occur in different details of a tale and among 'entire moves' (1968:74). In this instance we have a perfect fit for trebling of a move.

The second move shows a definite difference, the change in initial situation implies a change in motivation. This time it is the Swallow's own independent decision to stay

back. He does not argue or fret when the Happy Prince asks him to take away all his gold to be distributed among the poor youth of the city.

The third move has an entirely different morphology. The earlier four moves end on a happy note. This last one has death in its package, a note of pathos; but in a sense, it is also a qualified happy conclusion. It has more of a symbolic value in contrast with the earlier moves where happiness is realized in material terms.

It is the symbolic value that makes a difference to the last move. The complete moves scheme of the tale yields the following plan:

I $\alpha\ \varepsilon^3$ $a^5B^4\ {}^*D^7E^7F^1C\uparrow G^1K^6\downarrow$
$a^5B^4{}_2\ {}^*D^7E^7F^1C\uparrow G^1K^6\downarrow$
$a^5B^4{}_2\ {}^*D^7E^7F^1C\uparrow G^1K^6\downarrow$

II $\alpha\varepsilon^3a^5B^4\ {}^*D^7E^7F^1C\uparrow K^6\downarrow$

III $A^5{}_{11}\ a^6B^7G^1J^1T^1W^*{}_*$

Monaghan (1974:165-166) has attempted a structural analysis of the tale linking it with the socio-religious elements in the Victorian society of Wilde's times. He places the lack in the Swallow making it a symbol of vanity which he sees as a lack in Swallow. He does not qualify the kind of lack from the various types that are presented by Propp. He considers the Happy Prince as donor who tests the Swallow and the three altruistic journeys are seen by him as function *E* i.e., reaction of the protagonist. The pity that the Swallow feels is regarded by Monaghan as the acquisition of the magical object and the realization by the swallow that his quest is attained by being in the presence of the Happy Prince, hence the function *G.* As a consequence the lack is deemed removed and "...the apotheosis...follows its death (w)" (p.166).

This analysis is too simplistic a view of the structure of the tale. Monaghan does not find any deviations in the scheme or any ambiguities. The main emphasis of his paper appears to be the link with the Christian and the social parameter that he discerns in the narrative of the tale.

The focus of this chapter in this study is entirely different from Monaghan's. The parameter of analysis is purely structural to establish the genre of the tale in the fairy tale text type. As discussed in my analysis of the tale the scheme of the structure of the tale is complex, multi-layered and carries a number of ambiguities which have been ignored by Monaghan.

6.2.2 The Selfish Giant

The Proppian scheme yielded by this tale turns out to be as follows:

$$\alpha\beta^{1}\gamma^{2} \qquad \mathbf{I} \quad a^{6}\, B^{2}\, C\uparrow d^{7}E^{5}{}_{1}F^{6}K^{4}{}_{2}$$

$$\mathbf{II} \quad a^{1}B^{4}D^{1}E^{2}F^{6}G^{2}K4 \qquad = W_{*}$$

Translated, it reads as follows:

The "initial situation" is presented; the Giant who is the protagonist of the tale, the children, and the place where the action takes place are introduced. At the beginning, we find the children happily playing in the Giant's garden. The Giant's seven years' absence from home, function β^{1} is told and then we have his return. With his return comes the *interdiction*, which he imposes upon these children ordering them to stay away from his garden — function γ^{2}**.** The Giant is presented as a prototypical, cruel character, a type to be found in most fairy tales universally. The interdiction that he imposes is also in keeping with the typical motif found in fairy tales. All this serves

to create the backdrop against which the story further develops. In fact, this interdiction acts as the springboard for the development of the events in the story.

As Propp (1968) says that each move begins with villainy or a lack — the two being interchangeable — we have the beginning of a move in kind α^6 (lack in other forms). His interdiction results in *lack* of spring in his garden and in prolonged, unending winters.

The day he looks out of the window at his garden following the scent of the flowers, he sees his interdiction violated. The little children had found a hole in the wall and had entered his garden and were playing there merrily. Then the realization of what he had done, and, the ensuing loss dawns upon him. "How selfish have I been!" he said; "now I know why the spring would not come here." Self knowledge and regret is the motif of the action at this point. This realization is a partial fit to function *B, Mediation*, though we do not have a kind specified by Propp's scheme within which to fit it form; however the function it performs in the tale is that of mediation. The next function C↑ is fulfilled, though elliptically in his decision to place the little crying boy on the treetop and his venture into the garden from his house for this purpose. His next action fulfils the *first function of the donor*, in the kind D^7. When all the children run away at his approach (not being aware of the metamorphosis in his heart), one small child keeps on standing, crying. The Giant goes through the test successfully by placing the child on the treetop fulfilling function *E*. This act entails the next function *F* of the kind F^6 *(the agent appears of its own accord)*; the tree breaks into flowers. With this, the initial lack is removed and the conflict is resolved.

But the tale does not end here. Another lack is felt, that of an "individual", a perfect fit with kind a^1 *(lack of bride or an individual)***.** The Giant requests the children to ask the little boy to come back. The way he pines after him fulfils the function *mediation* of the kind B^4 *(announcement of misfortune in various forms)*. Then follows the next group of function as proposed by Propp; *DEF*. The *first function of the donor* here is purely in the Giant's attitude and is a continuation of his earlier change of heart. His love for children invokes a friendly response from nature, a positive that results in spring in winter and a view of his object of lack. The Giant's joyful flight down the stairs and into the garden elliptically fulfils the function *G* of the kind G^2 *(the hero rides, is carried)*, again elliptically. His coming close to the "individual" (the child) and his meeting liquidates the lack with which this move had begun. The tale ends with the usual last Proppian function of W^* *(accession to throne)*, the Giant's accession to Paradise.

The tale is comparatively a simpler one in structure as compared to others. The concept of the tale is more didactic than pure entertainment. The whole action revolves around the protagonist, his behaviour and change of heart; and the transformation of his approach towards aspects of life, e.g., the children, the changes in weather and towards his own attitudes.

Though it is one of Wilde's short fairy tales, yet in this short narrative we see two moves. One lack is resolved but it creates a second lack. This second lack emanates from the protagonist's change of heart. The first lack is external to his self and has a link with the children as well but the second lack is purely for his own self. The fulfilment of that lack is linked with the wisdom that he gains at the last minutes of his life from the Christ-like figure that the small child represents.

6.2.2.1 *Ambiguities*

The tale fulfils the Proppian requirement of sequence and arrangement of functions though many of them are fulfilled partially and elliptically, especially function *XII, the first function of the donor* because the entity of the donor here is not material. It is the providence, or inexorable wheel of chain of events that depend on reaction; or on the choices that one makes. As a corollary, functions *E* and *F* are also of similar nature in this tale. They are also more symbolic than substantial. The tale is a short one but has two definite moves, the first one ends with the Giant's change of heart and the consequent liquidation of the lack; and the second move springs out of the source of inspiration of the first move. The morphology of the structure of the moves, however, is intact. Both the moves progress with the same sequence of functions as we find in Propp's model.

The issue to be settled in this tale is deciding who is the hero and who is the villain. My argument is that both these roles are synthesized in one character here, the Giant. He appears in the spheres of action of both the hero and the villain. We do not have a villain as an external existence; rather it is an aspect of the Giant's attitude itself. He begins as a villain like a typical fairy tale giant that is most usually a monster; but here we see the protagonist going through a transition from a misanthropic character to a lovable monster. The struggle is also not material, but again it is emotional and related with awareness and awakening of his other self, the positive in the God's creation. Yet the fact of one character doing two roles does not affect the morphological makeup of the tale. This symbolic presentation too, does not affect the morphological structure of the tale. Though the tale becomes abstract and symbolic in its structural make up yet its morphological construction remains intact.

6.2.3 The Young King

The Proppian formula as applied to The Young King yielded the following scheme:

$$\mathbf{I \quad A\delta^1\eta^2\theta^2U}$$
$$\mathbf{II \quad A^1\ \alpha\ a^3B^2C\uparrow\ :\ C\uparrow D^2{}_1E^1F^3\downarrow}$$
$$\mathbf{:\ C\uparrow d^7E^1F^5{}_2\downarrow \quad = Ex\ \ T^3{}_1\ W_*}$$
$$\mathbf{:\ C\uparrow D^6{}_8\ F^2\downarrow}$$

This tale, as compared to others, is slightly different in its storyline. We have a back flash to the events in the past, and a significant chunk of the main action happens in 'dream' mode.

The events that took place in the past pave the way for the action in the present. The protagonists are introduced and their status is revealed in the beginning. In this tale, we encounter royalty in absentia in the beginning, involving a dead princess and her father, the king, who is also dead when the tale begins. In one long complex sentence, we are told of an *interdiction violated (δ^1)* by the princess. It is an embedded interdiction because it is not stated overtly in the text. The interdiction violated is marrying beneath her station, a visiting Rimini artist, something that is a taboo for a lady of her station. This act of violation of interdiction in itself comprises *ή (trickery and deception)* and θ *(complicity & submission)* elliptically; the princess falls to the lure of the music from the flute played by the Rimini artist — as if the music cast a spell over her better judgement. Therein follows another function, which is not really part of the preparatory section but actually is supposed to occur at the end of a move. The function is *U (punishment)*. Though it is a deviation from Propp's map of the preparatory section, yet it does fit elliptically within the scheme. The princess is poisoned and her child kidnapped and sent to a poor family of goatherds. The kidnapping launches the main move of the tale and can be read as

function *villainy* of the type A^1 *(kidnapping of person)*. This villainy ends the first move and puts into motion the main move of the story.

All this has happened in the past and when the story opens, we are once again told of the kidnapped child's new status as the king of the land; hence the title "The Young King". Following the usual storyline development of a wonder tale, the old king is struck with remorse, sends for his abandoned grandson and declares him his heir before breathing his last. The new king, a young lad reared in close proximity to nature, falls in love with the grandeur, splendour and magnificence of the beauty that only wealth can afford. His love of beauty and beautiful things, his active and alive aesthetic sense makes him send people to search and collect beauties of the world for his coronation accoutrements and to weave a unique fabric for his coronation apparel. This matches with function *a (lack)*. His orders translate into function B^2 *(mediation)* and the consequent departure of his minions is the embedded $C\uparrow$ *(counteraction and departure)*.

The next important thing to happen is the young king falling asleep and dreaming. In these dreams, he is taken on three journeys. He, being the hero undertakes these journeys and so his dreams are equivalent to ↑ *(departure)*.

His first dream takes him to a weaving house. He experiences the murky miasmic atmosphere and falls in conversation with one, the weaver, who is quite hostile in his response. Next is the *first function of the donor*, the weaver, D^2 (with a greeting however rude) and a narration of gross bitter realities. The scene is quite painful, and the bitter realities of life behind the luxury in his world are brought home to him. His young heart is loaded with misery of the poor and the ugly. The narration has the

character of a *test* (of the young king) function D^1 which he *sustains* E^1; i.e. he realizes the price that is paid by the unrecognized masses to bring beauty into his life. Function F^3 *(the agent is prepared),* follows when the fabric is finally woven to perfection to suit a king's apparel. His waking up from the dream to reality of the world is function↓ *(return of the hero).*

Two more similar dreams follow. Like the earlier one they too have to do with the fulfilment of his desire for beauty and luxury. Are these then new moves? Though each new lack or each new villainy leads to a new move, yet we do not really have the beginning of a new move with these new lacks; rather a trebling of the same phenomena in the next two dreams. I believe so because the lack that leads to the next two patterns of the functions ↑*DEF*↓ are similar to the earlier one in nature, and ensue from a similar kind of lack; be it a fabric to be woven, pearls to be searched for or rubies to be found, they can be, in fact together regarded as a cluster of lacks. The mode remains the same, the dream, which is the awakening of his conscience to reality behind the finished products of beauty that he so enjoyed without a thought to the labour and suffering that went into their making. His reactions too are similar. He sustains the test, the magical agent is prepared and he returns to the waking world. In fact, this return too is symbolic because it is a return from a cocooned world of beauty and riches to the world of harsh reality. The repetition is too similar in every aspect to be regarded as a separate move.

As the story moves forward, we do not find the usual functions *Pr (pursuit of the hero), Rs (rescue of the hero)* and *(Recognition of the hero) Q*. Since everything happens in dreams, their effect leads to function *Ex (exposure)*. Upon waking the young king is a different person; a metamorphosis has taken place and we find

changes in his behaviour and attitude as well. He puts on ordinary humble apparel and adorns himself with flowers and leaves. It is not just an exhibition but a real change of heart. This phenomenon is realized in function *T (Transfiguration).* At the end is his coronation, again metaphorically divine, when he chooses to wear his old ragged clothes, and a spray of flowers for his crown; a Christ figure, encoded in function *W* (Wedding),* here realized metaphorically as he finally wakes to the reality of beauty; humbling him to the extent where he takes on an entirely different identity.

6.2.3.1 *Ambiguities*

The basic difference between this tale and the other tales is its mode of action, the dreams. Action occurs at a sub-conscious level and is to be interpreted as such. The whole tale exists at an abstract parameter. Therefore, the nature of the functions *↑DEF↓ (Departure, First function of the donor, Reaction of the hero, The receipt of the magical agent and Return of the hero) is* also fulfilled at an abstract level. The journey for the quest is taken only in dreams; he is, so to say, taken on an expedition while physically still in his own room. Consequently, the donors do not directly test the hero; they are the narrators and the actors, but in their drama and dialogue, we do find the functions *D, E* and *F* being fulfilled, again conceptual rather than concrete. Similarly, his return from the world of his dreams to the reality of the waking world is also partially translated into function ↓**.** The last function *W** is highly figurative in its application. Instead of receiving wealth or riches, he achieves his reward by giving them up.

Though the tale is highly emblematic and figurative in its nature yet it seems to fit in with Propp's morphology. Its different approach does not affect the structure and pattern as presented in his model. The nature and sequence remain intact.

6.2.4 The Star-Child

Propp's scheme of functions gives the following scheme when applied to "The Star Child":

I α X mot $\gamma^1\delta^1$ $A^6{}_9$ T^1 $B^4{}_3$ a^1 C↑ D^5 E^1-neg F-contr. : G^2§
II M: $B^2C\uparrow D^4E^4F^2N\downarrow(D^5{}_1\ E^5J^1)$
$A^{15}a^3$ M: $C\uparrow D^2E^2F^2N\downarrow(D^5{}_1\ E^5\ J^1)$ $G^2{}_3$ Q $T^1(T^1)K^4$ U W_*
M: $C\uparrow D^2E^2F^2N\downarrow(D^5{}_1\ E^5)$

The initial situation (an important morphological element) is very clear right at the beginning. The woodcutter and the Star-Child, the protagonists of the tale are introduced and their statuses are revealed. The manner of the entry of the Star-Child is unique, has a touch of the preternatural and is very much in keeping with the element of wonder found in fairy tale. A golden star falling from the sky on the spot where he was lying guides the woodcutter and his friend to him. In the scheme, it is represented by letter *X,* Propp's symbol for *alien forms*, an indicator of the strangeness of the phenomena. The kind-hearted woodcutter adopts the Star-Child in spite of his poverty, the reluctance of his wife, and the fact that he has a family to feed. All this forms part of the initial situation.

The tale moves forward in the Star-Child's pride in his unusual heavenly decent and unprecedented beauty and the resultant cruelty towards less favoured and less fortunate. He is contemptuous of not only the ordinary looking human beings but also is cruel towards animals and birds. An element of ingratitude is also indicated in his behaviour. This leads the wood-cutter to issue an *interdiction* in the form of an

advice, "sometimes... an interdiction is evidenced in a weakened form, as a request or a bit of advice..." (Propp, 1968:26). The Star-Child, in his arrogance, chooses to ignore this advice and hence we get a *violation***.** So far, the match between the preparatory section of the tale and the stages of the initial situation is almost perfect.

The next motif function *A (villainy)* is "...exceptionally important ..." because "...the complication is begun with an act of villainy" (p.30). The act of villainy here springs from the violation of the interdiction, in keeping with Propp's idea that preparatory section paves the way for this important morphological function to occur. In this violation the Star-Child commits the sin of being cruel to his own mother only because she is ugly, old and poor. The villainy here is a combination of two subtypes $A^{6}{}_{9}$ *(maiming, mutilation and expulsion)* because he throws stones at her and bids her to leave. A disfiguration follows his behaviour to his mother rendering him as ugly in his appearance as he is in his heart which corresponds to function *Transfiguration* (T^{1}). This is first of the two transfigurations that he goes through. This first one brings pain and hatred with it. When he himself experiences repulsion and rejection, the gravity of his sin dawns upon him.

The Star-Chid now faces the ensuing lack $(a^{1}$*, lack of an individual),* the lack of a mother whose love he had rejected, and to repair this lack, he decides to embark on a journey. If we are to go by Propp's order of functions, the next character (s) to appear should be the donor(s). The mole, the linnet and the squirrel elliptically fulfil the eligibility. Function type D^{5} fits in here; the animals might or might not have begged for mercy but their response at this moment seems to suggest so. His sin overtakes him here; his cruel treatment of the animals and birds in the past here fit in with the function E^{1}-$_{neg}$. He had failed the test in the past and the result has its effect

now. The animals and the bird remind him of his cruelty which has now disabled them from helping him in his trouble. His past lack of pity then leads to $F_{contr.}$ He is denied help and a cruel period of his life commences from this moment. The three creatures with similar fate and responses are an example of trebling denoted by ': ' denial of help from would-be donors moves our protagonist to the next function G^2 when he wanders all over the world in search of his mother. He wanders for three years, the classic number of repetition in folk and fairy tales, before he reaches anywhere.

If we go by Propp's thesis that each new act of villainy begins a new move, then we have a new move even before the old one has ended, a phenomenon quite possible in Propp's schemes.

A magician buys the now ugly Star-Child and locks him up in a room, makes him his slave and treats him very harshly; perfect match with A^{15}. The villain (the magician) expresses the desire to have three pieces of gold hidden somewhere in the woods, a *lack* of type a^3. He commands the Star-Child to get the gold pieces on threat of punishments of the worse kind. This can easily translate itself into function *M (difficult task)*. At this point enters the next character, the donor. The Star-Child ,in his search for the gold pieces in the woods hears a hare's cry of pain, and releases it corresponding elliptically to D^4 variety of the function *D (1st function of the donor).*The Star-Child's positive reaction results in the *receipt of a magical agent,* i.e., a piece of white gold. With this, we have a successful completion of a difficult task function *N.* The next function is the return of the hero and the Star-Child's return journey is a perfect fit in this case.

In a usual train of events in a story the solution of a difficult task ends the troubles of a hero and leads to motifs *K (liquidation of a lack), ↓ (return) and W (wedding)*. Our tale at this point exhibits a significant deviation. The Star-Child is waylaid on the path home by another character, a leper in misery who demands the piece of white gold from him. Where do we place this character in Propp's scheme? Do we call him a donor? But he does not actually give anything to him, rather the reverse in fact. However, in the event of the tale, we find that the leper was actually testing the hero corresponding to function $D^5{}_1$ and the hero's positive response E^5**.** He hands the gold piece to the leper which finally leads to *K***.** In this light the leper can be viewed as a 'helper', one of the dramatis personae mentioned by Propp. The consequent beating that the Star-Child receives from the magician at his failure to fulfil his demand, is in keeping with the motif J^1 *(a brand is applied to the body)*. This whole episode of finding different coloured pieces of gold, the bagger's iterant request and consequent beating is repeated three times; a trebling of moves. In the third of these moves, the events take a turn forward. Before he could get to the magician, with the thought of the impending beating and threatened death in his mind, the Star-Child is surrounded by a huge crowd welcoming and admiring him for his beauty. He gets lost among the crowd as per function $G^2{}_3$. Function *Q (recognition of the hero)* is found when he is hailed as the king that was prophesied for the land. His second *Transfiguration* (T^1) has also taken place with regaining his lost beauty. Not only is it physical but a spiritual redemption too, and at the same time, we have the transfiguration of the leper and the beggar woman, too, from beggars to a king and a queen, with the *liquidation* of his *lack* (K^4). The punishment meted out to the magician relates to function *U* and the Star-Child's ascension to the throne to W_*.

6.2.4.1 *Ambiguities*

The tale interpreted in the light of Propp's morphological function does present some ambiguities. The *villainy* in the first move is not generated by the villain but by the hero himself. However, the act can still be termed as villainy because Propp's measure for the judgement of a function is "...the principle of defining a function according to its consequences" (1968:67). In this light the act can be termed as villainy though enacted by the hero himself.

In fact, at the beginning of the tale we first encounter the hero as actually the villain, though later on in keeping with prototypical character of a fairy tale hero he takes a turn over to the other side of the character.

The nature of motif *M (difficult task)* also presents certain ambiguity. Propp distinguishes between *M and* "...a dispatch of complicational nature" (p.68). His morphology says that if a dispatch gives rise to a departure, prolonged search *(C↑),* the meeting with a donor and so on, we have a complicational element *(a, B, lack and its solution).* In our tale, we have all the elements of a complication because the nature of the task set to the hero resembles the quality of a difficult task. It is repeated three times as usual though not an essential feature of *M.* It can be interpreted as a synthesis of both, since it is both a difficult task as well as complicated in nature.

Monaghan (1974:162-163) has looked at the structure of "The Star-Child" from Proppian perspective. He locates a *lack* in the Star-Child's cruel attitude and lack of pity, his mal-treatment of his mother as function *B*, his wanderings as *departure*↑. He identifies the magician as the donor, function *D*. His threefold interaction with the

Hare is read as function *E (Reaction of the Hero)* and function *F(the acquisition of the magical agent)*. According to Monaghan (p.163) the magical agent is the pity which he had lacked at the outset. His transformation back to his physical beauty and entrance into the city is read as function *G (transference to a designated place)*, the forgiveness he receives from his parents is the liquidation of the misfortune and his ascension to throne as final function *(W)*.

However, like his analysis of "The Happy Prince" his analysis is one-dimensional. He does not account for two transformations in his analysis and he only finds one lack which is read in socio-religious terms. Though he does comment that the Star-Child does not carry out any destruction of the enemy as required by an ideal Proppian scheme but he looks at it in the context of society especially Victorian socio-morality of the time. As we mentioned earlier, the focus of his paper is to locate the structure of the tale with socio- religious factor so his analysis lacks the depth that is required.

6.3 Conclusion

Three of the four tales analysed here follow the *H-I (struggle-victory)* scheme of move patterns. Only "The Star Child", along with *H-I* pattern, yields *M-N (difficult task and its resolution)* pattern. It confirms Propp's thesis that *H-I* pattern is more common of the two. The two moves that comprise the structure of "The Star Child" also conform to Propp's formula that *H-I* scheme occurs before *M-N* scheme.

Though not all thirty-one functions identified by Propp were found in these tales, (it is not essential that a tale should have all these functions), yet they occur in the

sequence that he has specified. In none of the four tales here analysed do we find the sequence disturbed.

Most of the functions are realized in Wilde's tales in abstract terms rather than in the material. However, that does not affect their morphological nature or status. They fulfil the inherent act that is symbolized by those functions.

The characters in the tales conform to the sphere of action of the dramatis personae as described by Propp. However, at various points a single character takes on the attributes of more than one character in the tale; the Giant and the Star-Child move from the characteristics of a villain as described by Propp to those of the hero. In whichever role they appear, they are in consonance with the attributes of the character.

One of the features that all these four tales share is the change of heart of the protagonist from a negative towards a more positive attitude. Therefore, function *T (transfiguration)* takes on a special significance in Wilde's tales. The material change denoted by this function becomes more metaphorical with Wilde. In fact, the whole action of the tales hinges upon this change in the makeup of a character's personality. However, though the purpose of this function is to round up the action of the tale in Propp's scheme, with Wilde it becomes the most important feature within the action of the tale. However, this transference of importance from struggle-victory or difficult task and its resolution to transfiguration does not affect the morphological composition of the tales at all. In terms of its place in the sequence of the functions, it occurs at its place, number XXIX allotted by Propp in his scheme.

The ambiguities that have been pointed out in the above analysis do not seriously affect the morphological structure of the tales. Instead of disturbing the morphology of the tales, they lend a richness of interpretation to them, transforming them into a form of literature that is addressed to both the children and the adults.

On the whole, Oscar Wilde's fairy tales conform to the fairy/wonder tale morphological requirements and qualify the genre in terms of structure of the tales on Proppian morphological model.

Chapter 7

The Tales through Cognitive Poetics

7.0 Introduction

In the previous chapter, we examined Wilde's four tales selected for the analysis from a structural angle to establish their configuration as the fairy tale narrative text type. This chapter examines the textual features in Wilde's four selected tales from a linguistics point of view. The chapter has two clear divisions. The first one looks at the manner in which Wilde has handled the interplay of time and space in the Faerie Realm that he has created in his tales. The grammar that he has used to achieve his purpose is examined along with its link with the cognitive poetic theory.

The second section looks at the colour adjectives that Wilde has used in his tales to create the wonder element in his tales.

7.1 Text Worlds in Cognitive Poetic Theory

Recent approaches in cognitive poetics have investigated the idea of world/s located within a literary text, its relation with the real world and its implication for the meaning as understood by the readers. Stockwell argues that good quality literature ". . . carries within it the means of reconstructing a rich context" (2002:92). Cognitive poetics attempts to understand the process through which the readers construct that world from a literary text. Semino argues that '"Possible worlds" theory is a prominent approach to the study of literary and fictional text worlds, which has led to important advances in narratology and literary semantics" (2009:39). She further refers to Eco (1979:220-221) that ". . . the text worlds of

fiction and literature are cognitive and cultural constructs that are imagined by speakers or writers in text production and by listeners and readers in text comprehension" (Semino, 2009:40). She brings out the difference between the logical world and the textual cognitive world with another reference to Eco (1990:65), ". . . The possible worlds considered by logicians are abstract, theoretical models which are conceived in order to carry out logical operations. In contrast, the text worlds of fiction and literature are rich, dynamic, "furnished worlds" (Semino, 2009:40).

Stockwell (2002) also identifies two major types of worlds in this connection. The one is 'possible worlds' (p. 92) and the other as 'discourse world' (p.93). Within the possible world is located our 'actual world'. This actual world is one of the many possible worlds for a literary text to exist. He describes discourse worlds as "dynamic readerly interactions with possible worlds: possible world with a narratological and cognitive dimension" (2002:93). Discourse world can be linked with the actual world at various different levels. Stockwell (2002) terms these levels as "accessibility dimensions" which are as follows:

> **accessibility of objects** : determines if the objects in the discourse world have similar properties and inventory as the real world
>
> **accessibility of time** : determines if the discourse world has similar history and exists in the same time as the actual world
>
> **accessibility of nature**: determines whether the natural laws of the discourse world are the same as the actual world.
>
> **accessibility of language**: determines if the language used in the discourse world is similar to the language used in the actual world in terms of its laws, words and cognitive patterns.

Closely connected with the concept of the textual world is the theory of 'mental spaces'. This theory offers ". . . a unified and consistent means of understanding

reference, co–reference, and the comprehension of stories and descriptions whether they are currently real, historical, imagined, hypothesised or happening remotely" (Stockwell, 2002:96). He identifies four types of mental spaces:

> **time spaces** – current space or displacement into past or future, typically indicated by temporal adverbials, tense and aspect.
>
> **space spaces** – geographical spaces, typically indicated by locative and adverbials, and verbs of movement.
>
> **domain spaces** – an area of activity, such as work, games, scientific experiment and so on.
>
> **hypothetical spaces** – conditional situations, hypothetical and unrealized possibilities, suggestions for plans and speculation.
>
> (Stockwell, 2002:96)

The Faerie Realm is a land that creates its own discourse world. Things move in fairy tales at their own level of time perception, and places are located within this special world of the tale. It has its peculiar geography and time dimension that is linked with actual world at some level while being divorced from it at the same time. Grammatically, adverbs of place and manner and locative prepositional phrases are the tools through which this effect is created. This perception of time and place is crucial in creating a grip over the readers' mind, for them to be able to form an orientation in the special universe of the fairy tale. This interplay between the two worlds creates the faerie realm with its most distinguishing and important wonder element.

7.2 The Fearie Realm: Temporal and Locative Parameters

The relationship time and space is an important factor in narrative texts. "the analysis of temporal relationships in the text of novels has been one of the most popular research areas in stylistics and especially in narrative theory" (Fludernik, 2003:117).

One of the ways in which the element of wonder in the discourse world of fairy tales is created is by the manner in which the writer exploits time and space.

Wilde makes an abundant use of different grammatical categories for the special fairy tale effect in his literary fairy tales. Time and place are actually the parameters that create his discourse world of the fairy narrative and make it plausible for the reader to accept it as a world that exists in time and space.

7.2.1 The Happy Prince

The two main characters in "The Happy Prince", the Happy Prince and the Swallow encapsulate time and space dimensions within themselves. The Happy Prince is stationary while the Swallow is in motion. The very first sentence of the tale underlines the perception of immobility and location, '*High above* the city, on a tall column stood the statute of the Happy Prince.' Lexical choice of 'high', 'tall' and 'stood' highlight three dimensions to the reality of the protagonist's existence in the world of the tale: height, location and space.

