

opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Lingüística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 35, 2019, Especial N°

19

Revista de Ciencias Humanas y Sociales

ISSN 1012-1587/ ISSNe: 2477-9385

Depósito Legal pp 198402ZU45



Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

A Stylistic Analysis of Oscar Wilde's the Nightingale and the Rose

**Inst. Aswan Jalal Abbas
Asst. Prof. Sarab Kadir Mugair (PhD)**

Basic Education College, Diyala University

Abstract

This tale of Oscar Wilde as other Oscar Wilde's short tales, was written in an aesthetic manner. Via this work, the author uses distinctive stylistic elements for the explanation of attractive and artistic expression as well. In this study, the attention moves to discovering the artistic and expressive elements which offer characteristics on a composition of the mentioned writer. The wonderful selection of utterances of the writer gives richness to his language, while the uses for innovative articulation and sentence structure gives his style the uniqueness. The stylistic devices used by Oscar Wild give his literary work coherence and cohesion i.e., they make his work sensible, reasonable and acceptable. He treats the stylistic elements in a manner that give his style deviation from the language norm which in turn make his style different from others. To exhibit how Oscar Wilde attracts his readers' attention he uses various approaches of stylistics, so the analysis of present study shows notions of stylistics taken from Xu Youzhi's book English Stylistics (2005), as its model. The study also gives a brief introduction of Oscar Wilde and the short story The Nightingale and the Rose. After that , the present study with the solid references expresses certain hypothesis and an extensive elaborate investigation of the mentioned story including lexicon, syntax, semantic, phonology and contextual c. Hence, the study will, in general, give a concise articulation of condensing the stylistic devices, which help Oscar Wilde make his work effectively digests and effects anyone who reads it.

Keywords: The focus of Stylistics, Xu Youzhi's model (2005) , The Nightingale and the Rose

Un análisis estilístico del ruiseñor y la rosa de Oscar Wilde

Resumen

Esta historia de Oscar Wilde como otros cuentos de Oscar Wilde, fue escrita de manera estética. A través de este trabajo, el autor utiliza elementos estilísticos distintivos para la explicación de la expresión atractiva y artística también. En este estudio, la atención se dirige al descubrimiento de los elementos artísticos y expresivos que ofrecen características en una composición del escritor mencionado. La maravillosa selección de expresiones del escritor le da riqueza a su lenguaje, mientras que los usos para la articulación innovadora y la estructura de las oraciones le dan a su estilo la singularidad. Los dispositivos estilísticos utilizados por Oscar Wild le dan coherencia y cohesión a su trabajo literario, es decir, hacen que su trabajo sea sensible, razonable y aceptable. Trata los elementos estilísticos de una manera que le da a su estilo una desviación de la norma del lenguaje que a su vez hace que su estilo sea diferente de los demás. Para exhibir cómo Oscar Wilde atrae la atención de sus lectores, usa varios enfoques de estilística, por lo que el análisis del presente estudio muestra nociones de estilística tomadas del libro *English Stylistics* (2005) de Xu Youzhi, como su modelo. El estudio también ofrece una breve introducción de Oscar Wilde y el cuento *The Nightingale and the Rose*. Después de eso, el presente estudio con las referencias sólidas expresa ciertas hipótesis y una extensa investigación elaborada de la historia mencionada que incluye léxico, sintaxis, semántica, fonología y contexto c. Por lo tanto, el estudio, en general, ofrecerá una articulación concisa de la condensación de los dispositivos estilísticos, que ayudan a Oscar Wilde a hacer que su trabajo efectivamente digiera y afecte a cualquiera que lo lea.

Palabras clave: El enfoque de la estilística, el modelo de Xu Youzhi (2005), El ruiseñor y la rosa.

1.1. Introduction to Stylistics

Mugair (2015:3) states that Stylistics, now and then called linguo- stylistics, is a part of general linguistics, which manages expressive resources and functional styles of a language and furthermore refers to an elaborate investigation in particular. In an elaborate investigation, etymological components are distinguished and dissected as they show up in talk. Truth be