The second character of the tale, the Swallow is all movement. The time within the seasonal process is set in relation to his presence in the place. His friends had gone to Egypt 'six weeks *before*'. The preposition of time 'before' marks the present time of the action of the tale. His being in the place of action of the tale at that particular time period is explained in his affair with the reed whom he had met '. . . *early in the spring* . . .' It is a kind of occurrence fully acceptable in the fairy realm that forms part of the wonder element in a fairy tale. Animals and plants that talk and act have a complete reality in a faerie realm. The affair is spread over the summer time, and in autumn, it breaks up when the reed refuses to go along with the swallow to warmer

lands. When the tale opens, it is autumn time in the seasonal timeline. The swallow is not originally located in the Happy Prince's city. He flew over a distance to get there. "*All day long* he flew and at *night-time* he arrived at the city." The adverbial phrase 'all day long' conveys the span that he had to cover; his arrival at 'night-time' and settling at the feet of the statue of the happy prince brings the time to the moment of the action of the tale.

Having placed the swallow in terms of time and space, Wilde then positions the Happy Prince similarly. The Happy Prince, in his narration, takes the time to before his transformation to a statue '*When* he was alive . . .'; lexeme 'when' takes the reader to a distant time, located far away from the moment of the action, into another time bracket altogether. He describes his days and evening in that happy state, a cocoon existence in a palace of joy. His state of mind of total oblivion about life outside the palace; '. . . I never cared to ask what lay *beyond* it . . .' He tells the swallow, 'So I lived, and so I died.' A state of life exists and ends, all over in just five sentences. We are taken to journey over a lifetime. And we are brought to the present moment of action by 'and *now* I am dead . . .'. The tale of his life begins with 'when' and is brought to 'now'. This 'now' has placed him on a high pedestal from where he becomes alive to the gruesome true reality of pain, poverty and misery of life beyond the palace that he had never been conscious of in his biological life. He had died to one form of existence and had become alive to another. This is a transition in terms of both time and space.

The tale begins its action of alleviation of some of the misery that the Happy Prince is witnessing in this existence. He requests the swallow for help who is mentally

located in another land, another space where his flock are found. '*Soon* they will go to sleep . . .' The adverb 'soon' helps to bring distance closer in his mind and an emergency in time. The Happy Prince's request begins with indication of distance; the prepositional phrase '*Far away* . . .' repeated twice for emphasis on the space, takes the swallow over a long journey. The reader is taken along with the swallow in his help journey with the assistance of prepositional phrases, 'He passed *by* the cathedral . . .' 'He passed *by* the palace . . .' 'He passed *over* the river . . .' '. . . He passed *over* the Ghetto . . .', '*At last* he came to the poor house . . .' and '*In* he hopped . . .' All these phrases create an impression of space spanned and of hurdles overcome. The syntactic uniformity of the first four of them conjures up a live movement through the air.

'*When* the day broke . . .', we find the Swallow in happy anticipation of moving to a warmer land. Mentally, the Swallow is already located far away and is anxiously waiting for the daytime to merge into the night-time: '*When* the moon arose . . .' is the indication of arrival of the night-time. The adverb, 'when', announces the arrival of both the night and the daytime, bracketing a twelve-hour time length.

The Swallow is delayed again at the Happy Prince's request, though he imagines and narrates the events, as they would be happening in Egypt; '*To-morrow* my friends will fly up to the Second Cataract.' '*All night long* he watches the stars, and *when* the morning star shines . . .' '. . . and then he is silent.' '*At noon* the yellow lions come down . . .' All this picturesque narration is located within the time line of a night merging into daytime. The actions are time bound and have significance within the moment of their occurrence. The Swallow agrees to stay back for one more night when

the Happy Prince describes another picture of misery as he can see from his high pedestal. He locates the subject of this picture in terms of space, '. . . far *away across* the city . . .' Two prepositions 'away' and 'across' build up the position of the place where action has to take place. The magical agent (the object that helps in liquidating the lack in Proppian terms), the sapphire that is actually his eye, is carried by the swallow to the recipient, the journey is visualized with such prepositions as '. . . flew *away* . . .', '*Through* this he darted and came *into* the room . . .'

The tale moves on again '. . . The *next* day . . .', the swallow is ready to go to Egypt '. . . *when* the moon rose . . .' The Happy Prince again requests him to stay back for help. Swallow's reply spans two season; 'It is *winter* . . . and the chill snow will soon be here.' He promises to return '. . . next spring . . .' but once more gives way to the Happy Prince's request.

This time the Happy Prince's commission is focussed close to his own location indicated by the prepositions, '. . . *In* the square *below* . . .' The swallow takes the helping magical agent and '. . . dart[s] *down* with it.'

'*Then* the swallow came back to the prince.' The adverb 'then' is significant here not only terms of time but also in terms of the Swallow's decision to stay with the Happy Prince forever in spite of the fact that the happy Prince now releases him from any more commissions. The swallow declares, 'I will stay with you *always*.' The rest of the tale moves along with the Swallow's movement over the city, the narration developed with preposition of time and place.

Time moves forward in the tale and '*Then* the snow came, and *after* the snow came the frost.' And the swallow knew that his time had also come, '. . . *at last* he knew that he was going to die.' He is eventually going but not to warmer lands with its promise of life as the Happy Prince believes but to his death. Wilde superbly catches his moment of death in '*At that moment* a curious crack sounded inside the statue as if something had broken.'

The tale of the two partners is over and the real world creeps in '*early the next* morning . . .' in the city that they had helped; and which rejects them as dead and useless. However, the two are chosen by God's angels as '. . . the two most precious things in the city . . .' and are liberated of the world and its serial time and finally transported to transcendental time and space in God's paradise that is independent of both time and space as known and understood by the tale and its readers.

7.2.1.1 *Deviations*

"The Happy Prince" as a tale does not deviate much from the time and place concept of a faerie realm except at the end when the two protagonists are dead. Although in a fairy tale, we find the concept of infinite time, especially at the end of the tales in 'happily ever after', but that 'ever after' is understood in terms of serial time as experienced in the living world of humans. Neither do we find God and His minster angels featuring in fairy tales as active participants. Events in a Faerie Realm move inexorably in serial time with inhabitants of the discourse world acting within it. With the introduction of the religiously divine characters, the level of time and space also become divine and a dimension of infinity enters the tale, and time moves beyond the serial to the transcendental parameter; '. . . *in* my garden of paradise this

little bird shall sing for *evermore*, and *in* my city of gold the Happy Prince shall praise me.' God declares. This divine world is one type of actual world that does not feature much in the discourse of the faerie realm. A purely Christian element entering the tale at the end is a sheer deviation from essentially pagan nature of fairy tales.

7.2.2 The Selfish Giant

In "The Selfish Giant", the action of the tale primarily takes place within a garden and consequently the time dimension is essentially related to seasonal change. The location is restricted to a small space but the time dimension is wide within nature.

As the tale begins, the reader finds children (the nameless and numerous actors of the tale) coming from school to play '*Every afternoon* . . . '; adverbs of time and frequency establishing the routine, and carried on by place preposition '. . . *in* the Giant's garden.' The garden is the seat of all action of the tale, so it is firmly established in description by locating objects within it using place and time prepositions; '. . . *Here* and *there* the grass stood . . .'; '. . . and *there* were twelve peach trees . . .', '. . . *in* the spring time . . .'; '. . . and *in* the autumn . . .' The fact that the garden is a place where there is joy is also established at the beginning in the children's declaration, '"How happy we are *here*!"'. It is essential for the reader to get hold of this thought, as it is central to the movement of the tale. All this is firmly established in the first paragraph of the tale.

In the second paragraph, the protagonist enters. His entry is announced in the prototypical time discourse of the classical fairy tale, '. . . *One day* the Giant came *back*.' He had been away for '. . . seven years.' The children had been happy in his

garden for that length of time. Adverbial phrase '*When* he arrived . . .' marks the beginning of the time when the actual action of the tale begins. He bars the children from his garden and the children are dislocated in terms of place, they had '. . . *now nowhere* to play.' The second declaration coming from the children marks this dislocation in terms of both time and space; '"How happy we *were there*!"' The change is caught by the parallel syntactic structure, between *here* and *there*; their place of joy is now distanced from them.

The Giant's interdiction directed at the children invokes a counter interdiction from nature in his garden, and the seasons take their revenge on him by disturbing their time alignment. Time moves on and '*Then* the spring came . . .' but not to his garden where it was '. . . *still winter* . . .' The Snow and the Frost realize and announce this seasonal malfunction in terms of time allocation '. . . "so we will live *here all the year round* . . ."'. They invite other winter characters too, and now the same location is seen from their perspective as opposed to that of the children at the beginning of the tale. '*Then* they invited . . .'; ' "*This* is a delightful spot . . ."', the hail indulges in an orgy ' "*Every day* for *three hours* . . ."' as opposed to the children playing '*every afternoon*'.

The Giant comments on this unusual seasonal phenomenon in terms of time, '. . . why the Spring is so *late in coming*,"'. Outside his garden time follows its own natural path and the spring comes and goes bringing autumn in its wake but in the Giant's garden it was **'***always Winter* . . .' as if time had come to a stand still for him. This is typical fairy tale discourse world that is operating at its own orbit without being disturbed by the actual world outside the venue of the action.

Things change for the Giant when one day the children are able to '. . . creep *in* . . . *through* a little hole *in* the wall . . .' They bring the seasons back to their natural time line: the spring is all over except at one spot located within this garden where '. . . it was *still winter'*; it was the *farthest* corner . . .' A child who was too small to reach the trees was standing with tears in his eyes. The change in seasonal cycle to abnormality and back again also effect a similar metamorphosis in the Giant's attitude as well, and the readers now find him helping the little child and knocking down the walls of the garden. The place of the action is relocated and redefined in the tale as a place of joy again: '" it is your garden *now* . . ."'. the adjective describing the Giant in the title and the beginning of the tale is now redundant. Time moves on after this within the garden without anymore unnatural changes; the children playing there 'all day *long* . . .*every afternoon* . . .' with the exception of the small child who is '. . . *never* seen *again* . . .' and none of the others knew '. . . *where* he lived, and had *never* seen him *before* . . .'

Outside the garden, the time is moving on: '*Years* went *over* . . .' How much time passes, the reader is not told but the effects of time on life are indicated in the Giant's physical infirmity, he is growing old and weak, the tale's discourse capturing the passage of time in the physical maturity and decay of the Giant.

'*One winter* morning . . .' the Giant finds seasonal upheaval once again in his garden when he finds spring located in one small corner of his garden. We have him moving towards the spot from his room, a translocation from this world to another as he finds the small child that he had been pining for, and is promised Paradise, a promise coded in the time and space concept; '"You let me play *once in* your garden, *to-day*

you shall *come* with me *to* my garden, which is Paradise."' At the end of the tale the Giant has made a transition from the discourse world of the tale to transcendental world.

7.2.2.1 *Deviations*

This tale like "The Happy Prince" deviates at the end of the tale when divine intervention is found. The fairy tale discourse world is essentially pagan in its nature; and God, paradise or angels do not have a place in it. Any extraordinary contrivances are effected through characters that may not be human but are very much located within the world as is known and experienced by man, ' the actual world'. We have in the person of the little child with wounded hands at the end of the tale a Christ-like figure with his message of love, reward and paradise. This essentially Christian element is a sheer deviation from the discourse world of faerie realm.

7.2.3 The Young King

'It was the night *before* the day fixed for his coronation and the young king was sitting alone in his beautiful chamber': This is sentence with which "The Young King" begins. Right at the beginning, the writer pins the time and place in the minds of the readers. The two nouns 'night' and 'day' are linked together with the preposition 'before' making the reader realize that some time has elapsed before the time scheme mentioned here, implying that some incidents have also taken place prior to this particular moment. The reader is positioned at a specific time, the 'night before his coronation', and a specific location, 'his beautiful chamber'; this is the point from where the story would move forward and with this particular stance. All

the events that follow later happen in this night's time till the early next morning, the day of the Young King's coronation.

'*[T]he night* before the coronation . . .' becomes '*tonight'* a little further on in the story, (after the flashback to his past). We see him within this time denoted by 'tonight' relaxing on his couch thinking about all the beautiful accessories that he would be wearing on his coronation for which he issued orders many months '*before'*. This '*before***'** indicates that 'tonight' is a point in time line that has been marked out for the action of the tale to take place. We next see him wandering about in his room, admiring the various works of art. The point in time is marked by '*After sometime* . . .' a combination of a preposition and adverb of time. This phrase takes the reader a little further from the point in time where the tale had begun. He is in a highly aesthetic state of mind, responding to beauty around him with joy and pleasure, marked by a time expression,'. . . *Never before* had he felt so keenly, or with such exquisite joy, the magic and mystery of beautiful things.' The preposition 'before' is very subtly employed once again to emphasize the importance of the present time of the action of the tale. From here, we are taken to the middle of the night at the sound of the clock tower and 'A few moments *after* . . .' he is fast asleep.

From this point onwards, the action of the tale happens in his dreams. Hence, the time and place aspects also take on a dream mode for which Wilde had already oriented the readers' mind by locating the protagonist in night time and bringing them to a mid night point. We are also taken into the world of his dream, and the duration of dream is marked by, '. . . *as* he slept he dreamed . . .'; 'as' here indicates the time span of his sleep. The dream itself is narrated in the past tense, helping to

retain the mode of a narrative; his dream is being narrated by the writer to the readers. The dream awakens him to the pain of reality behind the beauty that he is so obsessed about in his waking life; the reality of the poor, the weak and the miserable workers weaving his breathtakingly beautiful coronation robe in his vision. He wakes up from his dream and finds himself in his own chamber; '. . . and lo! He was *in* his own chamber . . .' with use of exclamatory 'lo!' the reader and the protagonist both are transported from the dreamland time and space to the waking world time and space. The passing of night-time is indicated by the location of the moon in the sky, '. . . *through* the window he saw the great honey-coloured moon hanging in the dusky air.' It is still night-time, though a little advanced in duration towards the day.

'He fell asleep *again* . . .' The frequency adverb 'again' very adroitly takes the reader to the dream mode the second time. Within this dream there is time movement; a galley is journeying on a sea. A long voyage is semantically encapsulated in the adverbial phrase '. . . *At last* they reached a little bay . . .'; the painfully slow movement of dream events is conveyed in adverbial phrases like '. . . followed *slowly* . . .', '. . . crept *wearily* . . .'and '. . . beating *monotonously* . . .' The young diver looking for pearls surfaces '. . . *after some time* . . .' and the painfully dragging length of time realized in adverbial phrase '. . . *again and again* . . .', or adjectival modification,'. . . *each time* . . .' and '. . . *the last time* . . .' The protagonist wakes up and the real world time has moved further towards the day, the time expressed with a preposition and captured metaphorically this time in '. . . and *through* the window he saw the long grey fingers of the dawn clutching at the fading stars.' The prepositional phrase 'through the window' orients the reader towards the two time scales on which

this tale is moving: the dream time that is inside the room and real world time that is glimpsed outside the window.

'*On and on* he went . . .' in his third dream as he '. . . fell asleep *again* . . .' The prepositional phrase 'on and on' conjures up a long drawn out movement. This time it is even more grim a vision than his earlier two dreams. Within this dream, the characters narrate events taking place in another land in the present tense. Grim visions of cruelty, oppression and squalor are painted in distant lands of Afghanistan, Egypt and India. A third level of space is introduced here than that of the dream world and the real world. The translocation is achieved in a mental space through very graphic descriptions. Similarly, time, too, exists at another plane. Processes that take a long time to mature happen at the moment: 'The grass withered *beneath* her feet as she walked'; the picture of time scale is built with the help of the place preposition 'beneath'. Two more movements: '. . . a woman came flying *through* the air . . .'; '. . . his galloping was faster *than* the winds . . .' add up to the dream quality of the narration. He wakes up again and '. . . the bright sunlight was streaming *into* the room . . .' The night with which the tale began has ended and the real world flows into the room through the window. The prepositional phrase 'into the room' brings the real world reality to the narration. With this movement, the dreamtime is over and the real world time takes over. The 'night before' the coronation has gone and the day arrives bringing with it a different protagonist who has experienced an entirely different time and space existence.

This metamorphosis of the self in the protagonist is a prototypical wonder parameter of a faerie realm. The reader is taken along the dream movement as a reality whose

validity and authenticity is never questioned. The three dreams are journeys into the subconscious of the protagonist and carry a reality of their own.

As he wakes, he emerges as a different identity. The protagonist has found his true self and declares: '. . . but even as *I came to* the palace so will *I go forth* from it.' This declaration contains bi-directional movement; towards the palace and away from it and are realized by prepositions 'to' and 'from'. These movements contain both time and space dimensions. His sojourn within the space of the palace and his existence in the dreamtime is linked with his existence before he becomes the young king. All this culminates in the element of wonder.

7.2.3.1 D*eviations*

In a Faerie Realm, the truth value of events as and when they happen are not questioned. They are taken and accepted as part of everyday reality; the discourse world does not allow the actual world to seep in and to put the discourse world's truth-value to question. This unquestioned naive acceptance is an important ingredient of the wonder dynamics. Wilde's tale makes a diversion from this norm and one of the realities of the main action is not acceptable to the world of the tale. The reality of dream time is questioned by the characters within the tale'; "Surely he is mad; for what is a dream but a dream, and a vision but a vision? They are not real things that one should heed them." Even his identity as king is put to question, "Where is this dreamer of dreams? They cried."

However, there is no question in the mind of the writer and the readers. In fact, the doubts raised by the characters enhance the truth-value of the dreamtime and dream action. Its reality is stronger for the readers because they have themselves journeyed

through dreamtime with the protagonist. The fairy tale quality of the tale remains intact for the readers.

7.2.4 The Star-Child

The Star Child begins with the classical fairy tale time preposition; '*Once upon a time* . . .' This kind of beginning serves the dual purpose of providing a point of time for the action of the tale while at the same time liberating it from any specific time frame. It allows the tale to move forward at its own momentum in its own world with its own time dimension.

As the tale opens, two characters, the woodcutters are walking '. . . *through* a great pine-forest', in snow and frost, because 'It was *winter* . . .' Having identified the special location and seasonal time, the journey of the woodcutters is spanned by prepositional phrase, '*On and on* went . . .'; and by the time indicator '*Once* they sank . . .'; '*once* they slipped . . .', '*once* they thought . . .' The parallel syntactic structure of these time phrases creates a mental picture of long and hard journey and the syntactic repetition of the phrases helps the reader to perceive the span of their journey. At the end of the forest, they can see their village '. . . *far down* in the valley *beneath* them . . .', they are now located close but still at a distance from their destination.

Within this setting occurs a supernatural marvel, '. . . *There* fell *from* heaven . . .' a glittering star. Such occurrences are natural to fairy tales and very much in keeping with the spirit of the Faerie Realm's wonder parameter. Its location is indicated by prepositions of place, '. . . *behind* a clump of willow-trees that stood *hard by* a little sheepfold no more *than* a stone's throw *away*.' This description uses rather an

archaic lexical formation, but it is in harmony with the Faerie Realm's narrative discourse type. The star turns out to be a baby boy (who is given the name of the Star-Child after the manner of his entry into the narrative) and the kind-hearted woodcutter takes him '. . . *down* the hill **. . .'** to his house. The use of the preposition *down* not only locates the house but also carries the semanticity of the star-child's coming down to earth; a transfer of space from one kind of universe to another.

The Star-child grows up, 'And *every year* he became more beautiful . . .', like a typical fairy tale approach to time the reader is not given the exact number of years, but the process of human growth with the passage of time is effectively conveyed. His pride in his heavenly beauty makes him cruel towards others, the frequency of his misbehaviour captured in the syntactic parallelism of the frequency adverb, '*Often* did the woodcutter . . .'; '*Often* did the old priest . . .', concerned people trying to mend his ways.

The tale moves forward with another typical fairy tale discourse structure, '*Now there* passed *one* day . . .', again no specific time, just 'one day' that could be any day anywhere but the action is clearly located where the protagonist is with '*there*'. The events that follow are loaded with adverb of time '*when*'. A new character, a beggar woman enters at this point, '*When* the Star-child saw her . . .', '*When* the woman heard . . .'; *when* she rose up . . .'; '*when* she saw them . . .' and 'but *when* he saw her . . .' The moment of time that is seized by this repetition of the adverb of time, 'when' is significant because these are the turning point in the protagonist's life and attitude. His rejection of the old beggar woman (who claims to be his mother) is expressed in spatial terms; he tells her 'get thee *hence* . . .' This moment captures his

transformation physically into an ugly creature and begins the process of transformation into a loving person. Now his rejection is echoed in exactly the same syntax as he had used earlier for his mother, he's told by his playmates who had idealized him earlier, 'Get thee *hence* . . .' '. . . I must go *hence* . . .' declares the Star-Child, and is back '. . . *into* the forest . . .' from where he had come, a journey back in space to find his true identity.

'For the space of *three years* he wandered *over* the world . . .' The protagonist's quest is spread over prototypical fairy number three before he reaches anywhere. His enslavement by the evil magician sends him to a further quest for three pieces of gold, three journeys '. . . *to* the wood . . .'and back '. . . *to* the city.' This commutation between these two spaces is part of the metamorphic process of his change of heart. The three pieces of gold are located at various places within the forest, '*in* the cleft *of* the great oak-tree . . .'; '. . . *at* the *bottom of* the pool . . .'; and '. . . *in* the cavern that is *behind* thee . . .*in* its farthest corner . . .' The objects of the quest are located in different positions as is signalled by the use of the different place prepositions; the implication being that the search was not unidirectional but more complex and gruelling.

The next location in the tale is at a public place where his quest comes to an end and his metamorphosis is recognized. He is granted his looks back and is accepted and forgiven; all this encapsulated in time and space notions; '. . . his comeliness had *come back to* him . . .,'; '*till* I have found her . . .'; ' turned his face *from* them *towards* . . .'; '. . . he ran *over* . . .'; '. . . *reached out* his hands . . .' and finally '. . . brought him *into* the palace . . .'

The final two sentences tell us that in terms of time his rule was very short, '. . . after the space of *three years* he died'. The ruler after him was cruel, this fact is also captured in terms of time, 'And he who *came after* him rules evilly.'

The action of the tale takes the protagonist from a forest to a village, back to the forest in identity search and finally to the palace where he actually belonged.

7.2.4.1 D*eviations*

This tale does not deviate much from the prototypical time and space concept of fairy tales except at the end of the tale where Wilde goes beyond the Star-Child's death to the next ruler. A typical fairy tale ends with the success of the protagonists with 'happily ever after' tag. The time stretches into infinity and no questions are asked about events that would happen after. But Wilde here deviates and brings in time after what is the usual end of a fairy tale. The reader thinks the tale has come to an end but just two more sentences and the formula is broken. The deviation is in the discourse world of the Faerie Realm but the actual world parameters are intact. However, it disturbs the ethos of the tale's world and the ending of the tale remains unusual.

7.3 Adjective: A Vehicle of Wonder

One of the essentials that contribute to the creation of the environment of the Faerie Realm in any fairy tale discourse world is the constituent of wonder as described by folklorists and fairy tale scholars (refer to chapter one). This element of wonder is the one where no questions are asked of things that otherwise may not be very

acceptable. Nevertheless, it is exactly this quality that actually helps to differentiate a Faerie Realm discourse world from other worlds in other genres of narrative. This discourse world has to be created through descriptions for the readers. A mix of different linguistic devices is used to create this effect. One of the devices that Wilde appears to have used lavishly is the grammatical category of adjective.

Wilde has used adjectives of different types to create the wonder constituent in his tales. Adjective is one of the main grammatical categories that has significant syntactic and semantic role to play in language. The mental images that different descriptions build up and help the reader to construct a world of visions, of wonder, depend to a large extent on the use of adjectives. They are modifiers and qualifiers of nouns. Nouns themselves are a source of description, e.g., in the title of one of his tales "The Young King", the noun 'king' in itself tells us quite a few things about the protagonist; all the mental associations with the lexeme 'king' arise in our mind, but the adjective 'young' provides additional information, and adds a quality which serves to make the picture rather different from the usual mental picture of a king. In fact, all the four tales selected for analysis in this work have an attributive adjective as part of its title; "The *Happy* Prince", The *Selfish* Giant" and "The *Star-Child";* so that the reader approaches the tale from a position that the author wants them to adopt.

Grammatically, adjectives are associated with nouns in many ways; their function being to qualify or to modify the nouns with which they collocate. They can occur in various positions in a sentence depending upon the function that they are supposed to perform (Celce-Murcia et al, 1983:391-399). Their usual place of occurrence is in

close proximity to the noun that they are supposed to qualify; though they can move about within a sentence too for special effects. They can be attributively used to endow a noun with a speciality or they can occur predicatively to achieve a qualification. In addition, they can be interpolated especially for the purpose of emphasis (Quirk, et al, 1985:428-434).

To create these special effects, a cluster of adjectives is also used. A cluster or a string of adjectives serves to enhance the description, and the writer can lead the reader to the perspective that they would actually want them to take. Adjectives tend to follow a certain order if used in a string (though not obligatory) (Quirk et al, 1985:437). It is an order that native speakers would follow intuitively; adjective of size would precede that of weight followed by temperature, age, shape, colour and material (Ansell, 2000:295:299). Writers and narrators often tamper with this arrangement in order to foreground a specific thought or an idea. Emphatic effects can also be created by manipulating and reordering this arrangement of adjectives.

This free mobility of adjectives within a sentence makes it an extremely supple grammatical devise that the narrator can effectively use for special semantic realizations (Wright et al, 1996:5-17). The reader inadvertently tends to look at the world through the narrator's point of view and the ordering of adjective would divert the reader's attention to the aspect of the reality that the narrator would want the readers to focus on. In this sense, they become a kind of a pointer in the hands of the narrator with which they can indicate the kind of reality that they want the readers to perceive.

The Faerie Realm carries a reality that has an existence of its own. It is very firmly planted in the reality of the actual world in which its readers exist, but it also has a type of life that is its own. It is a type of life that has to be described and painted for the reader to be able to imaginatively live it and become a part of it. This discourse world has people, objects, substance and things in it, it has movement in it and it has drama in it. All this helps to build up the wonder element in the fairy tale. Reading Oscar Wilde's fairy tales one is struck by the copious use that he makes of the various types of adjectives and the position of their occurrence to create this Faerie Realm discourse with all the wonder of the text type.

7.3.1 Adjectives in Wilde's Fairy tales

Wilde's tales abound with aesthetic descriptions of all types. These descriptions depend to a large extent upon attributive adjectives. Attributive adjectives serve to attribute qualities to the noun that they are modifying or qualifying. Such attribution takes place within a text with the help of adjectives in various ways. One of the methods in which attribution takes place is the use of adjectives denoting colour.

7.3.1.1 Colour Adjectives

The concept of colour plays a vital role in a description. All mental images linked with natural or other objects around us represent a colour or lack of it. Colour is also conceptually linked with richness, beauty and fascination; such expression as 'colourless' usually conjure up an image shorn of any attraction, appeal or charm. Colour is also linked with happiness and the lack of it with sadness. Perceptions and properties that different colours entail, are a strong phenomenon. Some colours are somehow linked with happy occasions and some have negative connotations. Colour

symbolism is heavily culture bound (Bortoli, et al, 2001:8). The same colour quality can mean very different things in different cultures; for instance, in the west, the brides wear white as a symbol of purity whereas in the East (especially the sub-continent), the widows wear white which represent lack of colour.

Poets have made ample use of this symbolic value of colours very effectively, so much so that these symbols have taken on a more poetic impact than psychological as they actually are. The first stanza of Shelley's *Ode to the West Wind* is an example in this respect. Colour is a tool with which mental images are painted for visual imagination. Very vibrant, rich and impressionistic descriptions are created in words through colours.

Colour is used to manipulate the audience not only in literary texts, but we can see a splash of colour in the today's visual world of electronic screens. Advertisements make a very effective use of colour to shape customer reactions and to entice them to the product. "Color is an integral element of corporate and marketing communications. It induces moods and emotions, influences perception and helps companies position or differentiate from the competition" (Paul et al. 2010:951). Geography and landscape colours have a deep effect on the mental makeup and worldview of the inhabitants of an area. We see people of warmer climates preferring dark, deep, bright and rich colours in their everyday life e.g. Africa, the Caribbean and the subcontinent. Whereas people of cold climates usually prefer blacks, blues and other muted subdued hues (Bortoli et al. 2001:15-26).

Colours are also used to manipulate the readers' perceptions and receptions. Writers of imaginative literature quite often shape the reader's responses and reactions

towards the text with the help of colours that they incorporate in the text. Predominance of one or the other colour quite often determines the stance that the writer takes in the text and so influences that of the readers. The world of the narrative takes on the hue of the predominant colour in the text and the reader's mental world takes on the same for that particular text.

7.4 Painting the Fairy Canvas

Wilde makes an abundant use of colour adjectives in his fairy tales. With the aid of colours, he paints vivid pictures of people and objects in his narrative world and manipulates the readers' perceptions of these so subtly that they never realize the fact that they are looking at things through his colour perceptions.

7.4.1 The Happy Prince

If we look at the four selected fairy tales, the colour that occurs the most in these tales is white followed by silver and green. It is rather peculiar because it is not a rich, vibrant and striking colour as others, like red or orange or scarlet; white in particular is absence of colour. Lüthi (1982) observes that "the folktale prefers clear, ultrapure colors: gold, silver, red, white" (p.27).

Gold is the colour of the Happy Prince in tale of the same name. The protagonist is made visually imaginable to the readers with description of his dress of golden leaves, the blue of his sapphire eyes and glowing red of the ruby in his sword. The second sentence of the tale is all loaded with this colourful description:

> He was gilded all over with thin leaves of fine *gold***,** for eyes he had two bright sapphires, and a large *red* ruby glowed on his sword-hilt

Wilde mentions gold as a colour only three times in this tale. The swallow deciding to lie at the feet of the Happy Prince thinks to itself " I have a *golden* bedroom", and later tears falling down the Happy Prince's "*golden* cheeks". But gold as a noun is used quite often, and the metal itself conjures up the colour. The protagonist is made of gold and is golden. Lüthi (1982) makes the point that "Among metals, the folktale prefers the precious and rare: gold, silver, copper . . .there is the great radiance of precious metals . . .'(p.27). When all the gold leaves are taken from his body and distributed among the poor he is ". . . golden no longer"; he is all lead, becomes grey, a stark bleak colour contrasting with the glow and warmth of the golden. It is a transition from noun to adjective; the transition in the metal entails a transition in colour.

Silver is used to effect a pretty description of sparkling spring creating a vibrant picture of a bird flapping its wings on water; ". . . touching the water with his wings, and making *silver* ripples." This tale like "The Star-Child" uses white and silver to create an environment of cold, snow and frost; "The streets looked as if they were made of *silver* **. . .**". White is used to describe the lovely marble statues in the cathedral, again something cold, and then white faces of starving children, a picture of lack lustre and lack of colour conveying the essential semanticity of hunger, starvation and enervation.

7.4.2 The Selfish Giant

"The Selfish Giant" also employs white to talk about snow and associated visual reality. Snow is personified in this tale, it is wearing a '. . . great *white* cloak . . .', the Giant looks outside the window at his '. . . cold *white* garden . . .' The resultant

picture is of a garden (the word itself carries memories of flowers and colour) without warmth and colour. The snow's accomplice, frost, takes on a silver sheen. This same colour acquires a new meaning towards the end when the tree in the garden is full of '. . . lovely *white* blossoms.' White here is qualified with further attributive adjective, 'lovely', to counter the earlier negative connotations. The fruit on the tree becomes silver and the kind hearted Giant's dead body in the end is covered with white blossoms. This transition of symbolism of the colour adjectives of white and silver from cold cruelty to purity and innocence actually encapsulates the transition of the Giant from a cruel selfish monster to the kind loving entity that he becomes at the end. It can be argued that Wilde has used colour adjectives to uncover the multiple identities within the protagonist. Golden appears only twice in this tale, '. . . The Autumn gave *golden* fruit . . .' and later in the description of the tree, 'Its branches were *golden* . . .' (the fruit has now become silver), both instances related with plant life, the special tree. Since this tale is more concerned with the thought of effecting a purity of approaches and behaviours, so white and silver with their symbolic value of purity and cleanliness are more suitable to convey the thought; hence the dominance of white and silver over golden in this tale.

7.4.3 The Young King

In the next tale "The Young King", we again find a play with white. The protagonist's young, dead mother is described as '. . . the *white* girl . . .', the noun and the adjective together construct a picture of beauty, youth and the accompanying innocence so that the incident of her death comes out with its total impact of the relentless cruelty behind it. This impact is substantiated later in the phrase '. . . the *white* hands of Pain . . .'

On the other hand, the same white and silver colour adjectives are employed to conjure an image of beauty and its impact on the beauty loving Young King at various points in the tale as in '. . . *silver* image of Endymion' (the effect of moonlight on the statue), '. . . *white* foam . . .', and '. . . pallid *silver* of the fretted silver . . .' Wilde uses the comparative adjectival degree to bring out the quality of whiteness in phrases like, '. . . pearls of Ormuz . . .*whiter* than the morning star . . .', '. . . and the bare lilies were *whiter* than pearls.' and the inverse phrase '*Whiter* than fine pearls were the lilies . . .' Silver is again used as complementary to the quality of whiteness of the noun in '. . . and their stems were of bright *silver*.' Silver occurs as a noun too '. . . a mirror of *silver*.'

Gold as a colour adjective does not occur in this tale but is found as a noun in such expressions as '. . . the robe of tissued *gold*' (repeated exactly later on), '. . . crown of *gold* . . .', 'leaves . . . of beaten *gold*.' The metal here too encapsulates the colour itself as we found in "The Happy Prince". What Wilde is employing here is not the actual colour but a perception of the colour through its carrier, i.e., the metal. This perception of the golden colour is conveyed by another metal in the same tale: '. . . the gates of *bronze* . . .' Here the metal, i.e., the noun, is different in the quality of substance but the perception of colour quality is similar, of a shade in the family of gold.

7.4.4 The Star-Child

White is used thirteen times in "The Star Child". In a way, this colour can be linked with the qualifying adjective that is part of the title itself "star", the sparkling brilliant white object hanging from the firmament.

The tale opens with the mention of winter and frost, the harshness of existence that we associate with it. Consider the manner in which he creates the atmosphere with the help of white:

". . . the old earth is dead, and they have laid her out in her *white* shroud."

The tale goes on to describe the cruelties of the weather but the graphic image that the use of 'white' here makes it easier for the readers to imagine the scenario as he wants them to imagine it. We have '*white* as millers', '*white* snow', and '*white* and delicate as sawn ivory' before a considerable repetition of white later in the tale when the Star Child goes on a quest to find coloured pieces of gold, red, yellow and white. In this cold whiteness is introduced warm 'gold' very subtly. The deathly chill of white is made more palpable by glowing warmth of hope encoded in 'croak of *gold*' falling from the skies, '. . . a thing of *gold* lying on the *white* snow.' This part of the tale presents a beautiful interplay of warmth and coldness, hope and disappointment using colour adjectives as tools. Amber, the lovely shade of gold is also splashed in, not carelessly but very cleverly in the form of the amber chain around the Star Child's neck, which eventually along with the gold cloak determines his identity. The identification of the protagonist is linked inextricably with the colour adjective.

Later on, his trial is again related with colour adjectives, the three pieces of gold, white, red and yellow. Gold now is a noun, the metal, but somehow the shade of golden peeps through the white, red and yellow. White features here as colour of the metal gold, combining hues of both, essentially the colours associated with star, a part of the name of the protagonist.

It is significant that these two colours, used so adroitly by Wilde, are not primary or even secondary colours; neither are they the colours that are listed in any catalogue of colours giving information on their effects, cultural associations or symbolic value. They are the tinsel colours, carrying with them all the vision and wonder of glittering Fairy Realm, where wonder is so much enveloped in the glittering, shimmering sparkle of the golden and the silver.

These two are not the only colours to feature in his tales. Many other colour adjectives are used by Wilde to create the desired effect. Green, red, and black appear quite often in the tales.

Green is a colour that is predominantly linked with flora and fauna in nature. Lüthi (1982) observes that 'green, the color of living nature is strikingly rare' (p.28). It is interesting to note that out of ten instances that it occurs in these four tales, only at two places is it used in relation to natural foliage , '. . . *green* leaved tree . . .' in "The Star-Child" and '. . . the soft *green* grass . . .' in "The Selfish Giant". In other occurrences, its colour attribute is used as an adjective to endow a quality of the marvellous to the noun that it is qualifying. In "The Star- Child", we get '. . . *green* jars . . .' and in "The Happy Prince", '. . . a chain of pale *green* jade . . .' In the text of "The Happy Prince" we find 'green' similarly employed '. . . curious *green* turquoise . . .'; '. . . a laughing Narcissus in *green* bronze . . .' and a little bag of *green* leather . . .' In these phrases, an object is located and its quality enhanced with the help of the colour adjective. The same colour adjective is also employed to animate entities; a bird is described as '. . . little *green* Linnet . . .', and the eyes of *yellow* lions are described as '. . . like *green* beryls . . .' creating a picture of an exotic

animal with striking combination of yellow and green in keeping with creatures of the Faerie Realm.

Red is another colour that we find very adroitly used in the same vein as green. The precious red stone ruby appears in close link with this colour. Again, a dexterous interplay of noun and adjective to evoke the desired images is found. In "The Happy Prince", we have '. . . a large *red* ruby . . .' for his eyes, and later in the tale the swallow promises to bring him '. . . a ruby . . .' that '. . . shall be *redder* than *red* rose . . .' , In this expression, we have two nouns, ruby and rose and the colour adjective are used in two degrees, the basic and the comparative. This interaction of nouns and adjectival degree make the 'redness' of the red colour more vibrant and richer; the red hue, so to say, leaps to a life of its own and finds a place in the mental make of the tale in the readers' mind.

In "The Young King", the protagonist, with his strong love for beautiful objects, is dreaming of his '…*ruby* studded crown…'; however, later on Wilde very cleverly makes him see '…*Blood* in the heart of *ruby*…'. Here two nouns 'blood' and 'ruby' carrying the same colour quality help to bring the gruesome reality home to him. Towards the end of the tale, this interplay between ruby and red features again, this time in a positive description; The Young King's change of heart brings lifeless nature to life again, '…bare roses that were *redder* than rubies…' The change in The Young King's attitude is so is important that the same syntactic structure is repeated, but the word order is inverted, '…*Redder* than male rubies were the roses…' The repositioning of the comparative colour adjective brings the quality of wonder at the phenomenon into prominence. Red as a colour adjective is also used elsewhere in the

text of these tales as a comparative tool. '…like petals of *red* flower…', '…eyes gleamed like *red* coals…', '…*red* with anger…' All these phrases build up a descriptive picture made imaginable with the help of colour adjective.

Many other colours are also interspersed throughout the texts of the tale. Black, brown, pink and blue are sprinkled that creates a lovely kaleidoscope of colours.

7.5 Conclusion

The preceding analysis of the discourse world in Wilde's fairy tales shows that, in terms of time and space, he has kept his tales in alignment with the Faerie Realm discourse world. The deviations have been pointed out in the above analysis. There is a very adroit interplay between the discourse world and the actual world time and space relation. The truth-value of both is kept intact, and that accounts for the appeal that Wilde's tales have for both children and adults. Wilde's Faerie Realm has a definite discourse world of its own that has an unquestionable reality. He very successfully weaves the actual world into the discourse world of the tales. Being Oscar Wilde, surely, he deviates from the conventions of the Faerie Realm discourse world and the actual world manages to seep in. This seepage is not in harmony with the Faerie Realm discourse world, neither does it try to align itself with the discourse world of the tale type. It is deliberately designed to break the spell cast by the discourse world, and is extremely successful in its aim. The reader is brought back to the actual world along the action of the tale or at the end of the tale, and contains a potential shock value. This is where Wilde's fairy tales are different from the prototypical faerie discourse. The four accessibility dimensions identified by Stockwell (2002) (see section 7.1 above) have been generally observed by Wilde.

The ‘accessibility of objects’ is in perfect fit with the objects in the tales. No supernatural object is found, appears, or is looked for by the characters in the tales with the exception of the star that falls from the sky in “The Star-Child”. The ‘accessibility of nature’ is violated in the way in which a statue and a bird operate in “The Happy Prince”, the manner in which seasons go erratic in “The Selfish Giant “and the manner in which “The Star-Child” loses and then regains his beauty. The dream discourse in “The Young King” is a violation of the accessibility of time dimension. The accessibility of language is the dimension, which is fully observed by Wilde. Nowhere do we find any deviant use of language. Archaic vocabulary that Wilde uses at times is not a violation but a basic in fairy tale discourse to align it with the fairy tale discourse. However, we do find stylistically significant use of the colour adjectives and the co-ordinating conjunction ‘and’.

The analysis of colour adjectives in Wilde’s fairy tales reveals the powerful effects that he has created with the help of this device. The analysis shows that the choice of colours and its use is in harmony with the typical colours of folktales, gold, silver, white, green as pointed out by Lüthi (1982: 27-29). He has also used typical fairy tale metals too for “. . . the sheer brilliance of its color . . .” (Lüthi, 1982:27). The tales scintillate with the warm glow of the Happy Prince’s gold dress or the brilliance of the white of snow and flowers. Colour adjectives have become a potent tool in Wilde’s expert hands and have yielded a lovely profusion of colour.

Chapter 8

'AND' as a Narrative Tool in the Tales

8.0 Introduction

This chapter discusses the various grammatical applications of the connective conjunction 'and' and their semantico-syntactic implications. An analysis is carried out of the manner in which Wilde has stylistically used the connective 'and' in his tales. The analysis reveals that he has adroitly used them in his narratives to create special effects, especially of lending an oral flavour to his tales.

8.1 The Conjunction '*And*' in Wilde's Fairy Tales

While reading Wilde's fairy tales, one is struck by the copious use that he has made of the coordinating conjunction 'and'. At times, he has used it up to fifty three times on one page[1]. Grammatically, 'and' is used for coordinating sentences or clauses. Wilde has used it as a major tool to build up his narration, and to give it a sense of oral tales.

Grammatical coordination has two main types, syndetic and asyndetic. In the former overt coordinators are used between clauses, while in the latter they are omitted though they can be supplied. Syndetic construction is the usual form within English language whether spoken or written; asyndetic, on the other hand, is stylistically marked. It is employed for dramatic intensification or for open-ended lists (Quirk et al, 1985: 918).

[1] Page 556 of 'The Star Child'. See appendix A for the text.

A third, rather less usual type, is polysyndetic. It is in contrast with both syndetic and asyndetic coordination. In this type, the coordination occurs between each pair of conjoins. (Conjoins, in grammar are elements of a clause).In the usual formation, a sentence ". . . with *and* or *or* has more than two conjoins, the ellipsis of all but the last coordinator is customary" (Quirk et al, 1985:926). Polysyndetic coordination is thus used for stylistic purposes and special effects. ". . . it transgresses the principle 'reduce where possible'. . . " (Quirk et al, 1985:927). Polysyndetic coordination in this manner is employed in literary writing as a creative tool.

There are three major coordinators in English grammar, *and, or,* and *but.* The first two are also know as central coordinators. "The most basic semantic role of coordinators is to express the logical relations of conjunction and disjunction, corresponding approximately to English *and* and *or* . . ." (Huddleston; 1988:195). Huddleston further suggests that these two are 'most central' coordinators because they occur in sentences that are "most distinctively coordinative with respect to . . .. open endedness, and . . . range of occurrence . . ." (1988:195). The use of coordinator *but* is predominantly linked with ideas of contrast. *And* and *or* are major coordinators for phrasal coordination; *but* is used to link adjective and adverb phrases.

Since this part of the chapter is concentrating on the use of the coordinator *and* by Wilde in his fairy tales, we will look into its semanticity in detail.

8.1.1 Semantic Implications of '*And*'

According to Quirk et al. (1985:930), *and* as a coordinator is most common and general in meaning and use. It denotes relationship between the content of the clauses. This relationship is often made explicit by adding an adverbial to the

proposition. The only condition for the legitimacy of its use is that the contents of the clauses should have enough in common to justify its use. This condition is essentially a pragmatic one. "In logical terms, *and* merely conveys (for declarative clauses) that if the whole sentence is true, then each of its conjoined clauses is true. But the pragmatic implications of the combination vary, according to our presuppositions and knowledge of the world . . .the relations of meaning between conjoins are not hard and fast: they vary in strength, and more than one can coexist in the same occurrence of *and*" (Quirk et al, 1985:930).

Halliday & Hasan (1976:233) believe that "The simplest form of conjunction is 'and'" It enters into cohesive relation with the clause. They further state that *and* is more of a structural marker than cohesive that is why we do not often find it used at the beginning of a sentence. Children's narrative compositions make a very abundant use of coordination conjunction *and.* ". . . we tend not to consider that a child's composition having *and* as its dominant linker can really be said to form a cohesive whole . . .It is merely a structural signal" (1976, 233:234). Yet they go on to say ". . . it is a fact that the word *and* is used cohesively, to link one sentence to another." Its cohesive scope is larger than its structural scope. In its 'additive' implication, ". . . it often seems to have the sense of "there is something more to be said'. . . " (Halliday & Hasan 1976:245). They term this kind of relation as expressing 'internal' relation, ". . . a kind of seam in the discourse". They also believe that a*nd* is also used in 'adversative' relation to the clause. By 'adversative relation they mean ". . . 'contrary to expectation'. The expectation may be derived from the content of what is being said, or from the communication process . . ." (Halliday & Hassan 1976:250-251). *And,* as a conjunction, also enters into temporal relation in combination with *then*.

Temporal relation is a ". . . relation between the theses of two consecutive sentences-- . . ."(Halliday & Hassan, 1976:261).

Following are some of the semantic implications in connotative uses of the coordinator *and* marked out by Quirk *et al*:

i) the second clause is a *consequence* or *result* of the first clause. The first clause sets the conditions in which the second clause has its semantic value.

ii) the second clause is *chronologically sequent* to the first. It excludes any cause-effect relationship.

iii) the second clause establishes a *contrast*.

vi) the second clause is felt to be surprising in view of the first, so that the first clause has a *concessive force*

v) the first clause is a *condition* of the second clause. In such cases the first clause is a directive and the second describes the consequences of following that directive. In this type of coordination, it is not necessary that the first clause should be an imperative or the second clause to contain 'shall' or 'will'. It may be formed of two imperative clauses for idiomatic effect.

vi) the second clause is semantically *similar* to the point being made in the first clause.

vii) the second clause is a 'pure' *addition* to the first clause, the only requirement being that the two statements should be congruent in meaning.

viii) the second clause adds an added comment or explanation to the point in the first clause

(1985:930-932)

Halliday & Hasan (1976: 233:267) group these semantic implications as discussed earlier under the broader umbrella of 'additive', 'adversative', 'causal' and 'temporal' relationships. Jackson, H. (1990) also uses these categories to describe the semantic function of the coordinator *and*. He state that *and* is the simplest form of combination and is classic conjoiner for 'additive' meaning. (p.219). He believes that the use of *and* in its chronologically sequent implication is purely 'temporal combination'. This is a common use of coordination by *and* in stories, especially

tales told by children and tales told to the children. (p.224). He considers the consequential or the resultative use as a case of causal combination if the second clause is a logical or consequential result of the first. (p.227). He also states that *and* is not a prototypical coordinator for contrastive relation between clauses but is often used for the same purpose. In such constructions *and* is often replaceable by coordinator *but*.

On the whole the basic categories of the semantic implications of the coordinator *and* remain as described by Halliday and Hassan (1976). Quirk et al (1985) have further broken down their subtle implications. These are the semantic uses that are going to be used as a tool in this analysis to discover Wilde's handling of the coordinator *and* in his fairy tales.

8.1.2 Wilde's Applications of '*And*' Relations

When we look at the manner in which *and* has been employed by Wilde, we see that he has exploited all the semantic implications of this devise, but significantly we find a predominance of three uses over others; the 'pure addition', consequence or resultative use, and 'chronologically sequent' use, i.e., the 'additive' the 'causal' and the 'temporal' relations. In addition, there is a frequent use of stylistically marked use of 'and' at the beginning of sentences. An analysis of his fairy tales being studied in this work below reveal the manner in which he has employed this cohesive devise to build up the Faerie Realm.

8.1.2.1 The Happy Prince

"The Happy Prince" begins with a clear use of *and* in its additive relation to set up details of the main protagonist's appearance; 'He was gilded all over with thin leaves

of fine gold, for eyes he had two bright sapphires, *and* a large red ruby glowed on his sword hilt.'[2] A little further, on a similar use is seen in descriptions of the Charity Children and their Master as they comment on The Happy Prince's appearance. A chronological *and* relation describes the Master's reaction and an additive relation elaborates on his looks:

> 'He looks just like an angel.' Said the Charity Children as they came out of the cathedral in their bright scarlet cloaks *and* their clean white pinafores.
>
> 'How do you know?' said the Mathematical Master, 'you have never seen one.'
>
> 'Ah! but we have in our dreams' answered the children; *and* the mathematical frowned *and* looked very severe, for he did not approve of children dreaming.'

We are told of the Swallow's love affair with the reed with *and* in its resultative use, "'Shall I love you?' said the swallow, who liked to come to the point at once, *and* the reed made him a low bow." The Swallow's resultant joy at acceptance of his love is also shown in an action using *and* in a phrasal combination and in its resultative form, ". . . So he flew round *and* round her, touching the water with his wings, *and* making silver ripples."

The observations of the fellow swallows over this unique attachment is narrated by the use of the additive *and* to make a comment: '. . . she has no money, *and* far too many relations.' The author's voice makes a comment using *and* for the purpose, '. . . *and* indeed the river was quite full of Reeds.'

The breakup of this unusual love affair after the departure of fellow swallows employs additive, resultative and conditional relations of *and*, 'After they had gone he felt lonely *and* began to tire of his lady love.' Suddenly he finds faults with her

[2] within the quotes the italics are mine

and a resultative *and* tell of the negativity he now finds, "'She has no conversation,' he said, '*and* I am afraid that she is a coquette . . .'". The fact is confirmed by a commentative *and* relation, '. . . *And* certainly, whenever the wind blew, the Reed made the most graceful curtseys.' The Swallow goes on with his fault-finding using *and* in its conditional relation, 'I admit that she is domestic, he continued, 'but I love travelling, *and* my wife, consequently, should love travelling also.' *And* in its resultative relation declares the final parting of the ways, 'You have been trifling with me,' he cried. 'I am off to Pyramids. Good-bye!' *and* he flew away.' In the setting of the narrative this *and* is also chronological in its semanticity as it moves the narrative forward and the scene of the action also changes topically.

And in its temporal relation of chronological sense take us with the swallow in his journey towards the city telling us the time span that he flew, 'All day long he flew, *and* at night time he arrived at the city . . .*and* he prepared to sleep.' A contrastive *and* directs his attention to the tears of the statue that he has chosen as his shelter, '. . . the stars are quite clear *and* yet it is raining.' a resultative *and* , "'. . . I must look for a good chimney-pot,' *and* he determined to fly away." Looking up he saw the golden statue of the Happy Prince weeping tears, '. . . The eyes of the happy Prince were filled with tears, *and* tears were running down his golden cheeks.' The additive *and* relation here legitimize the repetitive '*tears*' bringing out the painful reality of what he had thought were drops of rain.

The Happy Prince's back flash narrative is built up with *and* in its chronological and conditional use; 'When I was alive *and* had a human heart,'. . . . In the day time I played with my companions in the garden, *and* in the evening I led the dance in the great hall . . .' A commentative and a chronological *and* relation tell of his happiness

and the end of his happy life' My courtiers called me the Happy Prince, *and* happy indeed I was . . .so I lived *and* so I died.' The narrative is brought to the present again with the use of 'and' at the beginning of a sentence which goes against the standard rules for its use and so it stylistically marked, '*And* now that I am dead . . .', it serves to bring the story to the present situation of the Happy Prince where is forced to see all the misery around and yet cannot help due to his transition to the state of death and to immobile form of statue. His pain of impotency is all the more agonizing because though his heart is made of lead (in sheer contrast to the gold on his outer body) yet it feels and aches at what he sees. This phenomenon is not surprising and is in line with the parameters of a Faerie Realm.

The action of the tale from hence onwards comprises three parallel narrative events of altruistic intention. These exhibit a similar parallel pattern in the use of 'and' relations.

The Happy Prince's request for the first of these philanthropic commission is build up of description of a family in dire need of monetary help with additive use of *and*, '. . . far away in a little street there is poor house. One of the windows is open, *and* through it I can see a woman seated at a table. Her face is thin *and* worn, *and* she has coarse, red hands . . . In a bed in the corner of the room her little son is lying ill. He has fever, *and* is asking for oranges.' The Happy Prince's agony at his inability to help consists of two propositions linked with a resultative *and* relation stating his incapability, 'My feet are fastened to this pedestal *and* I cannot move.' The Swallow's response to this plea is an exotic description of the land where he is waited. We find *and-conjunction* used here as part of a phrase "My friends are flying up *and* down the Nile . . .", additive *and* carries on the activities of his friends '. . .

and talking to the large lotus flowers . . .' He goes on to describe the King in his coffin with additive *and*, '. . . He is wrapped in yellow linen, *and* embalmed with spices. Round his neck is a chain of pale green jade, *and* his hands are like withered leaves.'

The ensuing argument between the two contains *and* in its additive relation, ''. . . will you stay with me for one *and* be my messenger? The boy is so thirsty *and* the mother so sad.' In the Swallow's reservation about little boys' virtue, he talks about his capacity to dodge them when they tried to hurt them and a commentative *and* adds the information on the Swallow's swiftness, '. . . *and* besides I come of a family famous for its agility . . .' Finally the Swallow agrees and an additive *and* links the two actions '. . . stay with you for one night *and* be your messenger.' Next he took the ruby from the Prince's sword and a chronological *and* relation gives the action '. . . *and* flew away . . .' on his task. His journey is full of descriptions of the places he flew over, built up with additive *and* relation, 'He passed by the palace *and* heard the sound of dancing . . .' He heard a beloved being told about stars and love, '"How wonderful the stars are," he said to her, "*and* how *wonderful* is the power of love!" The Swallow flies over them:

> he passed over the river, *and* saw the lanterns hanging to the masts of the ships. He passed over the Ghetto, *and* saw the old Jews bargaining with each other, *and* weighing out money in copper scales

The chronological *and* relation takes over as the swallow reaches his destination:

> At last he came to the poor house *and* looked in . . . In he hopped, *and* laid the great ruby on the table.

In between the two sequent actions quoted above, we have another additive *and* relation showing the state of affairs at the destination, 'The boy was tossing

feverishly on his bed, *and* the mother had fallen asleep, she was so tired'. The Swallow's kind act of fanning the sick boy gives us a resultative *and* relation in , '"How cool I feel!" said the boy, "I must be feeling better"; *and* he sank into a delicious slumber'; in one sense it can also be interpreted as chronological relation between the two actions. The Swallow flies back to the Happy Prince and reports back using a chronological *and*, 'then the Swallow flew back *and* told him what he had done.'

The ensuing discussion between the two protagonists about the event logically contains a resultative and a chronological *and*. The Happy Prince's explanation of the Swallow's curious warm feeling makes him think, '*And* the little swallow began to think, *and* then fell asleep.' (Exactly what he is thinking over is not told but the implication is obvious).

The narrative event the next day begins by describing the Swallow's actions with chronological *and* relation, 'When the day broke he flew down to the river *and* had a bath.'

In between this discourse world of the Faerie Realm where a statue and a bird are operating at the level of possible world, suddenly the actual world intrudes. The Professor of Ornithology's amazement at finding a swallow at that particular time in seasonal cycle gives us a resultative *and* relation in, '"A swallow in winter!" *And* he wrote a long letter about it to the local newspaper.' The Professor's amazement is a result of the fact that 'accessibility of nature' one of the dimensions identified by Stockwell to create a link between the discourse world and the actual world is here disturbed.

The Swallow is once again happy in the thought he would now finally be able to fly to warmer land elaborated by a resultative *and-conjunction*, '*and* he was in high spirits at the prospect.' On his last day in that city, he visits the city and additive relation tells of his activities; '. . . *and* sat a long time on the top of the church.' The amazement of the Professor from the actual world is now equated here in the conversation of other birds' in this discourse world with an additive *and-conjunction*, 'Wherever he went the Sparrows chirruped, *and* said to each other, "What a distinguished stranger!"'. The characters in the discourse world substantiate the actual world's disbelief at the phenomenon and the two worlds synthesize with each other.

In the evening when the Swallow tells the Happy Prince that he is going to Egypt to join his flock, he requests him to stay another night with him. The Swallow answers by describing the land that he intends to visit; the exotic description is built up with additive *and-conjunction*s, and chronological *and* relations to describe the actions of a god of the land:

> The river-horse couches there among the bulrushes, *and* on a great granite house sits the God Memnon. All night long he watches the stars, *and* when the morning star shines he utters one cry of joy, *and* then he is silent. At noon, the yellow lions come down to the water's edge to drink. They have eyes like green beryls, *and* their roar is louder than roar of the cataract.

The Happy Prince's answer to this glamorous description is a bleak description of a poor young writer. The description is developed entirely with additive *and* relation since the writer is unable to act due to adversity:

> far away across the city I see a young man in a garret. He is leaning over a desk covered with papers, *and* in tumbler by his side there is bunch of

> withered violets. His hair is brown *and* crisp, *and* his lips are red as pomegranate, and has large and dreamy eyes. He is trying to finish a play for the Director of the Theatre, but he is too cold to write anymore. There is no fire in the grate *and* hunger has made him faint.

The Swallow agrees to help, and the Happy Prince tells him to pluck out a sapphire from his eye and take it to the young writer using a chronological and resultative *and* relations, ". . . Pluck out one of them *and* take it to him. He will sell it to the jeweller, *and* buy firewood, *and* finish his play." The Swallow's reaction to this heart rendering directive is immediate negation, '"I cannot do that"; and began to weep.' But eventually he complies with the Happy Prince's wishes and his journey is described using a similar syntactic pattern as for his earlier one using chronological *and* relation, '. . . *and* flew away to the student's garret . . .*and* came into the room . . .' the young writer wakes up,'. . . *and* when he looked up he found the beautiful sapphire lying on the withered violets.', a resultative *and* tells us about the impact of this gift, '. . . *and* he looked quite happy.'

The third narrative event begins by a portrayal of the Swallow's activities the next day using an additive *and-conjunction*; 'He sat on the mast of a large vessel *and* watched the sailor . . .. A chronological relation locates the time when he is ready to depart; '. . . *and* when the moon arose he flew back to the Happy Prince. "I am come to say good-bye," he cried.' Again comes a request for further one night's stay from the Happy Prince, and once again we get an exotic depiction from the Swallow as he compares the dreary season advancing in the land where he is located at the moment to the warm climate and peaceful and pleasantly idle life of where he intends to fly, all built up with additive and chronological *and* relation

> "It is winter," said the Swallow, "*and* the chill snow will soon be here. In Egypt, the sun is warm on the green palm trees, *and* crocodiles lie in the

> mud *and* look lazily about them. My companions are building a nest in the Temple of Baalbec, *and* pink *and* white doves are watching them *and* cooing to each other . . . *and* next spring I will bring you back two beautiful jewels in the place you have given away. The ruby shall be redder than a red rose, *and* the sapphire shall be blue as the great sea."