told, there are numerous definitions on the stylistics. For instance, Leech (1969:1) characterizes stylistics as an investigation which centers around the utilization of language in writing and states that elaborate examination gives a 'meeting ground of [both] etymology and abstract examination' (ibid:2). To him the main motivation behind the complex investigation is to decipher the stylish utilization of language in writings that have tasteful components, for example, oral stories and verse or clarify the abstract importance and stylish impact of writing writings linguistically- (ibid). Alongside the above definitions on the stylistics, Leech and Short 1981:23 comment that "Contrasted and numerous different investigations, abstract stylistics is another science, a phonetic methodology towards writing works. It applies speculations of current phonetics to the investigation of writing and endeavors to relate the pundit's anxiety with tasteful gratefulness and the readers' instinct with the language specialist's anxiety with etymological depiction". Cureton (1992) clarifies that stylistics or scholarly stylistics is worried about tasteful utilization of language both in content that are normally stylish, for example, standard writing, oral story, jokes and in other content that have other prevalent points like discussion. All things considered, stylistics adds to the investigation of scholarly talk and comparatively to the investigation of verbal surface in other talk assortments. Stylistics intercedes between two teaches that are semantics and artistic analysis. It applies the strategies and experiences of semantics to conventional issues in artistic examination and the techniques for abstract analysis to the investigation of language. That is the reason a few researchers like Fowler (1986) want to call it 'semantic analysis' and some other like Fabb et al (1987) call it 'artistic etymology'. Thornborrow and Wareing 1998:3 characterize that "By a long shot the most widely recognized sort of material concentrated by stylistics is writing." While Simpson (2004: 3) says "Stylistics is a strategy for printed elucidation wherein essential of spot is allotted to language." This technique talks about the style of language use. This paper essentially puts together with respect to Xu Youzhi's idea on stylistics. To him (2005: 1) The stylistics we are examining here is current stylistics, an order that applies ideas and methods of present day semantics to the investigation of styles of language use. It has two subdivisions: general stylistics and scholarly stylistics, with the last focusing exclusively on extraordinary highlights of different artistic works, and the previous on the general highlights of different kinds of language use." It is noticed that , stylistics attempts to ponder the etymological depiction of the writing writings; its last goal is to relate abstract impacts to significant phonetic causes

It is the most investigated segment in the elaborate range. So, stylistics and complex investigation, specifically, add to the investigation of different assortments of abstract talk.

1.2. The major issues of Stylistics

In an analysis, the term style had been generally utilized for quite long period. It was regularly applied in a fairly impressionistic approach to allude to the example of phonetic highlights recognizing one bit of composing from another or one class of composing from another. A style of author frequently fluctuates from work to work; there is typically enough consistency in one's article to enable the readers to see that this general style varies from the other's style. At the end of the day, style endeavors to cause to notice the trademark or impossible to miss utilization of language in a particular book, writer or period. Current stylistics is an approach to move toward the subject of style on stricter, and increasingly deliberate lines; it isn't so a lot of an order in itself as a traverse point between semantics, for which abstract content are just things of enthusiasm for the expansive investigation of language and scholarly analysis. It begins from the suggestion that any thought or idea might be communicated in one of various ways, and that a writer practices a decision (cognizant or oblivious; directed by close to home taste or the requests of the reader, class or whatever) in deciding the exact type of the words to be utilized. Such a suggestion is by chance an abomination to new analysis which won't recognize the structure and substance of writing; what is composed is composed.

In the extent of stylistics, the attention is significantly on the use of stylistics, which is a control that reviews the whole of elaborate highlights of the various assortments of language, the language, parts of the discourse occasion, language assortments and capacity, expressive examination and different circles of study. Xu Youzhi (2005: 7) states "Elaborate investigation frets about the situational highlights that impact varieties in language use, the foundation for the characterization of language assortment, and the depiction and elucidation of the phonetic highlights and elements of the primary assortments (both abstract and non- - scholarly) of a language.". Along these lines, the principle center in stylistics is language. By utilizing stylistics, the readers can dissect the style how the writers recount to the story in picking words and sentences become solidarity of delightful composition. Likewise, stylistics additionally enables the readers to portray the sound, type of words, and the implying that contained in the content.

1.3. Why we study stylistics

In Xu Youzhi's sentiment, elaborate examination is of imperative signif-

icance. He makes reference to the importance of complex investigation from three perspectives.

To begin with, complex examination can help develop a feeling of propriety. We realize that the language utilization ought to rely upon the solid events. In formal events, we utilize standard articulations. In easygoing setting, the casual addresses are under considered. Thusly, we ought to build up a feeling of fittingness so as to pick the reasonable addresses in such circumstances. The decision of a specific discourse style is comparing with the unique situation. In the event that we converse with the individuals who are not accomplished utilizing increasingly formal discourse style, the correspondence impacts will be subtle. Something else, the complex investigation is important to build up a feeling of fittingness (Xu Youzhi, 2005: 10). Second, expressive examination hones the comprehension and energy about artistic works. Artistic works utilize different gadgets to accomplish a specific impact or importance. What's more, ordinarily the gadgets are the portrayal of style of the works. Be that as it may, various readers have distinctive comprehension on the gadgets utilized in the writing works. During the time spent dialog, another comprehension of the works starts to develop as a progressively sound portrayal rises. The expressive examination can hone the comprehension and energy about abstract works (Xu Youzhi, 2005: 12).