The Happy Prince's reaction to this is again similar to the earlier events in terms of narrative events though it contains a mix of *and* relations. The sorry plight of a little match girl is narrated using two additive, two resultative and one chronological *and* relation: a resultative *and* relation tells about her problem '". . . She has let her matches fall in the gutter, *and* they are all spoiled."' In the next sentence we get additive *and,* 'Her father will beat her if she does not bring home some money, *and* she is crying. She has no shoes or stockings, *and* her little head is bare.' He gives the command to the Swallow and its rationale with an additive and a resultative *and*, 'Pluck out my other eye, *and* give it her, *and* her father will not beat her."'Though the Swallow is reluctant to completely blind the Happy Prince, he nevertheless carries out his dictum. Here too, we find the same narrative pattern as for the earlier two journeys; using chronological *and* to show his movement through the air; 'So he plucked out the Prince's other eye, *and* darted down with it. He swooped past the match-girl, *and* slipped the jewel into the palm of her hand.' The difference between this journey and the earlier two is lack of long descriptions of the area that it flies over because the match- girl is located 'In the square below . . .' The span of the aerial movement is shortened and its direction changes from horizontal to vertical. The outcome of the act shows the little match-girl's joy, '"What a lovely bit of glass!" cried the little girl; *and* she ran home, laughing.' The use of *and* here carries within it both the chronological as well as the resultative implications. She finds the jewel then she runs home; her state of joy is a result of the same find so that as a result she laughs.

After these three narrative events, the dynamics of the tale alter. The Happy Prince is now totally blind but he tells the Swallow to fly to the warm land; it is significant that he does not ask the Swallow to stay back and help him in his disabled state. But the Swallow after all his empathetic acts now finds it impossible to leave the Happy Prince in this state and on his own decides to stay back with him, an additive *and* relation declares his intention, ' "I will stay with you always, " said the Swallow, *and* he slept at the Prince's feet.'

Now the Swallow entertains the Happy Prince with glamorous sketches of all he had seen in his flights to exotic lands. An additive *and* conjunction link the two acts of the Swallow on the next day. 'All the next day he sat on the Prince's shoulder, *and* told him stories of what he had seen in strange lands.' His narrative is all made up of additive *and* relation between an entity what that entity does. The description holds a certain reality where entities from actual world are juxtaposed with entities from a possible discourse world, where there are merchants placed next to where a King of the mountains of the moon exists and his existence is taken as part of imaginative truth, a snake is fed with honey cakes and no questions asked. All this contributes to building up of the essence of Faerie Realm: its wonder element:

> He told him of the red ibises, who stand in long rows on the banks of the Nile, *and* catch goldfish in their beaks; of the Sphinx, who is as old as the world itself, *and* lives in the desert, *and* knows everything; of the merchants who walk slowly by the side of their camels *and* carry amber beads in their hands; of the King of the Mountains of the Moon, who is as black as ebony, *and* worships a large crystal; of the great green snake that sleeps in a Palm-tree, *and* has twenty priests to feed it with honey-cakes; *and* of the pygmies who sail over a big lake on large flat leaves, *and* are always at war with butterflies.

But these descriptions hold little wonder for the protagonist who has witnessed such misery from where he is positioned. For him, more important than all these

'marvellous things' is 'suffering of men *and* of woman'. He asks the Swallow to fly over the city and relate to him what he sees. The roles are here reversed; the swallow now becomes the eyes that the Happy Prince has lost. We see a syntactic change in his form of address to the Swallow as well. In the earlier three narrative events, he had addressed the swallow as 'Swallow, Swallow, little Swallow'. Now it changes to 'Dear little Swallow'. This change of address is suggestive of a subtle but important change in their relationship. They are now closer to each other in terms of an affinity based on selfless friendship. It is also a sign of a certain maturity that the Swallow has attained out of this relationship.

The last narrative event is different from the earlier three. We see changes in the dynamics of the movement of the tale. Swallow's flight over the city is quite different now from his earlier ones when he was mentally ready to go to warmer lands. He now sees what he had earlier missed out. He flew over the city:

> *and* saw the rich making merry in their beautiful houses, while the beggars were at the gates. He flew into the dark lanes, *and* saw the white faces of starving children looking out listlessly at the black streets. Under the archway of a bridge, two little boys were lying in each other's arms to try *and* keep themselves warm. "How hungry we are!" they said. "You must not lie here, shouted the watchman *and* they wandered out into the rain.

All the sentences here are connected with additive *'and'*. The last two have resultative implications as well. Significantly as the description becomes less glamorous there are fewer *and* relations. He flies back to the Happy Prince and chronological *and* serves to tell him about it. 'Then he flew back *and* told the Prince what he had seen.' He is told to take all the gold leaves from the Prince's body and a chronological *and* links the two parts of the directive; '. . . *and* give it to my poor.' With the painful new wisdom that the Swallow has attained in his flight, he does not

refuse to do what the Prince asks him to do. As the Prince loses his gold, he becomes '. . . dull *and* grey' a resultative *and* here contrasts the state of the prince and an additive *and* links the two parts of the result of the action; '. . . *and* the children's faces grew rosier, *and* they laughed. . .'

As the tale draws to its end, we find fewer *and* relations. The seasonal change is indicated with chronological relation 'Then the snow came *and* with the snow came the frost.' A tribute to the beauty of the season is paid in description of the setting with an additive *and-conjunction*; 'The streets looked as if they were made of silver, they were so bright *and* glistening . . ..' The descriptions of little boys' attire and their season bound activities with an additive and a chronological *and-conjunction*s; '. . . *and* the little boys wore scarlet *and* skated on the ice.' The Swallow fights an ineffectual combat with the deadly weather using additive *and-conjunction* , growing '. . . colder *and* colder . . .*and* tried to keep himself warm by flapping his wings.' The warmth of land that wanted to fly to had now become a dream of the past. Eventually he losses the battle, and two chronological *and-conjunction*s tell us; '*And* he kissed the Happy Prince on his lips, *and* fell down dead.' The use of the first *and-conjunction* here is stylistically marked. Grammatically it occurs at the beginning of a sentence which is its erratic use, but is very much in keeping with the linguistic dynamics of the tale. It lends a flavour of an oral tale to it and keeps the action in synchronization with the way events are narrated throughout the tale.

As the actual world takes over the discourse world of the tale, the action becomes calculated and materialistic, we get very little use of and relations. Characters like the Mayor and the Town Councillors enter and suddenly the Faerie Realm recedes. They are not privy to what has happened, are unable to see the actual beauty of the Prince

and they only see a 'shabby' Prince who has lost all his riches. A chronological and relation takes them towards the Happy Prince; '. . . *and* they went up to look at it.' A resultative *and-conjunction* shows them the Happy Prince in his present poor state;'. . . *and* is golden no longer'. The discussion between them continues when they suddenly find the dead Swallow, the conversation continues with an additive and, '"*And* here is actually a dead bird at his feet!"'. The use of *and* is stylistically marked as it occurs at the beginning of a sentence; it serves the purpose of creating a conversational continuity.

The statue that for the world has turned ugly and so is deemed as useless is melted in a furnace and a chronological *and* tells us '. . . *and* the Mayor held a meeting . . .' A squabbling ensues about whose statue should be erected in his stead and a resultative *and* gives us the information '. . . *and* they quarrelled.' While they are thus arguing, God sends His Angels to get the best things in the world. He finds the two things that the materialistic world had discarded, the broken lead heart of the now melted Prince and with an additive *and* the swallow is grouped with him;'. . . *and* the dead bird'. The last sentence of the tale contains an additive *and* relation when God declared that the bird would always sing in Paradise '. . . *and* in my city of gold the Happy Prince shall praise me.' Divine wisdom understands and lifts the goodness to which our world is blind. That also adds to the Faerie quality of the tale though religious element is not to be found in Faerie Realm; but a desire for poetic justice is here satisfied.

8.1.2.2 The Selfish Giant

'The Selfish Giant' begins with a description of the Giant's garden. This garden is the place where the action would happen and so the description is quite detailed; it

describes the garden at its peak in spring, a season that is going to be an important feature of the tale. Additive *and* builds up the beautiful landscape '. . . here *and* there over the grass stood beautiful flowers like stars, *and* there were twelve peach- trees that in the Spring-time broke into delicate blossoms of pink *and* white . . .', and a chronological *and* gives us '. . . *and* in autumn bore rich fruit.' The depiction continues with an additive *and*, 'The birds sat on the trees *and* sang . . .' The picture is of a place of happiness. The discourse world is a part of the actual world and is easily acceptable.

When the tale opens, the Giant is absent from the scene and so we see the children playing happily in the garden. The span of the Giant's visit to his friend and his return is given with additive *and* relation; 'He had been to visit his friend the Cornish ogre, *and* had stayed with him for seven years . . .*and* he determined to return to his own castle.' The impact of his return gives the resultative, ' " what are you doing here?" he cried in a very gruff voice, *and* the children ran away.' The additive *and* gives his reasoning for shooing away the children, '"My own garden is my own garden," said the Giant; "anyone can understand that, *and* I will allow nobody to play in it but myself."' His subsequent actions of barring the children from entering the garden are joined with another additive; 'So he built a high wall around it, *and* put up a notice-board . . .'

The children at their exclusion are left on the road. It is an unattractive option and an additive *and* tells of its adversity '. . . dusty *and* full of hard stones . . .' and the resultative *and* continues the narrative further,'. . . *and* they did not like it.' Their activity is now limited to reminisce; '. . . *and* talk about the beautiful garden inside.'

Time moves on and with seasonal change, the nature takes its revenge on the Giant's uncharitable act. It refuses to endow its gifts to someone who has been selfish and egotistical. The phenomenon is very much in alignment with the wonder dynamics of a Faerie Realm where seasons can be personified and have volition of their own which they can exercise to mete out poetic justice. This is a phenomenon that is not part of the actual world but is possible in the discourse world of the genre under examination. It is described in detail with the abundant use of the additive *and* relation with just one chronological *and-conjunction* when the North wind comes to the garden; and a resultative *and* when the chimneys fall down because of his mad dance.

> Then the Spring came, *and* all over the country there were little blossoms *and* little birds. Only in the garden of the Selfish Giant it was still winter. The birds did not care to sing in it, as there were no children, *and* the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw the notice-board it was so sorry for the children that it slipped back into the ground again, *and* went off to sleep. The only people who were pleased were the Snow *and* the Frost . . . The Snow covered up the grass with her great white cloak, *and* the Frost painted all the trees silver. 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 Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, *and* then he ran round *and* round the garden as fast as he could go. He was dressed in gray, *and* his breath was like ice.

The Giant's perplexity over the erratic seasonal behaviour is apparent in the additive *and* when '. . . he sat at the window *and* looked out at his cold white garden.' The seasons keep on moving on their allotted time line but they refuse to bestow the Giant's garden with any of their gifts. The deadly Winter lords over his garden with his attendants that are listed with additive *and*; '. . . *and* the North Wind *and* the hail, *and* the Frost, *and* the Snow danced . . .'

Then one day the scene changes when the Giant wakes up at the song of a bird in his garden, a music that had been denied to him for so long that he had almost forgotten its melody. The effect of this is immediate, described in two additive *and-conjunction*s: 'Then the Hail stopped dancing over his head, *and* the North wind ceased roaring *and* a delicious perfume came to him through the open casement.' A chronological and an additive *and* tells of his action at this change, '. . . *and* he jumped out of the bed *and* looked out.' The explanation of the occurrence is given with the additive *and* relation; 'Through a little hole in the wall children had crept in, *and* they were sitting in the branches of the trees . . .', a resultative *and continues* the picture of the spring in the Giant's garden, ' . . .*and* the trees were so glad . . .' M:ore additive *and* conjunctions gives us further details '. . . *and* were waving their arms gently . . . the birds were flying about *and* twittering with delight, *and* the flowers were looking up through the green grass *and* laughing.'

In the true manner of a Faerie Realm dynamics where everything is possible, the Spring is all over the Giant's garden except for a corner of it, and additive *and* conjunctions tell, 'It was the farthest corner of the garden, *and* in it was standing a little boy . . . he could not reach up to the branches of the tree *and* he was . . . crying bitterly . . . The poor tree was still covered with frost *and* snow . . .' The Tree tries to help the child, '"Climb up! Little boy," said the Tree, *and* it bent its branches down . . .' but the attempt was futile.

This is the turning point in the tale. The dramatic scene in the garden opens the Giant's eyes to his selfishness and a metamorphosis takes place in his character. From selfishness he moves on to kindness and generosity. A stylistically marked *and* begins the next sentence in the narrative, '*And* the Giant's heart melted as he looked

out.' This application of *and* is resultative in its nature of use as it tells of the consequence of the spectacle that the Giant saw. His determination to be changed in his attitude is declared with a chronological and an additive *and* relations, '"I will put that poor little boy on the top of the tree, *and* then I will knock down the wall, *and* my garden shall be the children's playground for ever and ever . . ."' His movement towards the little boy in the garden is traced with two chronological *and* connections: 'So he crept downstairs *and* opened the front door quiet softly, *and* went out into the garden.' His presence scares away the children and a resultative *and* gives the consequence '. . . *and* the garden became winter again.' The little boy could not see the Giant coming due to his tears and was still in his place. The ensuing narrative consists of five multi -clausal sentences connected by *and* relations; it begins by a stylistically marked *and* used at the beginning of the sentence in its chronological relation and two more similar applications conclude his action. '*And* the Giant stole behind him *and* took him gently in his hand, *and* put him into the tree.' The next sentence again begins with a stylistically marked *and* at the beginning, now used in its resultative implication and carried on with five occurrences of additive and resultative sense in one sentence:

> *And* the tree broke at once into blossom, *and* the birds came *and* sang on it, *and* the little boy stretched out his two arms *and* flung them round the Giant's neck, *and* kissed him.

The next sentence again begins with a stylistically marked *and* in its resultative relation, '*And* the other children when they saw the Giant was not wicked any longer, came running back . . .' The sentence continues with another *and*, additive in its implication, '. . . *and* with them came the Spring.' The Giant declares the garden as a place that belongs to the children and suits the action to his word with an additive

and a chronological *and* relations,'. . . *and* he took an axe *and* knocked down the wall.' The narrative moves for one short sentence from the Giant's garden to the world outside with the aid of yet another stylistically marked additive *and; 'And* when the people were going to the market at twelve o' clock, they found the Giant playing with the children in the most beautiful garden they had ever seen.' This is a synthesis of the actual with the discourse world contrived in a convincing intervention that does not actually penetrate into the action dynamics of the narrative. The next sentence brings the eventful day to an end with a chronological *and*; 'All day long they played *and* in the evening they came to the Giant to bid him good-bye.' The little child that the Giant was so enamoured with was not amongst them and at his inquiry the children expressed ignorance about his whereabouts. The Giant's directive to the children contains an *and* as a condition, a rather rare use with Wilde in his fairy tales; '"You must tell him to be sure *and* come tomorrow . . ."' The children, however, know nothing about him, and an additive, '. . . *and* had never seen him before; . . .' with the resultative; '. . . *and* the Giant felt very sad.' closes the conversation on the topic.

The tale from this point onwards until the end contains additive and chronological *and* relations. The routine of the days that follow is told with two additive *and*, '. . . Every afternoon, when school was over, the children came *and* played with the Giant.' The little boy is still missing and the Giant, '. . . longed for his first little friend, *and* often spoke of him.' Time moves on and a chronological *and-conjunction* and three additive *and* relations tell us about the Giant, 'Years went over *and* the Giant grew very old *and* feeble. He could not play about anymore , so he sat in huge arm-chair, *and* watched the children at their games, *and* admired his garden.' He not

only learns to love children but all changes of seasons, an additive *and* tells us about this change in him; 'He did not hate the Winter now, for he knew it was merely the Spring asleep, *and* that the flowers were resting.'

Then one morning another marvel happens. The little boy that the Giant so pines for comes back. In a small paragraph of four sentences, we get four and connections, one chronological and three additives; 'Suddenly he rubbed his eyes in wonder *and* looked *and* looked . . . Its branches were golden, *and* silver fruit hung down from them *and* underneath it stood the little boy he had loved.'

The Giant's subsequent reaction is to run towards the little boy in spite of his infirmity. The action contains three chronological *and* relations and when he comes close to the little boy we get two additives:

> Downstairs ran the Giant in great joy, *and* out into the garden. He hastened across the grass, *and* came near to the child. *And* when he came quite close his face grew red with anger, *and* he said, "Who hath dared to wound thee?" For on the palms of the child's hands were prints of two nails, *and* the prints of two nails were on the little feet.

The Giant's is enraged and his two intended actions are conjoined with an additive *and*, '"Who hath dared to wound thee?" cried the Giant, "tell me, that I may take my big sword *and* slay him."' At the little boy's simple but philosophic reply, a dread settles over the Giant and he suddenly wonders at the little boy's identity, an additive and a chronological *and* relation gives us, '" Who art thou?" said the Giant, *and* a strange awe fell on him, *and* he knelt before the little child.' The tale ends with two more sentences and both of them occur at the beginning of the sentence; therefore they are stylistically marked. Semantically both of them are chronological in their function; 'And the child smiled on the Giant . . .' The last sentence of the tale

concerns the children with whom the tale had opened; 'And when the children ran in that afternoon . . .' they find the Giant dead with blossoms covering his body. The drama begins and ends in the garden, the setting of the discourse world.

8.1.2.3 The Young King

The very first sentence introduces the time, space and the location of the protagonist with an additive *and* relation, 'It was the night before the coronation *and* the young prince was sitting alone in his chamber.' His courtiers were over with their rituals and chronological *and* gives the detail of the setting '. . . *and* had retired to the Great Hall of the Palace . . .', at their departure a similar application give the sequence of event; the Young King was relieved '. . . *and* had flung himself back with a deep sigh of relief . . .'

The following passage gives the background to the Young King, giving his identity and positioning him in the action of the tale as it unfolds. The passage begins with a stylistically marked *and* at the start of the sentence: '*And* indeed it was the hunters that had found him . . .' This particular use of 'and' is conversational in its semanticity. The author carries on the narrative from the point made earlier about the Young King. The story of his parentage, birth and discovery is told with the help of three chronological and six additive *and* relations. The hunters found him when he was with the flock of a poor goatherd, '. . . *and* whose son he had always fancied himself to be.' His mother is definitely the Princess, who had had a secret affair with an artist, '. . . *and* who had suddenly disappeared from the city . . .' leaving his work incomplete. After these two additive *and* application, which describe the events, we get a chronological *and* giving us the sequence of events that follow and an additive giving the detail about his foster parents. He was only a week old when he was '. . .

stolen from his mother's side, as she slept, *and* given into the charge of a common peasant *and* his wife . . . *and* lived in a remote part of the forest . . .' An additive and a chronological *and* conjunction carry the tale further: '. . . *and* as the trusty messenger who bare the child across his saddle –bow stooped from his weary horse *and* knocked at the rude door of the goatherd's hut . . .' At that precise moment, his mother's dead body was being lowered into the grave; where, as the rumour went , another male body was also lying all tied up, '. . . *and* whose breast was stabbed with many red wounds.' Years later when the narrative opens, the ruling King at his deathbed had accepted him as his successor, '. . . *and* in the presence of the Council, had acknowledged him as his heir.'

After establishing the Young King's somewhat romantic background, the narrative is once again linked with the palace where the protagonist is positioned at the beginning of the tale. Having placed the protagonist, now the narrative dwells on his major characteristic that is going to play an important role in the events of the tale as they unfold. His love for the Beauty is told with eight *and-conjunction*s. The passage begins with a stylistically marked *and* pinpointing his aesthetic sense, '*And* it seems that from the very first moment . . .' he had expressed his joy in the abundant beauty around him. People were witnesses to his love for the beautiful dresses made for him, '. . . *and* of the almost fierce joy with which he flung aside his rough leathern tunic *and* coarse sheepskin cloak.' Though he missed the freedom of his earlier life, '. . . *and* was always apt to chafe at the tedious court ceremonies . . .'; yet the glamour of his new abode has caught his fancy '. . . *and* as soon as he could escape from the council-board or audience-chamber, he would run down the great staircase, with its lions of gilt bronze *and i*ts steps of bright porphyry, *and* wander from room to room,

and from corridor to corridor . . ..' At times he would be accompanied by his pages, with their colourful dresses '. . . *and* gay fluttering ribbons . . .' . All the *and* relations in this exposition are additive usage except the second last which is chronological relation. Along with these, there are two more applications of *and* relation. Their application is different from other usages found so far. Both of them are a remark on these exuberant exhibitions of love for Beauty by the Young King. 'Upon these journeys of discovery, as he would call them - *and*, indeed, they were to him real voyages through a marvellous land . . .,'. In this sentence, *and* continues with a remark on the idea contained in the first clause. Hence, the use is commentative. In the last sentence of this passage, there is a declaration, not from any character of the tale but from the teller of the tale: '. . . but more often he would be alone, feeling through a certain quick instinct, which was almost a divination, that the secrets of art are best learned in secret, *and* that Beauty, like Wisdom, loves the lonely worshipper.' The *and* relation is here additive but is also a comment on the Young King's activities. The application of *and* can be seen as containing both the additive and the commentative uses.

The tale continues with the Young King's rather odd exhibitions of appreciation of beauty and the concern it caused to those around him. All kinds of tales about his attitude towards material object of beauty started circulating among the people. The next passage carries on this theme further. A resultative *and* expresses the reservations of the people over the Young King's fascination with Beauty:

> It was said that a stout Burgomaster, who had come to deliver a florid oratorical address on behalf of the citizens of the town, had caught sight of him kneeling in real adoration before a great picture that had just been brought from Venice, *and* that seemed to herald the worship of some new gods.

The next sentence gives a chronological *and,*

> On another occasion he had been missed for several hours, *and* after a lengthened search had been discovered in a little chamber in one of the northern turrets of the palace gazing, as one in a trance, at a Greek gem carved with the figure of Adonis.

The following sentence describes another such act and contains an additive *and* relation:

> He had been seen, so the tale ran, pressing his warm lips to the marble brow of an antique statue that had been discovered in the bed of the river on the occasion of the building of the stone bridge, *and* was inscribed with the name of the Bithynian slave of Hadrian.

The next passage elaborates on the theme of his obsession with objects of beauty. His passion now moves out of the local palace where he is positioned and gathers global dimensions. He sends his minions all over the world to collect rare objects of beauty for him. The passage begins with long multi-clausal sentence joined with nine additive *and* applications:

> All rare *and* costly materials had certainly a great fascination for him, *and* in his eagerness to procure them he had sent away many merchants, some to traffic for amber with the rough fisher-folk of the north seas, some to Egypt to look for that curious green turquoise which is found only in the tombs of kings, *and* is said to possess magical properties, some to Persia for silken carpets *and* painted pottery, *and* others to India to buy gauze *and* stained ivory, moonstones *and* bracelets of jade, sandalwood *and* blue enamel *and* shawls of fine wool.

The same passage tells about his thoughts on his coming coronation ceremony. This most important event of his life has to be made exceptionally beautiful. Another rather long sentence with three additive *and* relations tell; ‘ But what had occupied him most was the robe he was to wear at his coronation, the robe of tissued gold, *and* the ruby-studded crown, *and* the sceptre with its rows *and* rings of pearls.’ The gorgeous designs for his apparel were to be executed with all diligence and three

further *and* applications, two additive, and one phrasal tell us about his directives in this regard, '. . . *and* he had given orders that the artificers were to toil *and* night to carry them out, *and* that the whole world was to searched for jewels that would be worthy of their work.'

When the tale had opened, we had found him in his chamber; we are now made privy to his thoughts, which dwell on his royal attire for the all-important day. Three more additive *and* applications bring this rather lengthy passage to an end, 'He saw himself in fancy standing at the high altar of the cathedral in the fair raiment of a King, *and* a smile played *and* lingered about his boyish lips, *and* lit up with a bright lustre his dark woodland eyes.' Hence, this one long passage consists of five sentences with fifteen *and* applications.

The next passage describes the opulent and lavish Beauty that adorn the chamber where we had first met him 'sitting alone' and where he is positioned at the moment. He now gets up from where he is resting and an additive *and* describes his movement: '. . . *and* leaning against the carved penthouse of the chimney, looked round at the dimly-lit room.' What he saw was '. . . representing the Triumph of Beauty.'

> A large press, inlaid with agate and lapis-lazuli, filled one corner, and facing the window stood a curiously wrought cabinet with lacquer panels of powdered and mosaiced gold, on which were placed some delicate goblets of Venetian glass, *and* a cup of dark-veined onyx. Pale poppies were broidered on the silk coverlet of the bed, as though they had fallen from the tired hands of sleep, *and* tall reeds of fluted ivory bare up the velvet canopy, from which great tufts of ostrich plumes sprang, like white foam, to the pallid silver of the fretted ceiling.

The next two small passages elaborate on the setting in which he is placed. We have seen the inside of the chamber, now we look at the world outside through his eyes

with one additive and one phrasal *and* relation: 'Outside he could see the huge dome of the cathedral, looming like a bubble over the shadowy houses, *and* the weary sentinels pacing up *and* down on the misty terrace by the river.' In this portrait of perfect peace his desire for music surges to complete the picture. In the next two sentences we find him play the music and its effect on him with one chronological and two additive *and-conjunction*s: 'He brushed his brown curls back from his forehead, *and* taking up a lute, let his fingers stray across the cords. His heavy eyelids drooped, *and* a strange languor came over him. Never before had he felt so keenly, or with such exquisite joy, the magic *and* the mystery of beautiful things.' He is pleasantly sleepy and rings the bell for his pages and one resultative and two chronological *and* application bring the scene in the chamber to an end:

> When midnight sounded from the clock-tower he touched a bell, and his pages entered and disrobed him with much ceremony, pouring rose-water over his hands, and strewing flowers on his pillow. A few moments after that they had left the room, he fell asleep

The next sentence begins with a stylistically marked *and* that shows a chronological relation. The two clauses in this sentence are joined by an additive *and*:

> *And* as he slept he dreamed a dream, *and* this was his dream.

This sentence marks a change in the world of this narrative. From this point onwards, the narrative moves between two worlds: a world that has just been established of the Young King in his new identity surrounded by precious lavish objects of Beauty, and a world of his dreams. Both these worlds are discourse worlds in their own impetus; the first narrative world is part of the Faerie Realm as well as a possible world. Dream world on the other hand, is different world, has a different reality, and exist

on a different plane of consciousness. They differ also in terms of time as well as space.

The Young King sleeps, dreams and wakes up three times in one night and these form three parallel narrative events. All of these begin with the same syntactic structure with minor changes to mark the sequence.

In his first dream, he finds himself in a place where he sees poor, wan people working on looms. Very little light penetrated in the 'low attic', a resultative *and* reveals the scene in progress; 'The meagre daylight peered in through the grated windows, *and* showed him the gaunt figures of the weavers bending over their cases.' Two chronological *and* relations describe the movement of the looms as they weave; 'As the shuttles dashed through the warp they lifted up the heavy battens, *and* when the shuttles stopped they let the battens fall *and* pressed the threads together.' The next sentence describes the people working there with two additive *and* relations; 'Their faces were pinched with famine, *and* their thin hands shook *and* trembled.' Three more additive *and-conjunction*s in the last sentence of the passage describe the miserable place: 'The air was foul *and* heavy, *and* the walls dripped *and* streamed with damp.' The Young King moves closer to them, a chronological and an additive *and* give the movement: 'The young King went over to one of the weavers, *and* stood by him *and* watched him.' A conversation begins between the weaver and the Young King that lasts till the end of the dream and is narrated with use of nineteen *and* relations. It begins with a stylistically marked *and* that has a chronological implication and an additive *and-conjunction, ' And* the weaver looked at him angrily, *and* said, `Why art thou watching me? Art thou a spy set on us by our master?' The answer to the query contains an additive *and:*

> `Our master!' cried the weaver, bitterly. `He is a man like myself. Indeed, `there is but this difference between us that he wears fine clothes while I go in rags, *and* that while I am weak from hunger he suffers not a little from overfeeding

The reply is beyond the Young King's understanding, not having been exposed to the capitalist relationship delineated here. His response to this contains another additive *and,* 'The land is free,' said the young King, `*and* thou art no man's slave.' The weaver's reply to this naive observation contains nine additive *and* applications:

> `In war,' answered the weaver, `the strong make slaves of the weak, *and* in peace the rich make slaves of the poor. We must work to live, *and* they give us such mean wages that we die. We toil for them all day long, *and* they heap up gold in their coffers, *and* our children fade away before their time, *and* the faces of those we love become hard *and* evil. We tread out the grapes, *and* another drinks the wine. We sow the corn, *and* our own board is empty. We have chains, though no eye beholds them; *and* are slaves, though men call us free.

In this passage, two of the *and* applications are additive but have a contrastive relationship at the same time. 'We tread out the grapes, *and* another drinks the wine. We sow the corn, *and* our own board is empty.' The second clause talks of a deprivation that should not result from the hard work projected in the first clause. The weaver continues with his tale of misery that becomes more abstract with five more additive *and-conjunction*s in four sentences:

> The merchants grind us down, *and* we must need do their bidding. The priest rides by *and* tells his beads, *and* no man has care of us. Through our sunless lanes creeps Poverty with her hungry eyes, *and* Sin with his sodden face follows close behind her. Misery wakes us in the morning, *and* Shame sits with us at night.

The weaver looks at the Young King's happy and affluent appearance and alienates himself from him as the other in a sentence that contains an additive *and* at the beginning of the sentence followed by a chronological and ending the sentence with another additive *and-conjunction*; '*And* he turned away scowling, *and* threw the

shuttle across the loom, *and* the young King saw that it was threaded with a thread of gold.' The result of that discovery gives another stylistically marked *and* at the beginning of the next sentence that is also resultative in its application and with an additive *and-conjunction* is question is addressed to the weaver;

> *And* a great terror seized upon him, and he said to the weaver, `What robe is this that thou art weaving?'

The reply is exactly as the Young King had feared:

> `It is the robe for the coronation of the young King,' he answered; `what is that to thee?'

The impact of this truth is so powerful that it wakes the Young King from his dream to the real world. The stylistically marked *and* at the beginning of the sentence is resultative in its import.

And the young King gave a loud cry *and* woke, *and* lo! he was:

> in his own chamber, *and* through the window he saw the great honey-coloured moon hanging in the dusky air

The second chronological *and-conjunction* brings him back to waking world and the third additive serves to connect the space where he is located to the passing time outside where the moon is still to be seen and the night is moving forward.

The night is still young and the Young King is still in the grip of slumber. We get another similar sentence with which the first dream was introduced and which consisted of two *and-conjunction*s. Syntactically it now consists of three conjoins and contains three *and-conjunction*s:

> *And* he fell asleep again *and* dreamed, *and* this was his dream.

It begins like the earlier similar sentence with a stylistically marked *and* at the beginning of the sentence that is chronological in its semantic import. The second *and* is also chronological, after falling asleep he dreams and third additive *and* serves as a lead into the description of his second dream. The dream this time is located away from his land takes him to wild seas, ships, galley masters and slaves. The dream narrative is made of predominantly additive and chronological *and* relations. The next two passages comprise of seven descriptive sentences containing five additive and one chronological *and-conjunction*s. The Young King finds himself on a galley being rowed by 'a hundred slaves'. The master of the galley is painted with two additives: 'On a carpet by his side the master of the galley was seated. He was black as ebony, *and* his turban was of crimson silk. Great earrings of silver dragged down the thick lobes of his ears, *and* in his hands he had a pair of ivory scales.' The second passage describes the slaves and their plight with three additive and one chronological *and* relations:

> The slaves were naked, but for a ragged loincloth, and each man was chained to his neighbour. The hot sun `beat brightly upon them, and the negroes ran up and down the gangway and lashed them with whips of hide. They stretched out their lean arms and pulled the heavy oars through the water

When this oriental galley reaches its destination we get the description of the place in two sentences. The first one contains a chronological *and* joining the two clauses. The second sentence contains a chronological and an additive *and-conjunction*s; 'At last they reached a little bay, *and* began to take soundings. A light wind blew from the shore, *and* covered the deck *and* the great lateen sail with a fine red dust.' The wildness and cruelty of the site is established by a violent attack on the galley crew that seems to have no link with the movement of the action in the dream except to

introduce an element of fear. The clip contains action and we find it narrated with three chronological *and-conjunction*s in three sentences. The fourth sentence contains *and* as part of a phrase:

> Three Arabs mounted on wild asses rode out *and* threw spears at them. The master of the galley took a painted bow in his hand *and* shot one of them in the throat. He fell heavily into the surf, *and* his companions galloped away. A woman wrapped in a yellow veil followed slowly on a camel, looking back now *and* then at the dead body.

Having got rid of the raiders, the crew gets to work and we get three passages in which they carry out their operation. Ten chronological, one additive and one phrasal *and* conjunctions are used to describe the activity:

> As soon as they had cast anchor and hauled down the sail, the negroes went into the hold and brought up a long rope-ladder, heavily weighted with lead. The master of the galley threw it over the side, making the ends fast to two iron stanchions. Then the negroes seized the youngest of the slaves, *and* knocked his gyves off, *and* filled his nostrils *and* his ears with wax, *and* tied abig stone round his waist. He crept wearily down the ladder, *and* disappeared into the sea. A few bubbles rose where he sank. Some of the other slaves peered curiously over the side . . .
>
> After some time the diver rose up out of the water, *and* clung panting to the ladder with a pearl in his right hand. The negroes seized it from him, *and* thrust him back . . .
>
> Again *and* again he came up, *and* each time that he did so he brought with him a beautiful pearl. The master of the galley weighed them, *and* put them into a little bag of green leather

The impact of this spectacle is so much more overwhelming than the first dream that the Young King is unable to speak. His predicament is shown in one sentence comprising of three clauses joined by two conjunctions, one of them an additive *and;* 'The young King tried to speak, but his tongue seemed to cleave to the roof of his mouth, *and* his lips refused to move.' The world of the galley is ruthlessly going on; so is the natural world. An additive and a phrasal *and-conjunction* describe the scene;

‘The negroes chattered to each other, *and* began to quarrel over a string of bright beads. Two cranes flew round *and* round the vessel.’ The final haul of pearls by the diver ends in his death. Two additives describe the precious pearl that he brings up and one additive and three chronological *and* applications narrate the process of his miserable and ruthless death:

> Then the diver came up for the last time, *and* the pearl that he brought with him was fairer than all the pearls of Ormuz, for it was shaped like the full moon, *and* whiter than the morning star. But his face was strangely pale, *and* as he fell upon the deck the blood gushed from his ears *and* nostrils. He quivered for a little, *and* then he was still. The negroes shrugged their shoulders, *and* threw the body overboard

The next long sentence beginning by a stylistically marked chronological *and* joined by five more chronological *and-conjunction*s give us the reason and the conclusion to the whole adventure. The sentence gives the indifferent attitude of the galley master to the death of the diver and adds to the cruelty of the scene:

> And the master of the galley laughed, *and*, reaching out, he took the pearl, *and* when he saw it he pressed it to his forehead *and* bowed. `It shall be,' he said, `for the sceptre of the young King,' *and* he made a sign to the negroes to draw up the anchor

The Young King’s unasked question is answered to the worst that he fears. The conclusion to this narrative is similar to the first dream , the sentence begins by stylistically marked resultative *and-conjunction*, contains another chronological *and* that imports him back to the reality of the waking world and the third additive *and* links the passing night that is now close to dawn. In one sense the additive *and-conjunction* serves to establish the temporal parameter of the tale at this point:

> *And* when the young King heard this he gave a great cry, *and* woke, *and* through the window he saw the long grey fingers of the dawn clutching at the fading stars

The third dream narrative begins with exactly the same introductory line as for the second dream with exactly the same *and* relationship. The setting for the third dream is painted with three additive *and-conjunction*s. He dreams that he is walking:

> through a dim wood, hung with strange fruits *and* with beautiful poisonous flowers. The adders hissed at him as he went by, *and* the bright parrots flew screaming from branch to branch . . .

A phrasal *and* continues his journey, 'On *and* on he went . . .' He reaches the outer edge of the wood, and an additive *and* tells of what he found there*;* '. . . *and* there he saw an immense multitude of men toiling in the bed of a dried-up river.' Two chronological *and-conjunction*s describe their incessant and feverish activities, 'They dug deep pits in the ground *and* went down into them . . . They tore up the cactus by its roots, *and* trampled on the scarlet blossoms.' An additive *and* in the last clause of the passage adds a sinister and ruthless parameter to the scene; '. . . They hurried about, calling to each other, *and* no man was idle.'

In this rather disturbing backdrop, the two main abstract characters of the dream world, Avarice and Death make their entry, both of them introduced with an additive *and-conjunction*; 'From the darkness of a cavern Death *and* Avarice watched them, . . .' A dialogue between the two ensues that is built up with abundant use of *and-conjunction*s. An additive *and* initiates the conversation with a chronological *and-conjunction* that leads to a proposition to Avarice, '. . . *and* Death said, `I am weary; give me a third of them *and* let me go.' Avarice's refusal to meet the request is followed by another question with a stylistically marked chronological *and* at the beginning of the question; '*And* Death said to her, `What hast thou in thy hand?' Avarice's reply elicits a similar answer from death as the earlier one just quoted except that the *and-conjunction* here is resultative as opposed to the additive in the

first one; ‘Give me one of them,' cried Death, `to plant in my garden; only one of them, *and* I will go away.' Avarice’s refusal is accompanied by a physical gesture told by a chronological *and,* , ‘. . . *and* she hid her hand in the fold of her raiment.’

The text from this point onwards is divided into small passages and each one of them begins with a stylistically marked *and* creating a kind of a rhythmic spell over the reader. The Death’s response to Avarice’s refusal begins with a stylistically marked chronological and, goes on to another three chronological *and-conjunction*s with her next action. A resultative *and* gives the consequences of her act and ends with an additive *and-conjunction*:

> *And* Death laughed, *and* took a cup, *and* dipped it into a pool of water, *and* out of the cup rose Ague. She passed through the great multitude, *and* a third of them lay dead. A cold mist followed her, *and* the water-snakes ran by her side.

The narratives continues with another stylistically marked *and-conjunction* that can be interpreted as both chronological as following the Death’s destructive act; and can also be read as resultative as Avarice reacts to the same act. It is followed by two additive *and* applications. ‘*And* when Avarice saw that a third of the multitude was dead she beat her breast *and* wept. She beat her barren bosom *and* cried aloud.’ What she says is another exotic picture of faraway lands, and like previous such pictures, each sentence consists of two clauses connected by additive *and-conjunction*s

> There is war in the mountains of Tartary, *and* the kings of each side are calling to thee. The Afghans have slain the black ox, *and* are marching to battle. They have beaten upon their shields with their spears, *and* have put on their helmets of iron. What is my valley to thee, that thou should'st tarry in it? Get thee gone, *and* come here no more.

In response to this eloquence, the Death makes a retort similar to her first reaction, and the Avarice reacts as before, a blatant refusal to part with a grain of corn; the

accompanying physical action is changed to suit the intention but syntactic import remains the same with an additive *and-conjunction* this time; 'But Avarice shut her hand, *and* clenched her teeth.'

The Death's reaction is built up syntactically similar to her reaction to the earlier events. It comprises of three sentences, two of them containing six *and-conjunction*s. In addition, it too begins with a stylistically marked *and* at the beginning of the first sentence; the next two *and-conjunction* are chronological followed by a resultative. Similarly, a chronological *and* followed by an additive *and* application in the second sentence completes the horrific picture:

> *And* Death laughed, *and* took up a black stone, *and* threw it into the forest, *and* out of a thicket of wild hemlock came Fever in a robe of flame. She passed through the multitude, *and* touched them, *and* each man that she touched died

A stylistically marked chronological *and* begins the next passage with a another chronological to link the second clause, ' *And* Avarice shuddered, *and* put ashes on her head.' In an attempt to drive away Death she conjures up another picture in far off land similar to the one describes earlier. In four sentences, we get four additive *and* relations linking the first to the second clause:

> There is famine in the walled cities of India, *and* the cisterns of Samarcand have run dry. There is famine in the walled cities of Egypt, *and* the locusts have come up from the desert. The Nile has not overflowed its banks, *and* the priests have cursed Isis *and* Osiris. Get thee gone to those who need thee, *and* leave me my servants.

For the third time the same pattern of request and refusal follows. This time Death's retaliation to Avarice's firm refusal is even more deadly than the earlier two times. The passage begins with a stylistically marked chronological *and* relation, is linked with a second clause with another chronological, and the third clause begins with a

resultative *and* relation. The second sentence contains an additive, and the last sentence gives a resultative *and* relation as a consequence of Death's attack:

> *And* Death laughed again, *and* he whistled through his fingers, *and* a woman came flying through the air. Plague was written upon her forehead, *and* a crowd of lean vultures wheeled round her. She covered the valley with her wings, *and* no man was left alive

Having wrecked this tragedy out of their battle of wills, both Death and Avarice leave the place. Another stylistically marked *and* at the beginning of the next passage can be interpreted as both resultative and chronological. The second and third clauses of the same sentence are linked with another two chronological and the fourth clause is joined with an additive *and* relation. The *and* at the beginning of the second sentence is again stylistically marked and is resultative in its import. It is joined with the following two clauses with two additive and relations:

> *And* Avarice fled shrieking through the forest, *and* Death leaped upon his red horse *and* galloped away, *and* his galloping was faster than the wind. *And* out of the slime at the bottom of the valley crept dragons *and* horrible things with scales, *and* the jackals came trotting along the sand, sniffing up the air with their nostrils.

The Young King is moved to tears at the spectacle, very different from his earlier two reactions. A stylistically marked *and-conjunction* that is resultative begins the sentence and two additives complete the utterance:

> *And* the young King wept, *and* said: `Who were these men *and* for what were they seeking?

The answer to his query is as he had feared. He turns round to see his interlocutor. All the sentences in the ensuing conversation between them begin with stylistically marked *and.* The first *and* of the first sentence is resultative, followed by a chronological and an additive *and* relation. The first *and* of the second sentence too,

is resultative. The third sentence begins with a chronological *and* and has another similar application of *and-conjunction* in the second clause. The final sentence has five clauses; begins with a chronological, goes on to additive, another chronological and three more additives complete the sentence:

> *And* the young King started, *and*, turning round, he saw a man habited as a pilgrim *and* holding in his hand a mirror of silver. .*And* he grew pale, *and* said: `For what king?'*And* the pilgrim answered: `Look in this mirror, *and* thou shalt see him.'
>
> *And* he looked in the mirror, *and,* seeing his own face, he gave a great cry *and* woke, *and* the bright sunlight was streaming into the room, *and* from the trees of the garden *and* pleasance the birds were singing.

The last sentence here marks the end of the series of dreams that the young King dreams in one night, significantly the night before his coronation. This time the Young King does not need to look outside the window to figure the time but the forceful illuminating sunshine is upon him to mark the end of his eventful night and beginning of a new person in the Young King.

All the paragraphs from this point onwards up till the end begin with *and* as the first word. It is stylistically marked and gives the text a feel of oral narration.

As the Young King wakes up, the usual court rituals begin. Two additive *and-conjunction*s usher in the courtiers, a chronological *and* tells us what they did after coming into the Young King's chamber and three additive *and* tell of further activity of his pages and complete the one sentence paragraph:

> *And* the Chamberlain *and* the high officers of State came in *and* made obeisance to him, *and* the pages brought him the robe of tissued gold, *and* set the crown *and* the sceptre before him.

The next passage in which we see a very different response towards things of beauty from the Young King's expected answer contains a stylistically marked chronological *and-conjunction* at the beginning of the paragraph, an additive to express the beauty of the objects and a resultative to show his response:

> *And* the young King looked at them, *and* they were beautiful. More beautiful were they than aught that he had ever seen. But he remembered his dreams, *and* he said to his lords: `Take these things away, for I will not wear them.

As a result of this unexpected response we get a resultative *and* at the beginning of the next sentence and an additive in the second clause showing the various ways in which the courtiers react. '*And* the courtiers were amazed, *and* some of them laughed . . .' The Young King tries to convince them of the seriousness of his intent and takes on a sombre tone, speaks firmly, and two chronological *and-conjunction*s tell us, '. . . *and* said: `Take these things away, *and* hide them from me.' He describes the pain behind the beautiful objects. Two sentences with two additive *and-conjunction*s give the sensitive explanation; "For on the loom of Sorrow, *and* by the white hands of Pain, has this my robe been woven. There is Blood in the heart of the ruby, *and* Death in the heart of the pearl." The *and* in the next sentence is chronological as he tells them of what he had experienced. '*And* he told them his three dreams.' The narrative continues with the amazement of the courtiers, a chronological and an additive *and* carries the event forward. What they say to each other is formulated with two additive *and-conjunction*s:

> *And* when the courtiers heard them they looked at each other *and* whispered, saying: `Surely he is mad; for what is a dream but a dream, *and* a vision but a vision? They are not real things that one should heed them. *And* what have we to do with the lives of those who toil for us?

The chamberlain also tries to make the Young King see ‘sense’. The narrative continues again with a stylistically marked chronological *and* to introduce the officer, and an additive to connect his speech to the Young King. . His advice carries two chronological *and-conjunction*s. ‘*And* the Chamberlain spake to the young King, *and* said, `My lord, I pray thee set aside these black thoughts of thine, *and* put on this fair robe, *and* set this crown upon thy head.’ Another chronological *and* at the beginning of the next sentence carries the dialogue further; ‘*And* the young King looked at him . . .’

The discussion between the two continues where the chamberlain tries to convince the Young King to wear the beautiful coronation outfit telling him that it is important for his identity as a king. But the protagonist has found different level of existence where outward paraphernalia are meaningless. He tells the chamberlain that he may be right and continues with a contrastive *and* to say; ‘ *And* yet I will not wear this robe, nor will I be crowned with this crown, but even as I came to the palace so will I go forth from it.' Next, with another chronological *and* at the beginning of the sentence he tells them to leave him alone except for his one personal page; ‘*And* he bade them all leave him, save one page whom he kept as his companion, a lad a year younger than himself.’ The lad gives ablutions to the Young King for his great day. Three chronological and one additive complete his preparation:

> *and* when he had bathed himself in clear water, he opened a great painted chest, *and* from it he took the leathern tunic *and* rough sheepskin cloak that he had worn when he had watched on the hillside the shaggy goats of the goatherd. These he put on, *and* in his hand he took his rude shepherd's staff.

The events from this point onwards are divided into small sections, and each one of them begins with a stylistically marked *and-conjunction* at the beginning of the first

sentence except for two paragraphs both of which begin with the same first two words, 'He stood . . .' This repetition of *and-conjunction* has a mesmeric effect on the dynamics of the narrative. The following section shows the simple acceptance of the Young King's new identity by the page and the completion of his attire as a King. A resultative *and* expresses the page's incredulity and a chronological *and* links with his comment that contains an additive *and-conjunction*. The next sentence contains four chronological *and* relations to tell what the Young King did in response to the page's observation and a stylistically marked *and* at the beginning of the next sentence complete his ablutions and the narrative takes the Young King in his new attire and in his new identity to the world:

> *And* the little page opened his big blue eyes in wonder, *and* said smiling to him, `My lord, I see thy robe *and* thy sceptre, but where is thy crown?'
>
> *And* the young King plucked a spray of wild briar that was climbing over the balcony, *and* bent it, *and* made a circlet of it, *and* set it on his own head.
>
> This shall be my crown,' he answered.
>
> *And* thus attired he passed out of his chamber into the Great Hall, where the nobles were waiting for him.

As he emerges on the waiting concourse, the hostile scornful and mocking reaction of the people is conveyed with a stylistically marked resultative *and* at the beginning of the passage. An additive *and* continues their voices. The first voice carries a contrastive *and-conjunction*. Other antagonistic voices are introduced with three additive *and-conjunction*s:

> *And* the nobles made merry, *and* some of them cried out to him, `My lord, the people wait for their king, *and* thou showest them a beggar,' *and* others were wroth *and* said, `He brings shame upon our state, *and* is unworthy to be our master.'

But the Young King is unaffected by these voices and continues his journey towards the Cathedral to be crowned as the king of the land. The movement is captured in one sentence with the help of four chronological '*and'* conjunctions:

> But he answered them not a word, but passed on, *and* went down the bright porphyry staircase, *and* out through the gates of bronze, *and* mounted upon his horse, *and* rode towards the cathedral, the little page running beside him

As he progresses through the multitude, further ridiculing voices are heard that categorically deny his new identity. A stylistically marked chronological and an additive *and* give further information on the people's reaction. A resultative *and* tells of their ridicule. At this, the Young King stops his horse and with three chronological *and-conjunction* tells them of his three dreams that caused the changed in him:

> *And* the people laughed *and* said, `It is the King's fool who is riding by,' *and* they mocked him. *And* he drew rein *and* said, `Nay, but I am the King.' *And* he told them his three dreams.

Hearing his three dreams, a man comes forwards from the crowd and tried to open his eyes to some bitter truths about the division between the poor and the rich. Three chronological *and-conjunction*s mark this man's venture forward. '*And* a man came out of the crowd *and* spake bitterly to him, *and* said, . . .' What he says is conveyed with the help of one chronological and five additive *and* relations:

> By your pomp, we are nurtured, *and* your vices give us bread. . . *And* what cure hast thou for these things? Wilt thou say to the buyer, "Thou shalt buy for so much," *and* to the seller, "Thou shalt sell at this price?". . . Therefore, go back to thy Palace *and* put on thy purple and fine linen. What hast thou to do with us, *and* what we suffer?

The Young King's response to this tirade is based in the principle of altruism bringing out a relationship between the rich and the poor with the help of one additive *and-conjunction*;

"Are not the rich *and* the poor brothers?"'

The Young King's attempt at equity of the two sections of the society is met with a bitter rejoinder that brings out the eternal relation of exploitation between them:

'Aye,' answered the man, `*and* the name of the rich brother is Cain.'

The impact of this harsh retort moves the Young King to tears. The next sentence begins with a stylistically marked resultative *and-conjunction*; a chronological *and* relation marks his journey forward and two resultative *and-conjunction*s tell of the impact of the above grim exchange on his pet page boy:

> *And* the young King's eyes filled with tears, *and* he rode on through the murmurs of the people, *and* the little page grew afraid *and* left him

Finally, his procession reaches the Cathedral. The guards refused to let him pass. A stylistically marked chronological *and-conjunction* marks his arrival at the gate of the Cathedral and another additive *and* connects two acts of the guards who take out their swords and tell him that only the King can pass that entrance. '. . . *And* when he reached the great portal of the cathedral, the soldiers thrust their halberts out *and* said . . .' A stylistically marked resultative *and* begins the next sentence showing the Young King's anger at the guards behaviour, three chronological *and-conjunction*s show his further actions as he reveals his identity and enters the Cathedral:

> *And* his face flushed with anger, *and* he said to them, 'I am the King,' *and* waved their halberds aside *and* passed in.

The next person to express amazement at the Young King's apparel is the Bishop in the Cathedral. A stylistically marked chronological *and-conjunction* at the beginning of the sentence carries the narrative further and two chronological *and* relations trace his movement towards the Young King and his conversation with him. '*And* when

the old Bishop saw him coming in his goatherd's dress, he rose up in wonder from his throne, *and* went to meet him, *and* said to him . . .' Three additive *and-conjunction*s comprise his admonish:

> 'My son, is this a king's apparel? *And* with what crown shall I crown thee, *and* what sceptre shall I place in thy hand? Surely this should be to thee a day of joy, *and* not a day of abasement.'

In response, the Young King, with an additive *and-conjunction*, shares with him his experience that has familiarized him with the pain behind Beauty; '*And* he told him his three dreams.' The Bishop in his years of worldly wisdom gives a long reply covering various forms of relationship between life and exploitation. The long passage begins with a stylistically marked *and-conjunction* that can be interpreted as chronological in its semanticity as it carries the narrative forward. In another sense it can be seen as resultative also as it initiates a narrative in response to the Young king's dream experience. Along with an additive *and-conjunction* it forms a preamble to his lengthy counsel; '*And* when the Bishop had heard them he knit his brows, *and* said . . .':

> My son, I am an old man, *and* in the winter of my days, *and* I know that many evil things are done in the wide world. The fierce robbers come down from the mountains, *and* carry off the little children, *and* sell them to the Moors. The lions lie in wait for the caravans, *and* leap upon the camels. The wild boar roots up the corn in the valley, *and* the foxes gnaw the vines upon the hill. The pirates lay waste the sea-coast *and* burn the ships of the fishermen, *and* take their nets from them. In the salt-marshes live the lepers; they have houses of wattled reeds, *and* none may come nigh them. The beggars wander through the cities, *and* eat their food with the dogs. Canst thou make these things not to be? Wilt thou take the leper for thy bedfellow, *and* set the beggar at thy board? Shall the lion do thy bidding, *and* the wild boar obey thee? Is not He who made misery wiser than thou art? Wherefore I praise thee not for this that thou hast done, but I bid thee ride back to the Palace *and* make thy face glad, *and* put on the raiment that beseemeth a king, *and* with the crown of gold I will crown thee, *and* the sceptre of pearl will I place in thy hand. And as for thy dreams, think no more of them. The

> burden of this world is too great for one man to bear, *and* the world's sorrow too heavy for one heart to suffer . . .

The First two *and-conjunction*s are additive as they describe the state of the old Bishop's physical existence and the accumulation of his wisdom. The second sentence describes the brutal acts of the robbers with two chronological *and-conjunction*s. The third sentence balances the ruthless human act with a description of the same in nature with another chronological *and*. The next sentence is also describing merciless examples from nature with an additive *and-conjunction* joining the two clauses. The narrative turns to human callousness again and two additive *and-conjunction*s tell of their cruelty. He next talks of the neglect and repulsion doled out to the diseased and the deprived in two bi-clausal sentences using two additive *and-conjunction*s to joins the clauses. His next two sentences are rhetorically interrogative. Using two additive *and-conjunction*s, the Bishop tries to make the Young King appreciate the fact that he cannot change the order of Eternal Wisdom. He then advises him to return to the Palace and put on a happy expression and fine apparel so that he can crown him, as he should be. He uses three additive and one chronological *and-conjunction*s in this advice. Another stylistically marked additive *and-conjunction* acts as a referent to the Young King's dreams. The last sentence is a generalization containing one additive *and-conjunction* joining two clauses that expand on the same proposition.

The Young King ignores the old Bishop's worldly wise advice and moves forward. Three chronological *and-conjunction*s in three clauses describe the three stages of his movement; '. . . *and* he strode past the Bishop, *and* climbed up the steps of the altar, *and* stood before the image of Christ.'

The next passage is descriptive again and we find four additive *and* relations and a resultative *and* at the end describes the impact of the scene on the priests:

> . . . *and* on his right hand and on his left were the marvellous vessels of gold, the chalice with the yellow wine, *and* the vial with the holy oil. He knelt before the image of Christ, *and* the great candles burned brightly by the jewelled shrine, *and* the smoke of the incense curled in thin blue wreaths through the dome. He bowed his head in prayer, *and* the priests in their stiff copes crept away from the altar . . .

The common masses had shown their resentment and now the nobility exhibits its indignation at the Young King's odd behaviour. Their reaction is more violent. A stylistically marked *and* at the beginning of the paragraph introduces the roar outside the Cathedral. This conjunction can also be interpreted as chronological as it carries the narrative forward. A second chronological *and* traces the movement of the nobles into the Cathedral. Two more additive *and* conjunctions in the same sentence describes the nobles; '*And* suddenly a wild tumult came from the street outside, *and* in entered the nobles with drawn swords *and* nodding plumes, *and* shields of polished steel.'

The Young King ignores their tirade and continues to pray. Four chronological *and* conjunctions trace his movement as he finishes his prayers and finally turns to look at them; '*And* the young King bowed his head again, *and* prayed, *and* when he had finished his prayer he rose up, *and* turning round he looked at them sadly.'

The next passage is a detailed depiction of how the Young King appeared from his position to the world as they looked at him. The passage is built up with five sentences, each containing an additive *and-conjunction*. The first sentence contains two *and* relations. It begins with a stylistically marked *and-conjunction*. Grammatically it carries the narrative forward in fairy tale style. The second *and-*

conjunction is additive as it begins the description that is developed in next four sentences:

> *And* lo! through the painted windows came the sunlight streaming upon him, *and* the sunbeams wove round him a tissued robe that was fairer than the robe that had been fashioned for his pleasure. The dead staff blossomed, *and* bare lilies that were whiter than pearls. The dry thorn blossomed, *and* bare roses that were redder than rubies. Whiter than fine pearls were the lilies, *and* their stems were of bright silver. Redder than male rubies were the roses, *and* their leaves were of beaten gold . . .

The next passage is a description of the impact of the above painting on the dynamics of the Cathedral. In three sentences there are eight *and* relations. The first one is resultative in its semanticity as it tells of the consequence of the Young King's divine apparel. The other seven additive *and-conjunction*s develop the description:

> He stood there in the raiment of a king, *and* the gates of the jewelled shrine flew open, *and* from the crystal of the many-rayed monstrance shone a marvellous *and* mystical light. He stood there in a king's raiment, *and* the Glory of God filled the place, *and* the saints in their carven niches seemed to move. In the fair raiment of a king he stood before them, *and* the organ pealed out its music, *and* the trumpeters blew upon their trumpets, *and* the singing boys sang

The next passage is a single sentence containing six resultative *and-conjunction*s. These mark the effect of the above on the humans surrounding the Young King who had a little earlier denounced him:

> *And* the people fell upon their knees in awe, *and* the nobles sheathed their swords *and* did homage, *and* the Bishop's face grew pale, *and* his hands trembled. `A greater than I hath crowned thee,' he cried, *and* he knelt before him . . .

The tale ends with two more sentences. The first contains two chronological *and-conjunction*s as it traces the movement of the Young King out of the Cathedral:

> *And* the young King came down from the high altar, *and* passed home through the midst of the people.

Significantly, the last sentences do not have any *and-conjunction*. It is quite understandable, as the narrative has reached the end.

8.1.2.4 The Star-Child

'The Star-Child' begins with description of two woodcutters making their way home through a forest in the dead of winter. The narrative at this point is setting the scene and tracing the woodcutters' movement through the forest therefore there is profuse use of additive and chronological *and* relations. The time is set and the weather is established in the second and third sentence of the tale with two additive *and-conjunction*s; '. . . *and* a night of bitter cold. The snow lay thick upon the ground, *and* upon the branches of the trees: . . .' The same third sentence continues with a chronological *and* as it traces the woodcutters' journey; '. . . *and* when they came to the Mountain-Torrent . . .'