Third, elaborate examination accomplishes adjustment in interpretation. All dialects have various highlights, so in the interpretation procedure, it isn't sufficient to move the first significance of the source language yet overlook the objective language readers. A decent interpreted rendition ought to have the option to apply on an effect like that of the first content on the readers of the source language with the objective language readers in style. On the off chance that the first content is brimming with humor, the deciphered content ought to likewise be loaded with humor. On the off chance that the first is unexpected in tone, at that point the deciphered content ought to resemble that as well. (Xu Youzhi, 2005: 14).

2. Xu Youzhi's model (2005)

As we know, language consists of many leveled. Xu Youzhi (2005) stated, there are three main levels of language: the semantic level, the lexis and syntax structure level and the phonology/graphology level. Thus, this present study follows Xu Youzhi's model (2005) to investigate its data. Below, Xu Youzhi's (2005:15-28) explains the above levels, announcing that:

1. The Level of Phonology/Graphology Phonology

In this level, the investigation of the suggestions for administering the

structure, circulation, and sequencing of discourse sounds and the state of syllables. It manages the sound association of a language by way of concerning phoneme as the cause of takeoff. To Hu Zhuanglin (2007:18) Phonological degree is the articulation or acknowledgment of language in its expressed shape. Graphology is the research of the composing arrangement of a language. Every language chooses just multiple letters in order and the selected imprints are utilized in a fixed wide variety of mixes. Graphological degree is the articulation or acknowledgment of language in its composed shape (Xu Youzhi, 2005: 25).

2.The level of Lexis and Syntax structure

is the observe of the structure of a language and both the syntactic and semantic concepts of the for the most part acknowledged applied. (Chen Linhua, 2004: 4) Lexicology is the investigation on the choice of explicit lexical things in a book, their conveyance in connection to every other, and their implications (Xu Youzhi, 2005: 26).

3.The Level of Semantics

Semantics manages the significance association of language. It is the logical investigation of the importance of words. Also, semantics is a really convoluted and increasingly more theoretical challenge since it has plenty to do with rationale, brain research and a few exceptional fields of science.

3. The life of Oscar Wilde (in brief)

Oscar Wilde was born between (1854-1900), he was a brilliant dramatist, artist and a short story author. He is additionally well known for his preference for garments and his homosexuality. Besides, his works impact individuals even these days are as yet considered to have topical pertinence. Oscar Wilde, recognized for his acerbic and urbane nonfiction, become additionally a master of fairy story. While a number of his inimitable irony remains, Wilde created lovable stories filled with princes and nightingales mermaids, giants, and kings. In reality, all of his fairy testimonies are written in an erudite, aesthetic voice. As one of the representatives of Aestheticism, his fairy tales are studied as a version of Aestheticism in terms of fashion. Wilde confirmed the precise enchantment of language to the readers and made the literature, the art of language greater charming. His fairy testimonies is characteristic of utilizing rhetoric manner and ironic humor

to bring its topic, consisting of love or artwork and the spirit of self sacrifice as in *The Nightingale and the Rose*.

4. The essential subject matter of *Nightingale and the Rose*

1. This is a fantasy. Fantasies are stories in which pixies have an impact or which contain other heavenly or mystical components, for example, fanciful people, creatures, and lifeless things. These accounts are obviously basically implied for youngsters, yet the best fantasies, for example, those by Hans Andersen, are likewise anxiously perused by more established individuals who are keen on their more profound importance.

2. The plot of the tale is easy. The tale became allotted in 1888. This tale is about a daring songbird which yielded her life for an understudy's affection. One day a songbird sees an understudy young. This young is sobbing for a red rose that he wants to bring to his adored young lady to have the option to hit the dance floor with her at a ball. Sadly, no red rose develops in his nursery and he is miserable. "Ok, on what easily overlooked details does bliss depend! I have perused all that the savvy men have composed, and every one of the privileged insights of reasoning are mine, yet for need of a red rose is my life made pathetic" (Wilde 23).

The tremendous bird wishes to help him with pleasing his adoration and chooses to discover a crimson rose herself. She flies starting with one rose tree then onto the next until she at last goes to a red rose tree. All things considered, it doesn't have any red roses. The best way to get one is to sing and to sacrifice her life.