In a typical Faerie Realm manner, the narrative now turns to the inhabitants of the forest. They are introduced with an additive and in the extraordinary cold of the weather which makes '. . . even the animals *and* the birds . . .' to comment upon it. The Linnets think of the weather in terms of death and use a resultative *and-conjunction*; "`the old Earth is dead, *and* they have laid her out in her white shroud.'" The more romantic Turtle-doves use an additive *and-conjunction* to express their view; "`The Earth is going to be married, *and* this is her bridal dress,'. . . ". The fierce Wolf imposes his opinion with a threat and so we find a conditional use of *and-conjunction*; "'Nonsense!' growled the Wolf. `I tell you that it is all the fault of the Government, *and* if you don't believe me I shall eat you.'" An additive *and* makes a comment on the Wolf's attitude; 'The Wolf had a thoroughly practical mind, *and* was never at a loss for a good argument.' The philosopher Woodpecker makes a cool

comment with an additive *and-conjunction*; "'If a thing is so, it is so, *and* at present it is terribly cold.'" Other animals tried to beat the cold and two additive *and-conjunction*s tell us what the rabbits did; '. . . *and* the Rabbits curled themselves up in their holes, *and* did not venture even to look out of doors.' The Owls were the only creatures who loved the weather; two additive *and-conjunction*s tell of their delight; '. . . but they did not mind, *and* they rolled their large yellow eyes, *and* called out to each other across the forest.'

The narrative turns to the woodcutters again. The next passage tracks their movement with one phrasal, four additive, four resultative and three chronological *and-conjunction*s in three sentences. The first use of *and* is phrasal to show their onward journey, 'On *and* on went the two woodcutters . . .'; the second use is additive to tell of how they walked on the snow, '. . . *and* stamping with their huge iron-shod boots upon the caked snow.' The second is a long multi-clausal sentence using a combination of additive *and* relations to tell of mishaps in their journey and a resultative to show the consequence. One chronological *and* is used to describe a continuous action when their faggots fall down:

> Once they sank into a deep drift, *and* came out as white as millers are, when the stones are grinding; *and* once they slipped on the hard smooth ice where the marsh-water was frozen, *and* their faggots tell out of their bundles, *and* they had to pick them up *and* bind them together again; *and* they thought that they had lost their way, *and* a great terror seized on them, for they knew that the Snow is cruel to those who sleep in her arms.

They continue to move forward; one additive and three chronological *and-conjunction*s bring them to signs of human dwelling; '. . . *and* retraced their steps, *and* went warily, *and* at last they reached the outskirts of the forest, *and* saw, far down in the valley beneath them, the lights of the village in which they dwelt.' Their

relief makes them look at the same landscape in a different light now. Two additive *and-conjunction*s build up the description; '. . . *and* the Earth seemed to them like a flower of silver, *and* the Moon like a flower of gold.'

When the euphoria at their escape from cold death abated, the bitterness of life took over their joy. Their dialogue about their station in the world contains two additive *and-conjunction*s in the beginning, one chronological *and-conjunction* to wish what a wild beast should have done to them and lastly a contrastive *and* relation to express the difference between the rich and the poor:

> . . . *and* one of them said to the other, 'Why did we make merry, seeing that life is for the rich, *and* not for such as we are . . . or some wild beast had fallen upon us and slain us. 'Truly,' answered his companion, 'much is given to some, and little is given to others.'

In midst of their woe, a strange thing happens. An object falls from the sky in the forest. The additive, *and,* tells of its character: 'There fell from heaven a very bright *and* beautiful star.' The woodcutters follow its decent visually with amazement expressed with an additive *and*; '. . . *and*, as they watched it wondering . . . ' Its falls down close to them and two chronological *and-conjunction*s trace their movement for what they believe is a piece of gold; '. . . *and* they set to *and* ran . . .' The next passage follows them in their pursuit for the gold. The first sentence is a long multi-clausal formation made up of five *and-conjunction*s. It begins with a stylistically marked commentative *and-conjunction* that tells of how one of the woodcutters ran faster, the next *and* is resultative in its semanticity as it tells of consequence of his fast run, the third *and-conjunction* is chronological as it traces his movement forward, next is resultative as it tells of his arrival at the point and the fifth conjunction is additive as it declares the discovery of the gold:

> *And* one of them ran faster than his mate, and outstripped him, *and* forced his way through the willows, *and* came out on the other side, *and* lo! there was indeed a thing of gold lying on the white snow . . .

The next sentence has one chronological *and-conjunction* as it tells what the woodcutter did next, two further additive *and* conjunctions describe the find; '. . . *and* stooping down placed his hands upon it, *and* it was a cloak of golden tissue, curiously wrought with stars, *and* wrapped in many folds.' The last sentence has three chronological *and* relations as it tells of what they further did with their find; '*And* he cried out to his comrade . . .*and* when his comrade had come up, . . . *and* loosened the folds of the cloak . . .' To their utter disappointment, they find a small baby boy instead of the expected riches. Their conversation and action on the issue is delineated with additive and chronological *and-conjunction*s. The following passage, comprising two sentences, begins with a stylistically marked *and-conjunction* that can be interpreted as chronological in its semanticity. It also carries the narrative forward, '*And* one of them said to the other . . .' The next chronological *and* tells of the action suggested and the last additive *and* adds to the argument being made; '. . . *and* go our way, seeing that we are poor men, *and* have children of our own . . .' His companion refuses to comply with the heartless plan and with two additive *and-conjunction*s he establishes his situation of poverty, with a third contrastive *and* relation further develops the picture of his destitution and with a chronological *and* he positions himself differently from his friend; "'. . . *and* though I am as poor as thou art, *and* have many mouths to feed, *and* but little in the pot, yet will I bring it home with me, *and* my wife shall have care of it.'" His next two actions are mapped out with two chronological *and-conjunction*s; '. . . he took up the child, *and* wrapped the cloak around it . . . *and* made his way down the hill to the village . . .', his friend is unable to understand this compassion which he deems as folly told with an

additive *and-conjunction*; '. . . marvelling much at his foolishness *and* softness of heart.' Next sentence is stylistically marked as it begins the sentence and can be interpreted as chronological semantically; '*And* when they came to the village . . .' His companion is ousted from the tale when the woodcutter refuses to cater to his greed and they part ways. Three chronological *and-conjunction*s bring him to his home; '. . . *and* he bade him Godspeed, *and* went to his own house *and* knocked.' A new character enters the tale when he reaches his home that is his wife. The next small paragraph is just one sentence containing six chronological *and-conjunction*s, which encapsulate the activity of his wife when he gets home:

> *And* when his wife opened the door *and* saw that her husband had returned safe to her, she put her arms round his neck and kissed him, *and* took from his back the bundle of faggots, *and* brushed the snow off his boots, *and* bade him come in . . .

The woodcutter had to make sure that the extra mouth he had brought to the scarcity of his house should be accepted, so he took up a stance at the threshold of his house. He told her about his find, keeping the suspense, he does not tell her what it is that he has found and with an additive *and* he tells her; '. . . *and* I have brought it to thee to have care of it.' An additive *and* tells that he still does not enter the house playing upon her curiosity; '. . . *and* he stirred not from the threshold.' She is impatient to know what he had brought her and her imagination makes her think of material boost as is established by an resultative *and* relation; 'Show it to me, for the house is bare, *and* we have need of many things.' He acts at her request with a stylistically marked chronological and an additive *and; ' And* he drew the cloak back, *and* showed her the sleeping child.' The wife's reaction is exactly as he had anticipated. Her tirade consists of four questions two out of which begin with stylistically marked additive *and-conjunction*s; ` *And* who knows if it will not bring us bad fortune? *And* how shall

we tend it?' Another additive *and* tells of her anger; '*And* she was wroth against him.' With another additive *and-conjunction*, he tells her the strange circumstances of his find; '. . . but it is a Star-Child . . . *and* he told her the strange manner of the finding of it.' A chronological and an additive *and* continues her angry outburst, '. . . *and* spoke angrily, *and* cried . . .' Again her protest is in interrogative form; with a contrastive *and* relation she brings out the lack of basic needs in their lives on which this new addition would be a dear burden and a stylistically marked additive *and* forms another rhetoric question; "`Our children lack bread, *and* shall we feed the child of another? *And* who giveth us food?'" The woodcutter comes up with a philosophic reply with an additive *and-conjunction*: "Nay, but God careth for the sparrows even, *and* feedeth them . . ." Her retort is cruel but more realistic and with an additive *and-conjunction*, she voices her concern over the struggle for survival that is made more difficult with the harsh weather; "*And* is it not winter now?'" A chronological *and* tells us of the woodcutter's stance; '*And* the man answered nothing, but stirred not from the threshold.' They have now arrived at a deadlock, the woodcutter still standing at the threshold with the door open. In the next short passage of two sentences the impact of his position makes itself physically felt driving home his point and which moves the wife to speak. The passage begins with a stylistically marked *and* that carries the narrative forward and introduces the bitter cold wind that is the agent of the cruel weather, two resultative *and* relations and a chronological *and* stirs her to speech and she conveys her discomfort with a resultative *and-conjunction*:

> And a bitter wind from the forest came in through the open door, and made her tremble, and she shivered, and said to him: `Wilt thou not close the door? There cometh a bitter wind into the house, and I am cold'

At the woodcutter's rejoinder she has no answer but the frost on her heart has not yet melted and with an additive *and* she continues in her anger; '*And* the woman answered him nothing, but crept closer to the fire.' They remain in this impasse for a while and finally the humanity of the woman surfaces and she breaks down in tears. A stylistically marked *and-conjunction* begins the first sentence of the passage, a chronological *and* carries the look in her eyes to her husband and an additive *and* tells us what he saw in her eyes. '*And* after a time she turned round *and* looked at him, *and* her eyes were full of tears.' The husband is quick to seize the tender moment and acts fast. The next sentence contains four chronological *and* relations as his movements are traced and the woman's actions are told; '*And* he came in swiftly, *and* placed the child in her arms, *and* she kissed it, *and* laid it in a little bed where the youngest of their own children was lying.' The next day both of them act in unison, two additive and two chronological *and* relations map out their parallel actions; '*And* on the morrow the Woodcutter took the curious cloak of gold *and* placed it in a great chest, *and* a chain of amber that was round the child's neck his wife took *and* set it in the chest also.' With this acceptance of the protagonist into the poor but kind woodcutter's family ends the first part of the tale.

The second phase marks out the growing up of the protagonist. Star-Child, as he was christened by the woodcutter, was now a part of the family and two additive *and-conjunction*s tell of the equal treatment he received with the woodcutters own children; '. . . *and* sat at the same board with them, *and* was their playmate.' As he grows up, he turns out to be a handsome boy with ultimate physical beauty. A stylistically marked additive *and* at the beginning of a sentence tell of his enhancing beauty; '*And* every year he became more beautiful to look at . . .' His beauty is a

marvel for the people of the land who are dark skinned; an additive *and-conjunction* brings out their dark skin; '. . . they were swarthy *and* black-haired . . .' The Star-Child's breath-taking physical beauty is told with three additive *and-conjunction*s:

> he was white and delicate as sawn ivory, *and* his curls were like the rings of the daffodil. His lips, also, were like the petals of a red flower, *and* his eyes were like violets by a river of pure water, *and* his body like the narcissus of a field where the mower comes not . . .

This divine beauty complements the manner of his entry into the narrative, having descended from celestial heights but sadly, is not supplemented by his nature. The knowledge that he is fairer than all of the inhabitants gets to his head and two additives join the three adjectives telling the quality of his heart; 'For he grew proud, *and* cruel, *and* selfish.' His treatment towards his playmates that include the children of the kind Woodcutter, who had rescued him from a freezing death, is reflective of the three qualitative adjectives that have set his character in the beginning of this passage. Three additive *and-conjunction*s translate the abstract qualities of his heart into acts of pride; '. . . *and* the other children of the village, he despised, *and* he made himself master over them, *and* called them his servants.' His behaviour towards the less fortunate, especially the poor was pitiless. Two chronological *and* relations tell of his treatment towards them; '. . . would cast stones at them *and* drive them forth on to the highway, *and* bid them beg their bread elsewhere . . .' Those who were physically disfigured received an equally merciless treatment from him conveyed by three additive *and-conjunction*s; '. . . *and* would mock at the weakly *and* ill-favoured, *and* make jest of them . . .' All of this blatant cruelty ensued from consciousness of his own divine beauty and his narcissist attitude. Two additive *and-conjunction*s tell of his enamour with his own beauty and two chronological *and* relations describe the actions that ensued from his egocentric state of mind; '. . . *and*

himself he loved, *and* in summer, when the winds were still, he would lie by the well in the priest's orchard *and* look down at the marvel of his own face, *and* laugh for the pleasure he had in his fairness.'

This behaviour did not go unnoticed by his guardians. Three additive *and-conjunction*s tell of their rebuke. 'Often did the Woodcutter *and* his wife chide him, *and* say: `We did not deal with thee as thou dealest with those who are left desolate, *and* have none to succour them.' The religious tradition of weaving moral fibre into the society also takes up its task of reformation in the guise of the old priest. A chronological *and-conjunction* tells the action he took in this matter; 'Often did the old priest send for him, *and* seek to teach him the love of living things . . .' His advice continues with reference to creatures and their place in the greater scheme of nature with two additive *and-conjunction*s; 'God made the blind-worm *and* the mole, *and* each has its place'. Such was the dazzle of his own beauty in his eyes that none of these admonishes had any effect on him. Two small passages consisting of four sentences and thirteen additive and one chronological *and* relation tell of his defiant reaction to these advices:

> But the Star-Child heeded not their words, but would frown and flout, *and* go back to his companions, *and* lead them. *And* his companions followed him, for he was fair, *and* fleet of foot, *and* could dance, *and* pipe, *and* make music. *And* wherever the Star-Child led them they followed, *and* whatever the Star-Child bade them do, that did they. *And* when he pierced with a sharp reed the dim eyes of the mole, they laughed, *and* when he cast stones at the leper they laughed also. *And* in all things he ruled them, *and* they became hard of heart, even as he was . . .

Up till this point in the narrative the protagonist has been introduced in detail beginning with the strange manner of his entry to his acceptance in a poor but kind household to the description of his divine beauty and his pride in it, ending in

instances of his cruelty that are a direct result of the hardness that his own sense of superiority has coated his heart with.

A new character enters the tale and the dynamics of the narrative take a turn. She is a beggar-woman and her appearance is such that is set to bring out an expected behaviour from the Star-Child. Two sentences with four additive *and-conjunction*s present the new character:

> 'Her garments were torn *and* ragged, *and* her feet were bleeding from the rough road on which she had travelled, *and* she was in very evil plight. *And* being weary she sat her down under a chestnut-tree to rest.'

When the Star-Child saw her, he acts as he had always done towards such people. Two additive *and* relations delicately balance the beauty of nature that is kind to her and towards which the protagonist is blind and her apparent ugliness, which is what he can see in his, pride:

> 'See! There sitteth a foul beggar-woman under that fair *and* green-leaved tree. Come, let us drive her hence, for she is ugly *and* ill-favoured.'

He suits action to his words and a chronological and an additive *and-conjunction* tell of what he did to her: 'So he came near *and* threw stones at her, *and* mocked her . . .' A resultative *and* relation tell of the effect on the beggar-woman, '. . . *and* she looked at him with terror in her eyes . . .' The kind Woodcutter came to her rescue and reprimanded the cruel boy. A stylistically marked chronological *and* brings him to the spot and another one links with his reprimand, and an additive leads to his words: '*And* when the Woodcutter . . . saw what the Star-Child was doing, he ran up *and* rebuked him *and* said to him . . .' His rebuke contains an additive *and-conjunction* as he adds up to his evil qualities: "Surely thou art hard of heart *and* knowest not mercy . . .' The Star-Child's reaction is exactly in keeping with the character that has been

built up earlier in the tale. Three chronological *and-conjunction*s of which the first one is stylistically marked, tell of his wickedness: '*And* the Star-Child grew red with anger, *and* stamped his foot upon the ground, *and* said . . .' What he said was sheer ingratitude as he flatly refuses to obey because he was not the Woodcutter's real son. At which the Woodcutter reminds of how he had found him in the forest. Almost all the passages from this point onwards begin with a stylistically marked *and-conjunction* that occurs at the beginning of the sentence. This exchange between the two has a strange effect on the beggar-woman. She faints and typical to his personality type, the Woodcutter looks after her. Five chronological and two additive *and* relations in two sentences narrate what happened at that moment:

> *And* when the woman heard these words she gave a loud cry, and fell into a swoon. *And* the Woodcutter carried her to his own house, *and* his wife had care of her, and when she rose up from the swoon into which she had fallen, they set meat and drink before her, *and* bade her have comfort . . .

The narrative has now reached the point where the actual identity of the Star-Child is revealed. It is done by the beggar-woman. In a typical Fairy Tale narrative style, she tells of facts that prove her link with the protagonist. She refuses the refreshments and a dialogue follow between them with the woman's part of conversation in the form of questions. She dates the entry of the protagonist with an additive *and* relation: '*And* was it not ten years from this day?' The narrative is linked to the Woodcutter's reply with a stylistically marked chronological *and* relation and his reply is formed with an additive *and:* '*And* the Woodcutter answered . . . *and* it is ten years from this day.' Her next question begins with a stylistically marked additive *and: 'And* what signs didst thou find with him?' She enumerated the signs and he brought them out from his safekeeping. Two chronological *and-conjunction*s follow his actions: '*And* he took the cloak *and* the amber chain from the chest where they

lay, *and* showed them to her.' These signs confirm what she had suspected and a stylistically marked chronological *and* tell of her reaction to these objects and an additive *and-conjunction* links with her revelation: '*And* when she saw them she wept for joy, *and* said, 'He is my little son whom I lost in the forest.'

With this revelation, she asks for her son. The husband and wife go out to call the Star-Child. An additive *and* couples them together as they went out to get him, and two chronological *and-conjunction*s follow their actions with an additive *and* linking the two clauses of their information to the Star-Child. 'So the Woodcutter *and* his wife went out *and* called to the Star-Child, *and* said to him, 'Go into the house, *and* there shalt thou find thy mother, who is waiting for thee.' The Star-Child is overjoyed at this news. An additive *and* tells of his joy as he runs towards the house. 'So he ran in, filled with wonder *and* great gladness.' His reaction when he saw the beggar–woman is exactly as is expected of him. He laughs at her and rudely addresses her. His acts are linked with a chronological *and* relation: '. . . he laughed scornfully *and* said . . .' He does not even think that she could be his mother and looks around to locate her. The narrative is moved forward with a stylistically marked chronological conjunction: '*And* the woman answered him, 'I am thy mother.'

Three additive *and-conjunction*s build up the scornful outburst of rejection by the Star-Child towards his mother; 'I am no son of thine, for thou art a beggar, *and* ugly, *and* in rags . . . *and* let me see thee no more.' She still appeals to him as a long lost son. Two chronological *and-conjunction*s tell of her physical actions as she signals him to see her as his mother and one chronological and two additive *and-conjunction*s tell the story of their separation and reunion:

> *and* she fell on her knees, *and* held out her arms to him. 'The robbers stole thee from me, *and* left thee to die,' she murmured, 'but I recognized thee when I saw thee, *and* the signs also have I recognized, the cloak of golden tissue *and* the amber-chain . . .

A palpable silence follows this speech and a crucial moment where the protagonist is poised to make a choice. That choice determines his destiny and the future course of action in the formation of the tale. After this prolonged moment of agony, the silence is broken by the Star-Child's harsh voice. A stylistically marked *and-conjunction* at the beginning of the sentence picks up the narrative at this moment and two additive *and-conjunction*s tell of the voice quality in which he conveys his decision to his mother; '*And* at last he spoke to her, *and* his voice was hard *and* bitter.' He denies her most heartlessly. Using an additive *and-conjunction*, he wishes she had never come in his life and a contrastive *and* relation tells of the pride which makes him disown her:

> '. . . it had been better hadst thou stayed away, *and* not come here to bring me to shame, seeing that I thought I was the child of some Star *and* not a beggar's child . . .'

He tells her to go away and using an additive *and* he warns her never to come in his life again: 'Therefore get thee hence, *and* let me see thee no more.' He denies her request for a kiss proclaiming that she is too ugly, and using an additive *and* he reaches the height of self-love and arrogance, declaring that uglier creatures in nature merit a kiss from him than his poor mother: '. . . but thou art too foul to look at *and* rather would I kiss the adder or the toad than thee.' Three chronological *and* tell of the poor woman leaving broken hearted and the Star-Child going back to his playmates. '. . . *and* [she]went away into the forest weeping bitterly, *and* when the Star-Child saw that she had gone, he was glad, *and* ran back to his playmates that he might play with them.'

His sin, however, has caught up with him faster than he could run to his playfellows. As soon as he reaches them, he receives an immediate rejection as cruel as he had meted out to his mother. His playmates behaved exactly as he had taught them to be. With two additive *and* relations, they turn back on him and with a chronological *and-conjunction* they expel him from their circle of love just as he had done to his poor mother. '. . . they mocked him *and* said, `Why, thou art as foul as the toad, *and* as loathsome as the adder . . . we will not suffer thee to play with us,' *and* they drive him out of the garden.'

The Star-Child is perplexed and four chronological *and-conjunction*s tell of his actions at his playmates' strange behaviour. The use of *and-conjunction* at the beginning of the sentence is stylistically marked due to its position at the beginning of the sentence. It carries the narrative forward and can be interpreted as chronological in its semanticity. '*And* the Star-Child frowned *and* said to himself, `What is this that they say to me? I will go to the well of water *and* look into it, *and* it shall tell me of my beauty.'

A chronological *and* takes him to the well and two additives tell of the metamorphosis that his body had gone through. 'So he went to the well of water *and* looked into it, *and* lo! his face was as the face of a toad, *and* his body was scaled like an adder.' Three chronological *and* tell of how he reacted at the change, '*And* he flung himself down on the grass *and* wept, *and* said to himself . . .' Three additive *and-conjunction*s link the realization of his sin; 'For I have denied my mother, *and* driven her away, *and* been proud, *and* cruel to her.' A chronological *and-conjunction* tell of the penance that he inflicts upon himself in atonement of his sin; 'Wherefore I will go *and* seek her through the whole world, nor will I rest till I have found her.' A

stylistically marked *and-conjunction* furthers the narrative at this point and three chronological *and-conjunction*s demonstrate the fact that inherent kindness cannot be corrupted by evil and confirm the faith in humanity of mankind:

> *And* there came to him the little daughter of the Woodcutter, *and* she put her hand upon his shoulder and said, `What doth it matter if thou hast lost thy comeliness? Stay with us, and I will not mock at thee'

The following short passage beginning with a stylistically marked *and-conjunction* at the beginning of the sentence uses three chronological *and-conjunction*s to tell of the protagonist's realization of his sin and his compulsion for atonement:

> *And* he said to her, `Nay, but I have been cruel to my mother, *and* as a punishment has this evil been sent to me. Wherefore I must go hence, *and* wander through the world till I find her, *and* she give me her forgiveness.'

The scene of action in the narrative now changes from the woodcutter's village to the forest again; the place where he had been found as in his celestial beauty and which he had lost in his wickedness. The protagonist moves away from the present setting back to the initial setting of the narrative and a chronological *and-conjunction* joins his action to his voice for his mother; 'So he ran away into the forest *and* called out to his mother to come to him, but there was no answer.'

Now begins his quest and in one sentence, a chronological *and-conjunction* brings the first day of his search to its end. Four additive and relations reveal his present loneliness in his misery. The only creatures that remain close to him are ones whose ugliness he shares:

> All day long he called to her, *and* when the sun set he lay down to sleep on a bed of leaves, *and* the birds and the animals fled from him, as they remembered his cruelty, *and* he was alone save for the toad that watched him, *and* the slow adder that crawled past . . .

The next short passage is composed of two sentences and both of them begin with a stylistically marked *and-conjunction* at the beginning of the sentences with the narrative function of furthering the tale. In the first sentence three chronological *and* relations map out the beginning of his day:

> *And* in the morning he rose up, *and* plucked some bitter berries from the trees *and* ate them, *and* took his way through the great wood, weeping sorely. *And* of everything that he met he made enquiry if perchance they had seen his mother . . .

His inquiry from the inhabitants of the forest is a typical motif of Faerie Realm where the animals and birds are talking to him but they are of no help as he himself had maimed them. The dialogue between them and the protagonist contains four stylistically marked *and-conjunction*s at the beginning of each utterance. The first, second and the fourth initial position *and-conjunction*s have chronological function while the third one is additive semantically. Within the dialogue itself, there are two additive *and-conjunction*s that give coherence to the dialogue. The complete dialogue makes almost a poetic repetition of *and-conjunction* in this part of the text:

> *And* the Mole answered, 'Thou hast blinded mine eyes. How should I know?' He said to the Linnet, 'Thou canst fly over the tops of the tall trees, *and* canst see the whole world. Tell me, canst thou see my mother?' *And* the Linnet answered, 'Thou hast clipt my wings for thy pleasure. How should I fly?' *And* to the little Squirrel who lived in the fir-tree, *and* was lonely, he said, 'Where is my mother?' *And* the Squirrel answered, 'Thou hast slain mine. Dost thou seek to slay thine also?'

The next short passage of two sentences begins with an stylistically marked initial position *and-conjunction* that is resultative in its semanticity as the Star-Child weeps at the fruit of his own wickedness, followed by an additive *and ,* and as he takes heart and renews his quest we get a chronological *and* relation. The initial position *and-*

conjunction in the second sentence is chronological and another one brings the protagonist out of the forest to yet another setting:

> *And* the Star-Child wept and bowed his head, *and* prayed forgiveness of God's things, *and* went on through the forest, seeking for the beggar-woman. *And* on the third day he came to the other side of the forest *and* went down into the plain . . .

On the other side is the world that has never known his beauty and see him only as he appears now. He gets precisely the same treatment as he had given to the less favoured in his days of pride and beauty. The passage begins with a stylistically marked chronological *and-conjunction* in the initial position. The same sentence contains four additive *and-conjunction*s which show the cruel treatment that he receives due to his jinxed ugliness. '*And* when he passed through the villages the children mocked him, *and* threw stones at him, *and* the carlots would not suffer him even to sleep in the byres lest he might bring mildew on the stored corn, so foul was he to look at, *and* their hired men drave him away, *and* there was none who had pity on him.' His quest is nerve racking. Five *and-conjunction* in one long sentence tell of his pain. An additive *and* relation tell us about the allusive image of his mother. Two chronological *and-conjunction*s tell what he did when he seems to see her, and two additives tell the attitude of others towards his pain and search:

> . . . *and* often seemed to see her on the road in front of him, *and* would call to her, *and* run after her till the sharp flints made his feet to bleed. But overtake her he could not, *and* those who dwelt by the way did ever deny that they had seen her, or any like to her, *and* they made sport of his sorrow.

Another additive *and* adds to the painful world that he is suffering in: '. . . *and* in the world there was neither love nor loving-kindness nor charity for him . . .'

The tale moves forward and yet another stylistically marked *and-conjunction* at the initial position brings the protagonist from the wild world of nature to the world of human beings again. In this context, the conjunction has a chronological function. Two additives tell of his miserable physical condition when he reaches the gate of a fortified city. The scene of action has now moved out of the forest to urban settings: '*And* one evening he came to the gate of a strong-walled city that stood by a river, *and,* weary *and* footsore though he was . . .' His physical ugliness once again becomes a hurdle and the guards won't let him pass through the gate and an additive tells us that they interrogate him harshly: '. . . *and* said roughly to him . . .' With another additive *and* he requests them to let him pass; " `*and* I pray ye to suffer me to pass . . .". The guards' response is hostile and three additives tell how they react to his plea; 'But they mocked at him, *and* one of them wagged a black beard, *and* set down his shield *and* cried . . .' Five more additives build up the dialogue between them. '*And* another, who held a yellow banner in his hand, said to him, `Who is thy mother, *and* wherefore art thou seeking for her?' *And* he answered, `My mother is a beggar even as I am, *and* I have treated her evilly, *and* I pray ye to suffer me to pass . . .' Another additive *and* tells of their cruel rejection of his plea and their sadistic treatment towards him; 'But they would not, *and* pricked him with their spears; exactly as he had done to helpless creatures on God's earth. Another, a more distinguished guard appears, three chronological and three additives tell of what passed between them. The first chronological *and-conjunction* is also stylistically marked as it occupies the initial position in the passage; '*And*, as he turned away weeping . . .' An additive describes the new guard's splendid armour and a chronological *and* tells of his action as he appears;'. . . inlaid with gilt flowers, *and* on whose helmet couched a lion that had wings, came up *and* made enquiry . . .'

Another initial position chronological *and* relation takes the dialogue forward and with two additives the guards give him the information on the protagonist; '*And* they said to him, `It is a beggar *and* the child of a beggar, *and* we have driven him away.' This new guard surpasses the others in ruthlessness and comes up with a devilish plan to trade the Star-Child for a slave at the petty price. An additive *and-conjunction* tell of the price he puts on him; '. . . *and* his price shall be the price of a bowl of sweet wine.'

At this point another character appears and two additive *and-conjunction*s introduce him; '*And* an old *and* evil-visaged man . . .' He overhears the guard and with an additive *and* he enters the conversation; '. . . called out, *and* said . . .' With two chronological *and* relations he buys the protagonist and becomes his lord and also his passport into the city; `I will buy him for that price,' *and*, when he had paid the price, he took the Star-Child by the hand *and* led him into the city.'

Seven chronological *and-conjunctions* follow the movement of the mysterious old man with one additive that describes the garden through which he leads the Star-Child:

> *And* after that they had gone through many streets they came to a little door . . . *And* the old man touched the door with a ring of graved jasper *and* it opened, and they went down five steps brass into a garden filled with black poppies *and* green jars of burnt clay. *And* the old man took then from his turban a scarf of figured silk, *and* bound with it the eyes of the Star-Child, *and* drave him in front of him. *And* when the scarf was taken off his eyes . . .'

The Star-Child is imprisoned in a dungeon and six chronological and one additive *and-conjunction*s tell of the heartless treatment that the evil old man metes out to his imprisoned slave:

> *And* the old man set before him some mouldy bread on a trencher *and* said, `Eat,' *and* some brackish water in a cup *and* said, `Drink,' *and* when he had eaten *and* drunk, the old man went out, locking the door behind him *and* fastening it with an iron chain . . .

Two chronological and two additive *and* relations reveal the identity of the old man and ushers in the first day of the Star-Child's life as a slave. '*And* on the morrow the old man, who was indeed the subtlest of the magicians of Libya *and* had learned his art from one who dwelt in the tombs of the Nile, came in to him *and* frowned at him, *and* said . . .'

What he said to the protagonist marks out the old man's typical role in Faerie Realm. He is the evil one who acts as agent for the protagonist's test. He sets the test task for star-Child, with two additives describing the object he has to find and bring home, a coloured gold coin. 'One is of white gold, *and* another is of yellow gold, *and* the gold of the third one is red.' A conditional use of *and-conjunction* sets out the terrible consequences if he fails in his task; '. . . *and* if thou bringest it not back, I will beat thee with a hundred stripes.' Six chronological *and* relations map out the movement of the protagonist towards the scene of his test, with one additive where the old man emphasises his ownership over the body and soul of the protagonist:

> '. . . *and* at sunset I will be waiting for thee at the door of the garden . . . or thou art my slave, *and* I have bought thee for the price of a bowl of sweet wine.' *And* he bound the eyes of the Star-Child . . . *and* led him through the house, *and* through the garden of poppies, *and* up the five steps of brass. *And* having opened the little door with his ring he set him in the street.

The tale from this point onwards contains three parallel narrative events similar to the pattern found in 'The Happy Prince' and 'The Young king'. The nature of events is different from those two tales as in this one the protagonist is going through the

fire of test. The test is threefold and hence forms a pattern to match the narrative events in the other tales.

Two chronological *and-conjunction*s bring the protagonist out of his prison and on the move towards his first test; '*And* the Star-Child went out of the gate of the city, *and* came to the wood . . .' The setting of his test is described with six additive *and-conjunction*s in two sentences that paint the wood with one chronological where the action of the thorns is described:

> '. . . *and* seemed full of singing birds *and* of sweet-scented flowers, *and* the Star-Child entered it gladly. Yet did its beauty profit him little, for wherever he went harsh briars *and* thorns shot up from the ground *and* encompassed him, *and* evil nettles stung him, *and* the thistle pierced him with her daggers . . .'

His search stretches over the whole day and is futile. Two chronological *and-conjunction*s map out the whole of fruitless search; '. . . he sought for it from morn to noon, *and* from noon to sunset. *And* at sunset he set his face towards home, weeping bitterly . . .'. At the end of the day begins his first test. A cry of pain reaches his ears and an additive and three chronological *and* relations tell of his response, which is so unlike the former Star-Child that we have known: '*And* forgetting his own sorrow he ran back to the place, *and* saw there a little Hare caught in a trap . . . *And* the Star-Child had pity on it, *and* released it . . .' A dialogue ensues between the two. A chronological *and* continues the Star-Child's dialogue: '. . . *and* said to it, 'I am myself but a slave, yet may I give thee thy freedom.' A stylistically marked *and* that has chronological function, an additive, and a resultative *and-conjunction*s comprise the Hare's reply:

> *And* the Hare answered him, *and* said: 'Surely thou hast given me freedom, *and* what shall I give thee in return?'

A stylistically marked chronological *and-conjunction* indicates the Star-Child's turn to speak and he tells about his quest, finishing with a conditional conjunction when he talks of consequences of failure in his task:

> *And* the Star-Child said to it, 'I am seeking for a piece of white gold, nor can I anywhere find it, *and* if I bring it not to my master he will beat me.'

The Hare's response contains a chronological *and*-conjunction as he promises to lead the Star-Child to the object of his search and an additive *and* supplements more information: '. . . *and* I will lead thee to it, for I know where it is hidden, *and* for what purpose.' The Hare leads him to the piece of white gold that the Star-Child is looking for. An additive *and*-conjunction links the movement of the find with the wonder of the find: '. . . *and* lo! in the cleft of a great oak-tree he saw the piece of white gold that he was seeking.' A stylistically marked resultative *and* tell of his joy at the find and two chronological *and*-conjunctions tell of his subsequent actions: '*And* he was filled with joy, *and* seized it, *and* said to the Hare . . .' He expresses his gratitude with an additive *and* relation joining two parts of the kind act as he now sees it. 'The service that I did to thee thou hast rendered back again many times over *and* the kindness that I showed thee thou hast repaid a hundredfold.' The hare has the last word brining home to the protagonist the fact that kindness breeds kindness. Two chronological *and*-conjunctions tell of the end of the contact and parting of the ways between them: '. . . *and* it ran away swiftly, *and* the Star-Child went towards the city.'

The protagonist's first test does not end here. There is more to come. When he reaches the gate of the city, a leper beggar waylays him. An additive *and* relation gives the quality of his disease that is contagious and repulsive to sight; 'Over his

face hung a cowl of grey linen, *and* through the eyelets his eyes gleamed like red coals.' Four chronological *and-conjunction*s show his actions at the protagonist's arrival. The first one is stylistically marked as it occurs at the beginning of the sentence.

> *And* when he saw the Star-Child coming, he struck upon a wooden bowl, *and* clattered his bell, *and* called out to him, *and* said . . .

He is begging for money and an additive *and* helps to show his desertion and helplessness. '. . . *and* there is no one who has pity on me.' The protagonist is put to real test here. His reply contains a conditional *and* relation as he tells of his predicament to the leper: 'I have but one piece of money in my wallet, *and* if I bring it not to my master he will beat me for I am his slave.' An additive *and* tells that the leper continues to beseech him: But the leper entreated him, *and* prayed of him . . .' A resultative *and* relation tells of the effect on the protagonist who gives up the only piece of gold money he had at the peril of his bodily punishment: '. . . till the Star-Child had pity, *and* gave him the piece of white gold.' Nine chronological and one additive *and*-conjunctions tell of the cruel punishment he receives at the hands of the old magician in two sentences. The first one is stylistically marked due to its place of occurrence at the beginning of the sentences. The one additive occurs at the third last position in the passage where an empty trencher and an empty cup are grouped together:

> *And* when he came to the Magician's house, the Magician opened to him, *and* brought him in, *and* said to him, 'Hast thou the piece of white gold?' *And* the Star-Child answered, 'I have it not.' So the Magician fell upon him, *and* beat him, *and* set before him an empty trencher, *and* said 'Eat,' *and* an empty cup, *and* said, 'Drink,' *and* flung him again into the dungeon.

The second test forms the second narrative event. It begins with exactly the same words and syntactic structure as the first one but with two *and* relations this time as it does not need to provide information about the evil magician's identity anymore. Like the first narrative event, it begins with a stylistically marked chronological *and*-conjunction with an additive to link his coming with his command: '*And* on the morrow the Magician came to him, *and* said . . .' What he says to him this time is also less in words since the old magician had already impressed upon the protagonist his ownership. However, he does repeat the threat and the punishment in case of failure in the task set for him with one additive as before: "'If to-day thou bringest me not the piece of yellow gold, I will surely keep thee as my slave, *and* give thee three hundred stripes.'"

This time the protagonist knows his way and the destination. So we find the protagonist moving towards the wood and the futility of his search compressed in one and half sentence with three chronological *and*-conjunctions:

> So the Star-Child went to the wood, *and* all day long he searched for the piece of yellow gold, but nowhere could he find it. *And* at sunset he sat him down *and* began to weep . . .

This time, he is not tested in the woods, but the kindness that he had shown the first time is enough to help him again. The Hare he had freed the last time comes to his rescue again. An additive *and*-conjunction brings the hare back into the narrative: '. . . *and* as he was weeping there came to him the little Hare that he had rescued from the trap.' The dialogue between the two this time is slightly varied than the previous one as the deed of kindness is not repeated. A stylistically marked chronological *and*-conjunction takes the narrative forward. The Hare seeks information from the Star-child in the form of two questions linked with an additive.

The Star-Child's reply contains three *and*-conjunctions. This time along with physical punishment, there is also the threat of continued slavery to a cruel master. The dialogue continues with a stylistically marked chronological *and*-conjunction that also has the function of building up the dialogue. A conditional *and* tells of the punishment waiting for him in case he fails in his task, and a resultative *and-conjunction* provides the information on the long-term consequences of the failure. All these bits of information are linked with these *and*-conjunctions in just one sentence:

> *And* the Hare said to him, `Why art thou weeping? *And* what dost thou seek in the wood?
>
> *And* the Star-Child answered, 'I am seeking for a piece of yellow gold that is hidden here, *and* if I find it not my master will beat me, *and* keep me as a slave.'

The Hare's reply this time does not give any information and is just imperative. With a chronological *and,* he brings the protagonist to the right spot, and a stylistically marked additive locates the object of the quest:

> . . . *and* it ran through the wood till it came to a pool of water. *And* at the bottom of the pool the piece of yellow gold was lying . . .

The Hare does not want any thanks from the grateful protagonist as he makes him realize the long lasting impact of one kind act and with a chronological *and-conjunction* he makes his exit from the scene. '. . . *and* it ran away swiftly.'

Like the first narrative event, the test does not end here, but the same leprous beggar makes the same request, which puts the protagonist into a very difficult situation. Three chronological *and*-conjunctions sum up the protagonist's retrieval of the object of his quest for the day and his movement towards the city in one sentence. Another

three chronological *and*-conjunctions sum up the leper's act of begging. Only two sentences contain all this information with the help of these six conjunctions:

> *And* the Star-Child took the piece of yellow gold, *and* put it in his wallet, *and* hurried to the city. But the leper saw him coming, *and* ran to meet him *and* knelt down and cried, 'Give me a piece of money or I shall die of hunger.'

A stylistically marked chronological *and*-conjunction links the Star-Child's reply to the leper's request. His reply is build-up of a conditional *and*-conjunction as he tells of the condition imposed by his cruel owner and a resultative *and*-conjunction to tell of the consequences of his failure:

> *And* the Star-Child said to him, 'I have in my wallet but one piece of yellow gold, *and* if I bring it not to my master he will beat me *and* keep me as his slave.'

Like the first time, the leper would not take any refusal, and finally the protagonist with his new found pity parts with the object of his quest told by a chronological *and*-conjunction. '. . . *and* gave him the piece of yellow gold.'

Seven chronological *and*-conjunctions — with the first one occurring at the initial position of the opening sentence is stylistically marked —tell in two sentences of the cruel treatment he receives at the hands of his cruel master at the failure to produce the object of task. The details of the punishment are different in content but the same in quality. The less number of conjunctions suggest that the description is compressed this time to avoid the risk of repetition:

> *And* when he came to the Magician's house, the Magician opened to him, *and* brought him in, *and* said to him, 'Hast thou the piece of yellow gold?' *And* the Star-Child said to him, 'I have it not.' So the Magician fell upon him, *and* beat him, *and* loaded him with chains, *and* cast him again into the dungeon.

The quest for the third red piece of gold comprises the third narrative event. Once again, it begins with exactly the same syntactic pattern with a stylistically marked chronological *and*-conjunction and an additive that links the arrival of the magician with his setting of the task for the Star-Child; '. . . *And* on the morrow the Magician came to him, *and* said . . .' The next two sentences informing about the protagonist's movement towards the wood, his futile search, his weeping and the arrival of the Hare on the scene are told with three chronological and one additive exactly as in the previous event. This time the hare does not even ask the reason for his tears but tells him where to find the object of his search. A stylistically marked chronological *and*-conjunction brings the hare into conversation with the protagonist as he tells him the location of the piece of red gold: '*And* the Hare said to him . . .' Like the last time, the Hare refuses to accept any thanks pressing home the fact that one kind act can succour several time. Like the last time with one chronological *and*-conjunction, the Hare makes its exit from the scene: '. . . *and* it ran away swiftly.' Like the previous events, three *and*-conjunctions recapitulate the movement of the protagonist towards the object of his quest, its retrieval and movement back towards the city. This time two chronological and one additive *and*- conjunctions are used.

> *And* the Star-Child entered the cavern, *and* in its farthest corner he found the piece of red gold. So he put it in his wallet, *and* hurried to the city.'

Once again, he has to pass through the fire of a test in the person of the leprous beggar. Like the last event, three chronological *and*-conjunctions bring him into the action again and tell of his pleading. Two more chronological relations sum up the protagonist's giving away of the object of his task, which failure now means his death. At the peril of his life, he responds to his plea for help:

> *And* the leper seeing him coming, stood in the centre of the road, *and* cried out, *and* said to him, 'Give me the piece of red money, or I must die,' *and* the Star-Child had pity on him again, *and* gave him the piece of red gold.

The tale takes a turn from this point onwards, and instead of the punishment and death at the hands of the cruel magician, he is accosted favourably as the most beautiful person in the world by the guards and crowds of people. Two chronological and three additive *and*-conjunctions in one sentence carry the information on his cordial reception by the same guards, who had repulsed him scornfully earlier, and the Star-Child's disbelief and sorrow:

> . . . the guards bowed down *and* made obeisance to him, saying, 'How beautiful is our lord!' *and* a crowd of citizens followed him, *and* cried out, 'Surely there is none so beautiful in the whole world!' so that the Star-Child wept, *and* said to himself, 'They are mocking me, *and* making light of my misery.'

The force of the crowd takes the protagonist away from the den of the old magician towards his new destiny. A stylistically marked *and*-conjunction, at the beginning of the sentence, moves the narrative further and a chronological *and*-conjunction brings him to his future abode:

> *And* so large was the concourse of the people, that he lost the threads of his way, *and* found himself at last in a great square, in which there was a palace of a King.

The protagonist has gone through the fire of the test, and at the peril of his life, he has passed it, so that the events now turn in his favour. The dignitaries of the city accost him as their prospective king that they had been waiting for according to an old prophesy. A stylistically marked *and*-conjunction at the beginning of the short passage opens up new life for him. Two additives bring in the important personages to the scene and two chronological *and*-conjunctions tell of their actions, and an

additive helps to link the two bits of information they give on the protagonist's identity:

> *And* the gate of the palace opened, *and* the priests *and* the high officers of the city ran forth to meet him, *and* they abased themselves before him, *and* said, `Thou art our lord for whom we have been waiting, *and* the son of our King'

Both these bits of information appear as false to the Star-Child. With a stylistically marked chronological *and*-conjunction, the dialogue shifts to the Star-Child, and an additive introduces his reply. The reply contains denial of both bits of information linked with an additive *and*-conjunction:

> *And* the Star-Child answered them *and* said, 'I am no king's son, but the child of a poor beggar-woman. *And* how say ye that I am beautiful, for I know that I am evil to look at?'

The same guard, who had earlier sold him at the price of a bowl of sweet wine due to his ugliness, comes forward. He is reintroduced with exactly the same syntactic structure as before with one additive describing his appearance and a chronological *and*-conjunction linking his declaration of the beauty of the protagonist:

> . . . whose armour was inlaid with gilt flowers, *and* on whose helmet couched a lion that had wings, held up a shield, *and* cried . . .

One sentence with four *and*-conjunctions reveals the reversal of the protagonist's physical magnificence but with a change in his heart that is reflected in his eyes:

> *And* the Star-Child looked, *and* lo! his face was even as it had been, *and* his comeliness had come back to him, *and* he saw that in his eyes which he had not seen there before.

This reversal in his beauty is accompanied by a reversal in his fortune. A stylistically marked *and*-conjunction brings the dignitaries in the dialogue and with five additive

and-conjunctions, they tell him of the old prophesy about his coming, and beg him to be their king:

> *And* the priests *and* the high officers knelt down and said to him, it was prophesied of old that on this day should come he who was to rule over us. Therefore, let our lord take this crown *and* this sceptre, *and* be in his justice *and* mercy our King over us.

The protagonist refuses these offers of power and splendour and with three additive *and*-conjunctions, he informs them that his real quest is still not over as the one whom he had repulsed and scorned has not yet forgiven him:

> . . . nor may I rest till I have found her, *and* known her forgiveness. Therefore, let me go, for I must wander again over the world, *and* may not tarry here, though ye bring me the crown *and* the sceptre.

A stylistically marked chronological *and*-conjunction moves the narrative forward at this point in the tale, and two additives bring him face to face with the two agents of his test, the old beggar-woman and the leprous beggar:

> *And* as he spake he turned his face from them towards the street that led to the gate of the city, *and* . . . he saw the beggar-woman who was his mother, *and* at her side stood the leper, who had sat by the road.

Four chronological *and*-conjunctions with the first one stylistically marked tell of his action in one sentence as he sets eyes on them. One additive *and-conjunction* adds up to the information as he begs for forgiveness:

> *And* a cry of joy broke from his lips, *and* he ran over, *and* kneeling down he kissed the wounds on his mother's feet, *and* wet them with his tears. He bowed his head in the dust, *and* sobbing, as one whose heart might break, he said to her . . .

Three more chronological *and*-conjunctions describe his actions as he tries to enlist the leper's help: "*And* he reached out his hands, *and* clasped the white feet of the leper, *and* said to him . . ."

Two chronological *and*-conjunctions, the first one stylistically marked, carry his pleading further, and an additive *and*-conjunction link his plea for forgiveness with his movement away from the world to the forest from where he had made his entry into the narrative. *"And* he sobbed again, *and* said: 'Mother, my suffering is greater than I can bear. Give me thy forgiveness, *and* let me go back to the forest.'"

Finally with a stylistically marked chronological *and*-conjunction, the beggar-woman makes a gesture, and with another chronological *and*-conjunction, she speaks to him. An additive *and* relation couples the leper's response with the beggar-woman's, with and another chronological *and*-conjunction, his words are reported in parallel syntactic construction:

> *And* the beggar-woman put her hand on his head, *and* said to him, 'Rise,' *and* the leper put his hand on his head, *and* said to him 'Rise'. . .

In a typical Faerie Realm dynamics, a transformation takes place as he rises and looks at them. Three sentences, beginning with a stylistically marked chronological *and*-conjunction, form a kind of refrain that lend a rhythmic effect to the text at this point. One more chronological *and* within the first sentence links the two action of his rising and looking. An additive *and* announces the real identity of the begging couple:

> *And* he rose up from his feet, *and* looked at them, *and* lo! They were a King *and* a Queen. *And* the Queen said to him, 'This is thy father whom thou hast succoured.' *And* the King said, 'This is thy mother, whose feet thou hast washed with thy tears.'

Finally, he is absolved of sin and is acknowledged and accepted by his parents whose pardon he has been seeking. He is released from his punishment and is bestowed with his true identity and station in life. In one multi-clausal sentence, using six chronological *and*-conjunctions, his acceptance and his station in life are narrated, and two additives tell of the land that he was the lord of:

> *And* they fell on his neck *and* kissed him, *and* brought him into the palace, *and* clothed him in fair raiment, *and* set the crown upon his head, *and* the sceptre in his hand, *and* over the city that stood by the river he ruled, *and* was its lord.

The fire of his test has prepared him for the just and merciful king that he proves to be. His transition from an arrogant egotistical narcissist to a humble, loving and kind individual shapes him into an ideal ruler. Two sentences containing eight additive *and*-conjunctions tell of the kind of sovereign leader he proved to be and the last resultative *and*-conjunction tells of the result of his kind acts as a ruler:

> Much justice *and* mercy did he show to all, *and* the evil Magician he banished, *and* to the Woodcutter *and* his wife he sent many rich gifts, *and* to their children he gave high honour. Nor would he suffer any to be cruel to bird or beast, but taught love *and* loving-kindness *and* charity, *and* to the poor he gave bread, *and* to the naked he gave raiment, *and* there was peace *and* plenty in the land.

The last two sentences of the tale contain two *and* relations. The first one is additive semantically as it joins two bits of information about his test and suffering: '. . . so great had been his suffering, *and* so bitter the fire of his testing . . .' These two factors have taken their toll on him and become the cause of his early young death. The tale ends with a sentence that begins with a stylistically marked *and*- conjunction with the narrative function of taking the tale into the future:

> *And* he who came after him ruled evilly.

8.2 Conclusion

The analysis of overwhelmingly profuse use of the coordinator *and* in Wilde's tales yields a certain pattern of usage. There is a predominance of three types of semantic implications of coordination by *and* in the tales: chronological linked with temporal movement of the narrative, additive and resultative.

The chronological and the resultative coordination tend to occur close to each other in the text. The high proportion of the chronological and the resultative coordination indicate the dynamics of the narrative. It comprises action and its consequences. The higher number of the chronological coordination implies more activity while the resultative tends, at places, to be more abstract, and is indicative of a change in the attitude and the stance of the protagonists along with being a direct consequence of the physical action.

The profuse use of the additive *and*-coordination indicates a higher level of descriptions. Information is built up in simple syntax. Details that create an exotic atmosphere of the Faerie Realm are not told in the complex grammar of subordination. Long, multi-clausal sentences in simple syntax are joined with the coordinator *and* in its additive function. Sometime whole paragraphs comprise just two to three sentences that are multi clausal joined with *and-conjunction*.

Another striking feature of the *and*-coordination is its rather deviant use with heavily repeated occurrence at the beginning of sentences. As such, it becomes a stylistically marked treatment of the coordinator. It is used in its chronological and additive semantic implications. At times, it creates a rhythmical effect on the reader by its continued repetition at the beginning of successive sentences. Its basic function in

these tales is to carry the narrative forward, especially in a conversational tone. This particular exploitation of the coordinator aligns these literary fairy tales to oral narrative, especially of the children: "*And* is often used in storytelling . . . especially by the children" (Jackson, 1990:224).

Wilde has also made profuse use of syndetic coordination. Although asyndetic coordination is used for dramatic effects, he has relied very little on it for special effects. Instead, he has used syndetic coordination for this purpose. However, Wilde has most abundantly used polysyndetic coordination. As quoted in the introduction to this analysis, it tends to lengthen the narrative event or description. Wilde has heavily utilized its basic operating dynamics that transgresses the principle of 'reduce where possible'. This gives the chains of simple sentences linked by the coordinator 'and' in the text. Also within a sentence, it is used in the same manner, lengthening the sentence, yet keeping the syntax simple. The construction of the text, consequently, takes the shape of a narrative being orally transmitted by a child rather than a tale being told by an adult who would conform to standard grammar rules. Coordination, then, has been used as a creative tool by the author, not just for cohesive purposes.

Chapter 9

Discussion and Conclusion

9.0 Introduction

Oscar Wilde's fairy tales have been dismissed in the serious literary criticism canon as tales for children, nonetheless interesting, sparklingly genuine pieces of elegant writing. It is quite significant that Wilde's fairy tales have been credited with literary merit and yet very little literary effort has been devoted to them. Serious Wildean scholarship has focussed more on his plays and his short novel. Moreover, his interesting personality and his trial for gay relationship have occupied Wildean critics' endeavours. This study made an effort to examine Wilde's fairy tales, and to establish them as rare works of art in the fairy tale text type from both structural and linguistic aspects.

9.1 Summary of the Chapters

In the second chapter, we attempted to put the genre of the fairy tale in the larger context of myths, legends and folktales. We discussed the folk narrative text type and the poetic laws that govern it from the perspective of the folktale themes, plot, action, characters and the logic that make up the text type. Within this context, we tried to position the fairy tale by looking at various theories that have been advanced to account for its origin. The chapter also identified the characteristics that are deemed as important features of a fairy tale, the most important being the element of wonder. It is this particular element that accounts for an unquestioned belief in the reality of all that takes place in a fairy tale; it is also the constituent that creates the Faerie Realm that forms the world of the fairy tale. The capacity for wonder is seen as an

essential tool to accept and decipher the world of the fairy tale. Tolkien's (2001) definition of the fairy tale was adopted as a measure in this study. This definition established the frame for reference. The definition makes it clear that a fairy tale does not essentially need to feature the creatures that we know as fairies; rather there are many other attributes that qualify a tale as a fairy tale. Finally, towards the end of the chapter, the oral tradition in the folk and the fairy tale was examined and its crystallization into literary form was traced.

In the third chapter, we discussed the evolution of the literary fairy tale in Europe. A survey was made of the genre as it developed across the continent with reference to the social milieu of the era. Beginning with Italy, we first established the tale type by identifying the fairy as a creature as it was envisaged and created. A mention was made of the important Italian fairy tale writers, Straparola and Basile, with reference to their tales. Next, the impetus of the fairy tale was traced in France, where its progress has been divided into three waves by scholars. The first wave boasts of some great female names in the French history of the fairy tale writing, like those of Mme d'Aulnoy, Countess de Murat and Marie-Jeanne L'Heritier. The second wave features the famous Charles Perrault whose name has become iconic in relation to the famous fairy tales that he created. Finally, we looked at the way in which the French imagined and created their fairies in the fairy tales. As we moved to Germany, Brothers Grimm and their world famous efforts in collection and compilation of the fairy tales created a captivating account. Next, we looked at Hans Christian Andersen's beautiful tales with reference to his personality and the context of the Danish society of his times. The chapter ended with a look at the development of the genre in England. The famous collectors and translators that introduced the genre to

the English people were remembered and at the very end, Victorian writers were mentioned stopping at Oscar Wilde.

The fourth chapter was devoted to Oscar Wilde, the author of the fairy tales that form the data for this study. Wilde had a flamboyant, unconventional persona that has been as much a focus of interest as his works. He had a flair for shocking the world with his daring witticisms and his unconventional sartorial taste. His trial for gay relationship that broke the man has also been a point of interest for literary historians. In this regard, we looked at the important biographies that have been written about this exceptional and remarkable man. Literary criticism on his fairy tales was reviewed to establish the type of research and interest that have focussed on him. Finally, the four fairy tales selected for analysis were presented.

In the fifth chapter, we discussed the theoretical background and frame-work adopted for the analysis in this study. The analysis was carried from two angles, structural and linguistic. After a brief introduction to structuralism, some significant structuralist scholars and their theoretical models were discussed. In the second part of the chapter, we surveyed the cognitive poetic theory and its implications for literary and linguistic analysis. The linguistic analysis examined the manner in which time and space were manipulated by Wilde with reference to cognitive poetic theory.

The sixth chapter was concerned with the structural analysis of the four tales by applying Propp's morphological model. The analysis of the tales yielded a close configuration with Propp's model. However, certain ambiguities emerged that were signalled out and discussed.

In the seventh chapter, the linguistic analysis of the tales was carried out by looking at the temporal and locative relations from a cognitive poetic stance, and deviations were noted and analysed. Next, we analysed the use of colour adjectives and their impact on the ambience of the fairy tales.

Finally, in the eighth chapter, a detailed analysis of the coordinating conjunction, *and*, was carried out to see the manner in which textual coordination was achieved by Wilde. By using the *and*-conjunction abundantly as a linguistic and grammatical tool, Wilde seems to have succeeded in giving his literary tales an oral flavour.

9.2 Summary of Findings

9.2.1 Structural Analysis

Structural analysis of the tales revealed many an interesting aspect of Oscar Wilde's fairy tales. First, Wilde seems to have steered pretty close to the structure of the fairy tale text type. Second, the overall structure of his tales follows the thirty-one functions of Propp's model. His tales being literary, we expected they would deviate from the model which actually is based on the oral folktale, and they indeed did. However, the deviations do not break the essential mood and tone of the Faerie Realm; rather, they contribute towards the structural complexity of the tales. They not only have served to make the tales more interesting but have also added to their eternal appeal. The deviations are also a reflection of Wilde's own persona who could never completely submit to social formulas, and had to break away to make a personal statement.

The structural analysis of "The Happy Prince" helped us uncover three moves in the tale which account for its structural complexity.When deciding about the question of defining the hero of the tale in terms of Proppian sphere of action, the analysis brought to surface the issue of identity as Wilde portrays in "The Happy Prince". The

statue and the bird emerge as two aspects of the protagonist; one the 'thinking part' and the other the 'acting part' that translates the thoughts into action. When the thinking part is devoid of what it can offer to the world, the acting part also dies with it as there is nothing to act upon. The fairy tale takes on a symbolic turn that adds to the richness of Wilde's style. The deviations from the structural model are indicative of the complexity of issues that Wilde addressed in the tale. Oral wonder tales remain comparatively simple in thought and action. This is where Wilde deviates sharply from the fairy tale discourse conventions and that accounts for structural deviations.

"The Selfish Giant", though a short tale, revealed two moves in the Proppian sense. The tale itself has motifs that fitted into Propp's model but only in abstract terms. Instead of creating confusion, this level of structural ambiguity enriched this tale in terms of its configuration following Proppian morphology, and accounts for its everlasting appeal in spite of its brevity. The ambiguities in the tale, too, are a consequence of the abstractions addressed in the tale. The characters and the action of the tale move at two planes simultaneously, at the material level and at the symbolic level. The synthesis of the two planes has yielded the double moves in the tale. The nature of the two morphological *lacks* from which the two moves are formulated are indicative of the difference of the two moves; one is the external and material *lack* while the second is internal and more abstract. This difference has resulted in the difference in structural makeup and ambiguities. The very prominent Christian aspect towards the end of the tale adds yet another dimension of sanctity to the tale. All these add to the structural complexity of the tale rendering it close to and yet different from the conventions of the oral wonder tale.