'If you want a red rose,' said the Tree, 'you must build it out of music by moonlight, and stain it with your own heart's blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must pierce your heart, and your life blood must flow into my veins, and become mine.' (Wilde 26)

The fearless bird concedes to it. "Death is a great price to pay for a red rose,' cried the Nightingale, [...] Yet Love is better than Life, and what is the heart of a bird compared to the heart of a man" (Wilde 27). That night, a delightful rose grows up and the poor songbird bites the dust. The understudy finds the rose in the first part of the day and is exceptionally upbeat about

it. He rushes to the educator's little girl immediately. Tragically, she turns him down as she inclines toward the Chamberlain's nephew who gave her gems. She doesn't value understudy's rose and it winds up on the ground and is harmed in light of the fact that the teacher's girl truly needed was command and wealth. The understudy returns home and goes to his books and examining once more.

'What a silly thing Love is,' said the Student as he walked away. 'It is not half as useful as Logic, for it does not prove anything, and it is always telling one of things that are not going to happen, and making one believe things that are not true. In fact, it is quite unpractical, and, as in this age to be practical is everything, I shall go back to Philosophy and study Metaphysics.' (Wilde 31).

Oscar Wilde has splendid energy for adoration and has been industriously searching for after it for his complete brief existence. In the famed fantasy *The Nightingale and The Rose*, the songbird changed into his tongue and mouth. She sang to dying with a thistle in her coronary heart for the strength which she notion become the maximum valuable aspect inside the whole world. Her enthusiasm is unadulterated strength, and she would not want something consequently other than that the understudy have to be a actual sweetheart. All he wrote in this tale like an evil check in his later lifestyles. The electricity of songbird mirrors the profound topic Art is for the well-being of Art. It moreover shows Wilde's aestheticism in its continuous clash with utilitarianism. What he done for his adoration resembles what the songbird achieved for the understudy. Nonetheless, everything she did become futile, in mild of the fact that in spite of the fact that the understudy tuned in, he could not realize what the songbird become mentioning to him, for he just knew the matters which are recorded in books. What's greater, the pink rose - the product of great electricity - changed into discarded into the canal for something contemptible.

5. Previous Studies

Researchers, for example, Pugsley (1990), Sakadolkis (2003), Hoffman (2013), Lonanda (2013) have ponders the pixie story *The Nightingale and the Rose* by Oscar Wilde from various edges. For instance, The principal explore is directed by Pugsley (1990). The reason for her examination is to recognize the job of non-literal language in publicizing from the current

etymological perspective. She constrains the object of the examination by talking about representation, metonymy, and synecdoche. She additionally examines somewhat about metaphor and embodiment. The subsequent examination is researched by Sakadolakis (2003). He centers around the utilization of allegorical language in development of melodic importance. The investigation instance of the exploration is led on kids who are in 6th grade general music classes. The class will be instructed by the educator by tuning in to the music and afterward the understudies and the instructor will depict the music Mary Hoffman (2013), composes about mysterious works of art: a powerful story of adoration and penance, Lonanda (2013) ponders the utilization of allegorical language in portrayal of *The Nightingale and the Rose*. In this analysis, the specialist talks about a few elaborate features and show how the connection of these tools particularly the allegorical language to the portrayal of principle characters in Wilde's short stories by applying the hypothesis of elaborate examination that is depicted by Xu Youzhi, (2005) to decipher phonetic includes in scholarly work.

However, the present study aims to: (1) see how the stylistic devices help to make significance in setting; (2) figure out how to utilize the significant words and expressions in the content; (3) obtain some foundation information about Oscar Wilde.

6. An Analysis of the Theme of *The Nightingale and the Rose*

The focal points of the present analysis are:

1. Phonological elements

In the depiction of *The Nightingale and the Rose*, Wilde applies sound to word imitation to make the clear and enthusiastic depiction. It is useful to depict the various characters' inward mental exercises completely furthermore, show the careful emotions, separately. For instance:

"The prince gives a ball to-morrow night," murmured the young Student.

In this sentence, it is simply by utilizing "murmur" to show the student's sensation of complaint and defenselessness. Reacting to the word murmur the word "tomorrow" might be wound as to-morrow and the ordinary way to express it is changed into /tu:mo rou/. Because the vowel sound /u:/ and the diphthong are generally associated with the words blue and low separately, normally we can envision the student's sentiments of nervousness, fuss just as his low spirits.

2. Lexical elements

The words utilized in the fairy story are exact, clear, expressive and abundant. There is a sentence written below to express the lexical merits.

Her hand will be clasped in mine.

In the above sentence, “clasp” signifies to hold firmly. Yet, for what reason doesn’t the creator utilize “grip” or “grasp”? This word is incredible enough to express the student’s most grounded enthusiasm and love to the Professor’s little girl. Furthermore, the activity of the word clasp is likewise fit for uncovering the student’s enthusiasm just as his excellent staring daydreaming.