"The Young King" is unusual in the fairy tale narrative type as the mode of action is in the form of dreams. In terms of Proppian morphology, some of the functions are fulfilled at the conceptual level, in the protagonists' dreams. He manages to keep the fairy tale structure intact in spite of entirely different frame within which narrative events take place. The movement in the tale's action is all figurative and has a different nature of truth-value. This is the truth value of the dream-world that is entirely different from the truth-value of the waking world. The departure of the hero takes place in his dreams where he wanders in different places; in a loom-house, over the sea and in a forest. But all this while he is asleep in his chamber, inert in his state of sleep. Yet he has made three journeys. These may be seen as journeys into the realm of his sub-conscious. These abstractions account for the ambiguities detected in the structural analysis. The analysis revealed Wilde's expertise in manipulating the genre to broadcast his thoughts on the social and moral issues in the Victorian England of his times. He has effectively used the dream mode to make a statement on the materialism that had become the standard of the capitalist society of his times.

"The Star-Child" is a powerful tale in terms of its structure. It is also structurally complex as other tales, having multiple moves. In terms of the sphere of action, the persona of the hero also carries the 'villain' in him. Therefore, the fire of the test that the protagonist goes through is much more gruelling than what the other protagonists have to bear in the other three tales. It is therefore not surprising that this tale yielded an *M-N (difficult task and its resolution)* pattern along with *H-I (struggle-victory)* pattern. This serves to make this tale structurally intricate and richer in its make-up. The significant fact is that both the moves are initiated and enacted by the protagonist making it structurally ambiguous in Proppian terms. This tale had an

unusual ending when the readers are taken into unhappy future time after the protagonist's death rather than ending at the usual happily ever after close.

This analysis also distinguishes his fairy tales from other types by locating the ambiguity in its structural interpretations that lend richness to Wilde's tales. He used the tales as an entertainment for children by keeping close to the structure of the narrative type. He also brought in the religious element of Christianity and Christian morality. Without being overtly didactic, he has been able to broadcast a voice on social and moral concerns. The analysis threw light on his concept of interpersonal relationships between humans at one level and between humans and socio-religious at another level. The latter has yielded enough material for scholars to identify and analyse the tales for the celebration of gay relationships. These are surely matters for adults. The final fact remains that his tales are for both the children, the child-like and adults.

9.2.2 Linguistic Analysis

The linguistic analysis of the selected tales confirm that Wilde has kept close to the fairy tale narrative conventions and yet has managed to put his individual stamp on them. The analysis that was carried out to examine the interplay between the fairy tale time and space from a cognitive poetic approach confirmed the above view. The adroit manner in which he has used preposition of time and place and created a fairy time and space relationship is highly individual. The actual world penetrates into the fairy world and yet the jolt is not felt. The soldering of the two worlds is smooth and the transition is accepted unquestioned by the readers. Even the dream world in "The Young King" is similarly accepted. The dream world reality exists at an entirely different plane from the actual (rational) world or even the highly imaginative

discourse of the fairy world where extraordinary things are unquestionably accepted. Its truth value is also of different type and yet Wilde has been able to incorporate both the dream world and its truth value into the fairy tale discourse. This proves Wilde as a maestro in the genre rather than an amateur trying his hand nonchalantly at a genre usually geared towards children as possible audience. In the prototypical fairy discourse world, the writer is not seen or heard at all; it is a world closed to the personal and the private life of its writer; and the personal viewpoint does not appear in these tales. Wilde deviates sharply and pointedly from this convention. However, this jolt does not mar the romance and the beauty of the Faerie Realm that is inherent in his tales, and which accounts for its appeal to children and the child in the adults. The four accessibility dimensions (See Chapter Seven) identified by Stockwell (2002) can be identified in these tales. The 'accessibility of objects' has nearly one to one ratio with the actual world and the discourse world of the tales. A deviation is found in the manner in which the statue and the bird are infused with rational, sentient life, and form a meaningful relationship. The third dimension, 'accessibility of nature' is also violated in "The Selfish Giant". The manner in which seasons go erratic is a sheer deviation from the dimension. Similarly, the 'accessibility of time' dimension is deviant in the discourse world of "The Young King" as has been established by the analysis carried out in Chapter Seven. The only accessibility dimension that he does not significantly deviate from is that of 'language'. We discerned a significantly abundant use of the coordinative conjunction *and* in the tales. On examination, we found that this over use of *and* has brought the literary narrative close to and in alignment with the oral tradition. This feature firmly establishes Wilde's tales within the genre of wonder tales.

Moreover, Wilde relies heavily on visual images in his tales. He has used the grammatical category of the adjectives as a tool to create highly descriptive pictures of beauty, of poverty, of pain and of love. He has painted his tales in opulent colours. An analysis of the colour showed the skilled use that he has made of these colour adjectives to create his desired effects in the tales. The choice and the use of colours is also in alignment with the usual colours employed in the oral fairy tale narration. According to Lüthi (1982) the prototypical colours found in the fairy tales are gold, silver, red and white. At times he has very skilfully used the hues of the metal to spread the desired tone to the scene or the object being described. These colours have been very dexterously used by Wilde to link his abstract symbolism with the simplistic discourse world of the Faerie Realm. Though he has remained in alignment with the usual fairy tale colours yet he has stamped his tales with his own special signature by using these colours to conjure up abstract images and conceptual visuals.

The next linguistic point that we found remarkable was Wilde's abundant use of the coordinative conjunction 'and'. It was rigorously examined and found significant. With the help of this grammatical device, he has been able to achieve multiple effects. He has kept the syntax simple. The sentences are not complex, though they tend to be compound when linked with repeated 'and' conjunction. However, these compound sentences do not have a cognitive complexity due to their syntactic simplicity. Another consequence of the prolific use of 'and' is that the narrative remains closely aligned to child-talk. Children tend to join their sentences with 'and' as they learn to link one thought to another and structure ideas in narration. The children remain the overtly intended audience of the fairy tales without any doubt.

Though as we have seen in the analyses, the adults are equally inclusive addressees. We also found that the use of 'and' conjunction has kept the level of narration to ordinary colloquial narrative voice. Formal, academic and scholastic writing tends to use complex sentences rather than compound sentences. This device has empowered Wilde to lend to his tales a flavour and feel of the oral narration. We are not, by any means, implying that his tales lack a seriousness of scholarship in the genre; rather we have tried to establish the tales as legitimate members within the genre.

9.3 Conclusion

This study tried to conduct an objective examination of Wilde's fairy tales, not offering an apologia for his eccentricities, or his gay inclinations or his flamboyance. The questions raised in the first chapter have been effectively answered in the analyses at both the structural and the linguistic levels.

On the whole, Wilde seems to have adhered close to the fairy tale conventions while at the same time asserting his individuality. The analyses carried out in this study have helped to establish his fairy tales as legitimate works within the genre. They are not to be brushed aside lovingly as small time literature for children only. His deviations from the structural parameter have served to enrich his tales by making them more complex in their import. His manipulation of the fairy tale time and space has aligned his tales seamlessly into the genre. His linguistic choices have also served to associate his discourse to the fairy tale text type. On the whole his tales have qualified as belonging to the fairy tale text type in spite of the deviations and the individual Wildean stamp.

The tales have an unmistakeable Wildean signature on them in his preoccupation with beauty; the heavily ironic innuendoes and the heavily ornate diction speak of Wildean authorship. Very subtle has been his choice of themes, the message of love and kindness, which have served to voice his personal views while keeping in alignment with the conventional themes of the fairy tale narrative conventions. The analyses carried out in this study support the argument that the tales are genuine fairy tale narratives both structurally and textually. While conveying an embedded note on socio-cultural and religious issues, Wilde's main aim remains to delight both the children and adults.

The analyses carried out in this study are by no means exhaustive, and an extensive amount of work needs to be done, especially on the linguistics features of the tales. An in-depth look at the manner in which he has employed the various grammatical categories and discourse devices would help towards a better understanding of this great writer's technique. Such a research might help liberate Wilde, the writer, from Wilde, the man, that has hitherto tended to overshadow his works. A further serious examination may tell the world that Wilde has written something that is equal in quality to his plays which might help to attach Wilde's name to them as a writer just as it is attached to his other well-known works, like *Importance of Being Earnest* or *Lady Windermere's Fan.*

The final impression that these analyses leave us with is that these tales are multilayered, allegorical literary fairy tales in the genre of the oral wonder tale; and that Wilde has done a great service in the area of short literary and the fairy tale narrative to the posterity with some of the best yarns ever spun.

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APPENDICES

APPENDIX—A[1]

[1] *The Complete Works of Oscar Wilde*. 1963. London: Hamlyn

APPENDIX —B[2]

[2] This appendix appears as appendix IV of Propp's *Morphology of the Folktale* (1968). See references.

APPENDIX — C

THE HAPPY PRINCE

MOVE ONE: 1ST Strand

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Preparatory Section			
	α	initial situation	The protagonists are introduced an their status revealed	High above the city Hall… p.560[3] One night there flew…. P.560
	Functions			
IV	ε^3	reconnaissance	Reconnaissance by other persons	"Where shall I put up?" P. 561
VIIIa	a^5	lack	rationalized forms are lacking	"…far away in a little street there is a poor house…He has fever and is asking for oranges. His mother has nothing to give him…" P.561
IX	B^4	mediation, the connective incident	The misfortune is announced	"In a bed in the corner of the room …he is crying…"p.561
XII	$^*D^7$	the first function of the donor	Other requests, with preliminary helpless situation	"Swallow, Swallow, little swallow, will you… I cannot move."p.561
XIII	E^7	the hero's reaction(positive or negative)	Performance of some other service; fulfillment of a request; pious deeds	"It is very cold…be your messanger."p.562
XIV	F^1	provision or receipt of a magical agent	The agent is directly transferred	So the Swallow picked out the great ruby from the Prince's sword… p.562
X	C	beginning counteraction		So the Swallow picked out the great ruby from the Prince's sword… p.562
XI	↑	departure	Departure of the hero from home	…and flew away with it in his beak over the roofs of the town p.562
XV	G^1	spatial transference	The hero flies through the air	…and flew away with it in his beak over the roofs of the town p.562
XIX	K^6	the liquidation of misfortune or lack	Poverty is done away with through the use of a magical agent	"I must be getting better…slumber p.562
XX	↓	return	Return of the hero	Then the Swallow flew back p.562

[3] The page numbers are according to *The Complete Works of Oscar Wilde.* 1963. Hamlyn: London; the text used in this study. See Appendix A

THE HAPPY PRINCE

MOVE ONE: 2nd Strand

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Functions			
VIIIa	a^5	lack	lack: rationalized forms are lacking	"...but he is too cold to write any more....made him faint" p.563
IX	$B^4{}_2$	mediation, the connective incident	The misfortune is announced (B^4) The hero is dispatched directly in the form of a command or a request (B^2)	"...but he is too cold to write any more....made him faint" p.563 "Swallow... as I command you." p. 563
XII	$^*D^7$	the first function of the donor	Other requests, with preliminary helpless situation of the person making the request	"Pluck out one of them...finish his play" p.563
XIII	E^7	the hero's reaction(positive or negative)	Performance of some other service; fulfillment of a request	"Dear Prince"...began to weep. P.563
XIV	F^1	provision or receipt of a magical agent	The agent is directly transferred	So the Swallow...student's garret... p.563
X	C	beginning counteraction		So the Swallow...student's garret... p.563
XI	↑	departure	Departure of the hero from home	So the Swallow...student's garret... p.563
XV	G^1	spatial transference	The hero flies through the air	...and flew away to the student's garret...came into the bedroom. P.563
XIX	K^6	the liquidation of misfortune or lack	Poverty is done away with through the use of a magical agent	"I am beginning to be appreciated...quite happy. P.563
XX	↓	return	Return of the hero	Implied in 'the next day the Swallow flew down to the harbour.p.563

THE HAPPY PRINCE

MOVE ONE: 3rd Strand

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Functions			
VIIIa	a^5	lack	lack: rationalized forms are lacking	"there stands a little match-girl ...spoiled...she has no shoes or stockings...bare. p.563
IX	$B^4{}_2$	mediation, the connective incident	The misfortune is announced (B^4) The hero is dispatched directly in the form of a command or a request (B^2)	"Swallow... as I command you." p.564 Her father will...is crying. p.563
XII	$^*D^7$	the first function of the donor	Other requests, with preliminary helpless situation of the person making the request	Pluck out...beat her. p.563
XIII	E^7	the hero's reaction(positive or negative)	Performance of some other service; fulfillment of a request	"I will stay...quite blind then." p.564
XIV	F^1	provision or receipt of a magical agent	The agent is directly transferred	...and slipped the jewel into the palm of her hand. p.564
X	C	beginning counteraction		...and darted down with it... p.564
XI	↑	departure	Departure of the hero from home	...and darted down with it... p.564
XV	G^1	spatial transference	The hero flies through the air	...and darted down with it... He swooped past the match-girl...p.564
XIX	K^6	the liquidation of misfortune or lack	Poverty is done away with through the use of a magical agent	"What a lovely ...ran home, laughing p.564
XX	↓	return	Return of the hero	Then the Swallow came back to the Prince. P564

THE HAPPY PRINCE

MOVE TWO

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Preparatory Section			
	α	initial situation	The protagonists are introduced	"I will stay with you always…with the butterflies." p.564
IV	ε^3	reconnaissance	Reconnaissance by other persons	So the Swallow flew over the great city…into the rain. p.564
	Functions			
VIIIa	a^5	lack	lack: rationalized forms are lacking	Under the archway of the bridge…out into the rain. p.564
IX	B^4	mediation, the connective incident	The misfortune is announced	Then he flew back and told the Prince what he had seen. p.564
XII	$^*D^7$	the first function of the donor	Other requests, with preliminary helpless situation	"I am covered with fine gold…make them happy."p.564
XIII	E^7	the hero's reaction(positive or negative)	Performance of some other service; fulfillment of a request;	Implied in the Swallow's philosophical acceptance of the Prince's sacrificial altruistic commands. p.564
XIV	F^1	provision or receipt of a magical agent	The agent is directly transferred	Leaf after leaf of the fine gold…brought to the poor. p.564
X	C	beginning counteraction		Implied in 'he brought to the poor..' p.564
XI	↑	departure	Departure of the hero from home	Implied in 'he brought to the poor..' p.564
XV	G^1	spatial transference	The hero flies through the air	Implied in the Swallow's journeys through the air to distribute the gold. ''he brought to the poor..' p.564
XIX	K^6	the liquidation of misfortune or lack	Poverty is done away with through the use of a magical agent	…and the children's face grew rosier….in the street.p.564
XX	↓	return	Return of the hero	Implied in 'Then the snow came…'. The Swallow has distributed the gold and is back with the Prince.p.564

THE HAPPY PRINCE

MOVE THREE

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Functions			
VIII	$A^5{}_{11}$	villainy	The villain plunders in various forms A^5 The villain casts a spell A_{11}	Implied plundering of warmth and implied casting of spell in the change of scene in 'Then the snow came…on the ice.' p.564
VIIIa	a^6	lack	Lacks in other forms	The poor swallow grew colder…flapping his wings. p.564
IX	B^7	mediation, the connective incident	A lament or plaintive song is sung	I am going to the House of Death…is he not?" p.565
XV	G^1	spatial transference	The hero flies through the air	And he kissed…dead at his feet. p.565
XVII	J^1	Branding, marking	Application of a mark to the body	Implied in "the ruby has fallen…in fact, he is little better than a beggar.' P.565
XXIX	T^1	transfiguration	New physical appearance	Then they melted the statue…a statue of myself. p.565
XXXI	$W^*{}_*$	wedding	Wedding and accession to the throne	So they threw it on a dust-heap where the dead Swallow was also lying. "…for in my garden of Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me." p. 565

THE SELFISH GIANT

MOVE ONE

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Preparatory Section			
	α	initial situation	The protagonists are introduced	Every afternoon, as they … in the Giant's garden. p.570
	Functions			
I	β^1	absentation	Absentation, departure of elders	He had been to visit … for seven years. p.570
II	γ^2	interdiction	Order or command	"…and I will allow nobody to play … **TRESPASSERS will be PROSECUTED**. p.570
VIIIa	a^6	lack	Lacks in other forms	" I cannot understand why the Spring is so late in coming…But the Spring never came, …gave none. p.571
IX	B^2	mediation, the connective incident	The hero is dispatched directly	"I believe the Spring has come at last," …looked out. "How selfish I have been!" …not come here. He was really very …he had done.
X	C	beginning counteraction		"I will put that poor little boy on … for ever and ever" p.571
XI	↑	departure	Departure of the hero from home	So he crept downstairs …into the garden. p.571
XII	D^7	the first function of the donor	Other requests	Only one little boy…see the Giant coming p.571
XIII	E^7	the hero's reaction(positive or negative)	Mercy to a suppliant Sustained ordeal	And the Giant stole up…into the tree. p.571
XIV	F^6	provision or receipt of a magical agent	The agent appears of its own accord	And the tree broke…and kissed him. p.571
XIX	$K^4{}_8$	the liquidation of misfortune or lack	Liquidation of misfortune as the direct result of previous actions Breaking of a spell	And the other children...with them came the Spring. p.571-72

THE SELFISH GIANT

MOVE TWO

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Functions			
VIIIa	a^1	lack	Lack of an individual	"But where is your…into the tree."p.572
IX	B^4	mediation, the connective incident	Announcement of misfortune in various forms	"You must tell him…come tomorrow. "How I would like to him!" p.572
XII	D^1	the first function of the donor	Test of the hero	…and watched the children at their games…the most beautiful flowers of all. p.572
XIII	E^2	the hero's reaction(positive or negative)	Friendly response	He did not hate the Winter now…the flowers were resting. p.572
XIV	F^6	provision or receipt of a magical agent	The agent appears of its own accord	In the farthest corner…boy he had loved. p.572
XV	G^2	spatial transference	The hero rides, is carried	Downstairs ran the Giant…the garden.p.572
XIX	K^4	the liquidation of misfortune or lack	Liquidation of misfortune as the direct result of previous actions	He hastened…and came near to the child. p.572
XXXI	W^*	wedding	Accession to the throne	"You let me play once…all covered with white blossoms. p.572

THE YOUNG KING

MOVE ONE

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Preparatory Section			
	α	initial situation	The protagonists are introduced an their status revealed	The child of the old King's only daughter by a secret marriage ...disappeared from the city. p.507
	Functions			
III	δ^1	violation	The interdiction is violated	...a secret marriage with one much beneath her in station – a stranger... p. 507
VI	η^2	trickery	Application of the magical agents by the villain	... a stranger , some said, who...made the young Princess love him... p.507
VII	θ^2	complicity	The hero mechanically falls victim to the influence of a magical agent	...who, by the wonderful magic of ...Princess love him... p.507
XXX	U	punishment	Punishment of the false hero or villain	Grief, or the plague, or...who had given him birth. ...a grave where it was said...stabbed with many red wounds. p. 507
VIII	A^1	villainy	Kidnapping of a person	...he had been, when but a week old, stolen...a day's ride from the town. p.507

THE YOUNG KING

MOVE TWO: 1st Strand

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Preparatory Section			
	α	initial situation	The protagonists are introduced an their status revealed	Certain it was that the old King…acknowledged him as his heir. p.507
	Functions			
VIIIa	a^3	lack	Lack of wondrous objects	…But what had occupied him most was…its rows of and rings of pearls. p.508
IX	B^2	mediation, the connective incident	Direct dispatch	...and he had given orders…worthy of their work. p.508-9
X	C	beginning counteraction		(embedded in B^2) ...and he had given orders…orders…worthy of their work. p.508-9
XI	↑	departure	Departure of the hero from home	And as he slept he dreamed a dream, and this was his dream. He thought that he was…many looms. p.509
XII	$D^2{}_1$	the first function of the donor	The donor greets interrogates and tests the hero	And the weaver looked at him angrily…spy set on us by our master? "In war," answered the weaver… Thy face is too happy. p.510
XIII	E^1	the hero's reaction(positive or negative)	Sustained ordeal	And a great terror seized upon him.p.510
XIV	F^3	provision or receipt of a magical agent	The agent is prepared	…and the young King saw that it was threaded…what is that to thee? p.510
XX	↓	the hero returns		And the young King gave a loud cry…hanging in the dusky air. p. 510

THE YOUNG KING

MOVE TWO: 2nd Strand

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Functions			
X	C	beginning counteraction		And he fell asleep again and dreamed, and this was his dream.p.510
XI	↑	departure	departure of the hero from home	He thought that he was on the deck of a huge galley that was being rowed by a hundred slaves. p 510
XII	d^7	the first function of the donor	Helpless situation of the donor without a stated request	Then the negroes seized the youngest of the slaves...and then he was still. p.510-11
XIII	E^1	the hero's reaction(positive or negative)	Sustained ordeal	Then the young King tried to speak, but his tongue seemed to cleave to the roof of his mouth, and his lips refused to move. p.511
XIV	$F^5{}_2$	provision or receipt of a magical agent	The agent is found The agent is pointed out	Then the diver came up for the last time...and whiter than the morning star.p.510
XX	↓	the hero returns		And when the young King heard this he...dawn clutching at the fading stars.p.510

THE YOUNG KING

MOVE TWO: 3rd Strand

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Functions			
X	C	beginning counteraction		And he fell asleep again, and dreamed, and this was his dream.p.511
XI	↑	departure	Departure of the hero from home	He thought that he was wandering through ... poisonous flowers. On and on he went till he reached the outskirts of the woods... p.11
XII	$D^6{}_8$	the first function of the donor	Request for division Attempt to destroy	From the darkness of a cavern Death and Avarice... She covered the valley with her wings, and no man was left alive.p.511-12
XIV	F^2	provision or receipt of a magical agent	The agent is pointed out	And the young King wept a...For rubies for a king's crown...p.512
XXVIII	Ex	exposure	Exposure of the false hero	And he looked in the mirror, and, seeing his own face, he gave a great cry and woke...p.512
XXIX	$T^3{}_1$	transfiguration	The hero puts on new garments New physical appearance	...and from it he took the leathern tunic....shepherd's staff.p.513 And the young King plucked a spray...This shall be my crown.p.513 And lo! Through the painted windows...In the fair raiment of a king he stood before them...p.515 But no man dared look...like the face of an angel.p.515
XXXI	W_*	wedding	accession to the throne	"A greater than I hath crowned thee."p.515

THE STAR-CHILD

MOVE ONE

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Preparatory Section			
	α	initial situation	The protagonists are introduced	Once upon a time two poor Woodcutters were...p.550 Nay.But it is a Star-Child...p551 So the Star-Child was brought up ...p.551
	X	Unclear or alien forms		There fell from heaven a very bright and beautiful star...p551
	mot.	motivation	Motivation for the following interdiction	Yet his beauty work him evil...the pleasure he had in his fairness.p.552
	Functions			
II	γ^1	interdiction	interdiction	Often did the Woodcutter and his wife chide him...p.552-3 Often did the old priest...the field praise Him.p553
III	δ^1	violation	The interdiction is violated	But the Star-Child heeded not their words...stones at the leper they laughed also.p553
VIII	$A^6{}_9$	villainy	Maiming, mutilation Expulsion	So he came near her and threw ...gaze from her.p553 And at last he spoke... his voice was hard ...let me see thee no more.p.554
XXIX	T^1	transfiguration	New physical appearance	So he went to the well of water...like an adder. P.554
IX	$B^4{}_3$	mediation, the connective incident	The misfortune is announced The hero is allowed to depart from home	But when they beheld him coming...p.554 ...Surely this has come upon me ...I have found her.p.552
VIIIa	a^1	lack	Lack of an individual	...For I have denied my mother...till I have found her.p.555
X	C	beginning counteraction		...Wherefore I will go and seek her...found her.p.554
XI	↑	departure	Departure of the hero from home	So he ran away into the forest...p.555
XII	D^5	the first function of the donor	Request for mercy	He said to the Mole...to slay thine also.p.555
XIII	$E^1{}_{-neg}$	the hero's reaction (+ or -))	The hero does not withstand a test	"Thou hast blinded...I know?" "Thou has clipt...fly?" "Thou has slain...also?"p555
XIV	F-*contr.*	provision or receipt of a magical agent	Hero's negative reaction provokes cruel retribution	Implied in : "Thou hast blinded...I know?" "Thou has clipt...fly?" "Thou has slain...also?"p555
XV	G^2	spatial transference	The hero rides, is carried	For the space of three years he wandered over the world... p.555
	§	connectives		And one evening he came to the gate...and led him into the city.p.556

THE STAR-CHILD

MOVE TWO: 1st Strand

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Functions			
VIII	A^{15}	villainy	The villain imprisons or detains someone	...the old man went out, locking the door behind him and fastening it with an iron chain.p.556
VIIIa	a^{3}	lack	Lack of wondrous objects	... "In a wood that is nigh to the gate of this city...the third one is red.p.556
XXV	M	Difficult task	Tasks of supply and manufacture	"...To-day thou shalt bring...hundred stripes.p.556
IX	B^{2}	mediation, the connective incident	Direct dispatch	Get thee away quickly ...door of the away.p.556
X	C	beginning counteraction		...And he bound the eyes...set him in the street.p.556
XI	↑	departure	Departure of the hero from home	And the Star-Child went out ...to him.p.556
XII	D^{4}	the first function of the donor	A prisoner begs for his freedom	Implied in ...he heard from a thicket ... hunter had set for it. p.557
XIII	E^{4}	the hero's reaction(positive or negative)	Freeing of a captive	And the Star-Child had pity on it, and released it...p.557
XIV	F^{2}	provision or receipt of a magical agent	the agent is pointed out	"...and I will lead ...it is hidden..." p.557
XXVI	N	solution	resolution of the difficult task	...and lo! in the cleft...seized it...p557
XX	↓	the hero returns		...and the Star-Child went towards the city...
XII	$D^{5}{}_{1}$	the first function of the donor	Request for mercy Test of the hero	... he saw the Star-Child coming he struck upon a wooden bowl...no one who has pity on me. p557
XIII	E^{5}	the hero's reaction(positive or negative)	Mercy to a suppliant	...till the Star-Child had pity, and gave him the piece of white gold.p.557
XVII	J^{1}	Branding, marking	Application of a mark to the body	...so the magician fell upon him ...into the dungeon.p.557

THE STAR-CHILD

MOVE TWO: 2nd Strand

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Functions			
XXV	M	Difficult task	Tasks of supply and manufacture	"...If to-day thou bringest ... three hundred stripes. p.556
X	C	beginning counteraction		And on the morrow the magician came to him...p.557
XI	↑	departure	Departure of the hero from home	So the Star-Child went to the wood...p.557
XII	D^2	the first function of the donor	Greeting; interrogation	And the hare said to him...seek in the wood.p.557
XIII	E^2	the hero's reaction(positive or negative)	The hero answers the greeting	How shall I thank...have succoured me.'p.558
XIV	F^2	provision or receipt of a magical agent	The agent is pointed out	And the Star-Child took the piece of yellow gold, and put it in his wallet...p.558
XXVI	N	solution	Resolution of the difficult task	And the Star-Child took the piece of yellow gold...to the city.p.558
XX	↓	the hero returns		...and hurried to the city. p.558
XII	$D^5{}_1$	the first function of the donor	Request for mercy Test of the hero	But the leper saw him...entreated him sore...p.558
XIII	E^5	the hero's reaction(positive or negative)	Mercy to a suppliant	But the leper entreated him sore..piece of yellow gold.p.558
XVII	J^1	Branding, marking	Application of a mark to the body	So the magician fell upon ...again into the dungeon. p.558

THE STAR-CHILD

MOVE TWO: 3rd Strand

NO	SIGN	DEFINITION	FUNCTION	REALIZATION IN THE TEXT
	Functions			
XXV	M	Difficult task	Tasks of supply and manufacture	"...If to-day thou bringest ... surely slay thee.p.558
X	C	beginning counteraction		And on the morrow the magician came to him...p.558
XI	↑	departure	Departure of the hero from home	So the Star-Child went to the wood...p.558
XII	D^2	the first function of the donor	Greeting; interrogation	And the hare said to him ...but be glad.p.558
XIII	E^2	the hero's reaction(positive or negative)	The hero answers the greeting	"How shall I ...succoured me."p.558
XIV	F^2	provision or receipt of a magical agent	The agent is pointed out	"The piece of red gold...put it in his wallet...p558
XXVI	N	solution	Resolution of the difficult task	...and in its farthest corner...put it in his pocket. p.668
XX	↓	the hero returns		...and hurried to the city. p.558
XII	$D^5{}_1$	the first function of the donor	Request for mercy Test of the hero	And the leper seeing him coming...or I must die. p.558
XIII	E^5	the hero's reaction(positive or negative)	Mercy to a suppliant	...and the Star-Child had pity...greater than mine,p.558
XV	$G^2{}_3$	spatial transference	The hero rides or is carried He is led	And so large was the concourse...palace of a king.p.558
XXVII	Q	recognition	Recognition of the hero	"Thou art our lord...for whom we have been waiting, and the son of our king."p.558
XXIX	T^1	transfiguration	New physical appearance	And the Star-Child looked , and lo!...not seen there before.p.559
XXIX	T^1	transfiguration	New physical appearance	And he rose up from his feet, and looked at them, and lo! They were King and a Queen.p.559
XIX	K^4	liquidation of initial misfortune	liquidation of misfortune as the direct result of previous actions	And the Queen said to him...and was its lord.p.558
XXX	U	punishment	punishment of the villain	...and the evil Magician he banished...p.559
XXXI	W_*	wedding	accession to the throne	...and brought him into the palace...was its lord.p.559