3. Syntactic elements

The syntactic features of the story are that the short but elliptical sentences are existed frequently. The language is clear and simple to be comprehended, which makes the story all the more near the readers. It is included by the casual style. As indicated by Wang Shouyuan (1990:52), ellipsis is the exclusion from a sentence of words expected to finish a development. Ellipsis is communicated in English and ordinary regular composed talk is generally a syntactic structure for economy of words. In writing, ellipsis isn’t only a linguistic way to make the work conservative, but a stylistic device to express the significance or on the other hand message of the work. For instance:

“No red rose in all my garden!” He cried.

“Why, indeed?” said a Butterfly.

The full sentence ought to be “There is no red rose in all my garden”. While “Why, indeed?” ought to be “Why is he weeping, indeed?” These elliptical sentences have a similar expressive impact in general. The ellipsis here, from an expressive perspective, seems to be multifunctional. In addition, in this story, Oscar Wilde additionally utilized inversion devices to make the language rich and vivid. Here are some syntactic parallel developments to show the inversion. For instance:

... louder and louder grew her song ,

... bitter and bitter was the pain wilder and wilder grew her song

.... fainter and fainter grew her song.

The above sentences are reversed, however they are progressively significant in perspective on parallelism. At the point when we read, the tone is all over with solid mood. It gives us a melodic impact to the readers.

The writer additionally utilizes the plural structure to accomplish coherence to the content, i.e., recap the plural type of nouns that end with the letter "f". For instance: For example: life (lives), wife (wives), knife (knives), thief (thieves), roof (roofs or rooves), proof (proofs), hoof (hoofs or hooves), loaf (loaves), cliff (cliffs).

4. Semantic elements

In the story, Oscar Wilde utilizes numerous figures of speech to achieve the semantic messages. Personification is an average explanatory device in fantasies. In the fantasy, the Nightingale just symbolizes Oscar Wilde himself, and the Rose represents the true love and the true art. Moreover, this story additionally applied simile metaphor and antithesis which make the language expanded and delightful. In the following sentences the writer uses the semantic features.

1. She sang first of the birth of love in the heart of a boy and a girl.
2. She sang of the birth of passion in the soul of a man and a maid.
3. She sang of the Love is perfected by Death of the Love that dies not in the tomb.

These three sentences go through the entire procedure of the story, where the Nightingale encouraged the red rose by heart and blood, went with her pitiful and moving melodies. The readers are moved not by birth, neither love nor demise, however by the assurance and commitment to encourage the genuine romance culminated by death.

In short, this fantasy has a couple of fascinating merits:

One) The continuous utilization of personification

This is self-obtrusive as it's miles the very definition of fairy tales. In this tale, the rose-trees, the lizard, the daisy, the butterfly, the oak, the moon, and obviously the Nightingale are all altogether embodied.

Two) The symbolic which means given to phrases The rose obviously is the photo of adoration, but numerous matters found in the text likewise represent something, along with the lizard, daisy, and butterfly which the author utilized on multiple events to represent sure person types.

Three) The easy, clear narration, which is typical of the oral subculture of fairy tales.

This is self-evident as it is the very definition of fairy tales. In this story, the rose-trees, the lizard, the daisy, the butterfly, the oak, the moon, and obviously the Nightingale are all altogether embodied.

Four) The repetition

The usual fantasy would frequently have a grouping of three scenes or three stages or three individuals. It may go something like this: Once upon a period, there were three sisters. The first was terrible, and the second was dumb, yet the third was both lovely and cunning. They would then wed three men. The initial two were perpetually profanely rich while the third was constantly poor. At that point they were for reasons unknown sent to search for some fortune. The initial two fizzled and the third succeeded, yet he just prevailing in his third endeavor in the wake of defeating numerous troubles.

Conclusion

The style of the language that Oscar Wilde carried out is thoughtful in *The Nightingale and the Rose*. Oscar Wilde has set an extremely good example of achieving the delicate harmony among the language and his own ingenious view. For Oscar Wilde, the maximum ideal art is deserving of his existence and is the most noteworthy seen in society. This paper essentially receives the instance for stylistic gadgets in Xu Youzhi's ebook *English Stylistics* (2005), to symbolize this tale which may deliver readers any other manner to think higher about Oscar Wilde's delusion.

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**UNIVERSIDAD
DEL ZULIA**

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Revista de Ciencias Humanas y Sociales

Año 35, Especial N° 19, 2019

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.
Maracaibo - Venezuela

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