

**CONCEPT OF LOVE IN OSCAR WILDE'S
SHORT STORIES**

Meysam TABRIZI

Master Thesis

English Language And Literature Department

Prof. Dr. Kamil AYDIN

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T.C
ATATURK UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCE
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

Meysam TABRIZI

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Başkan : Prof.Dr. Kamil AYDIN

Jüri Üyesi : Prof.Dr. Mehmet TAKKAÇ

Jüri Üyesi : Doç.Dr. Ahmet BEŞE

İmza:.....

İmza:.....

İmza:.....

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Prof. Dr. Mustafa YILDIRIM
Enstitü Müdürü

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ABSTRACT

MASTER THESIS

CONCEPT OF LOVE IN OSCAR WILDE’S SHORT STORIES

Meysam TABRIZI

Advisor: Prof. Dr. Kamil AYDIN

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Jury: Prof. Dr. Kamil AYDIN

Prof. Dr. Mehmet TAKKAÇ

Assoc. Prof. Dr. Ahmet BEŞE

This thesis is intended to identify concept of love in Oscar Wilde’s short stories, who was considered as one of the outstanding representatives of Victoria Period, and also to analyze different issues which had great influence on his beliefs and narrative style. This research has four major chapters. The first chapter is to demonstrate concept of love briefly in various disciplines such as psychology, sociology, theology and literature with different definitions and examples. The second chapter is to discover Oscar Wilde’s personal evaluation of love as it plays a vital role in defining concept of love in his short stories. The third one will focus on the analysis of his selected short stories in which notion of love was masterfully employed by Oscar Wilde in a descriptive way. Finally the work will discuss if there is a relation between his thematic impression of love in his fairy tales and his personal life. On the other hand by making such comparison it is aimed to see the contribution of Victorian society where admission of love as a common concept is fairly impossible.

Key Words: Oscar Wilde, Love, Short Stories, Victorian Society, Homosexuality

ÖZET

YÜKSEK LİSANS TEZİ

OSCAR WILDE'İN KISA ÖYKÜLERİNDEKİ AŞK KAVRAMI

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Prof. Dr. Mehmet TAKKAÇ

Doç. Dr. Ahmet BEŞE

Bu tez Viktorya Döneminin öne çıkan temsilcilerinden biri olarak görülen Oscar Wilde'nin kısa hikayelerindeki aşk kavramını tanımlamak ve aynı zamanda onun düşünceleri ve öyküleyici tarzında büyük etkisi olan farklı konuları tahlil etmek üzere tasarlanmıştır. Bu araştırmanın 4 ana bölümü vardır. İlk bölüm aşk kavramını psikoloji, sosyoloji, teoloji ve edebiyat gibi çeşitli dallarda farklı tanım ve örneklerle kısaca göstermektedir. İkinci bölüm, kısa hikayelerindeki aşk kavramını tanımlama açısından hayati bir rol oynadığı için Oscar Wilde'nin kişisel aşk algısını ortaya çıkarmaktadır. Üçüncü bölüm Oscar Wilde tarafından aşk kavramının betimleyici bir şekilde ustaca işlendiği seçkin kısa hikayelerinin tahlili üzerindedir. Son bölümde ise çalışma onun masallarındaki aşkın tematik etkisi ve kişisel yaşamı arasında bir ilişki olup olmadığı ele alınmaktadır. Öte yandan bu tür bir karşılaştırma yoluyla sıradan bir kavram olarak aşkın kabulünün oldukça imkansız olduğu Viktorya toplumunun katkısını görmek amaçlanmaktadır.

Anahtar Kelimeler: Oscar Wilde, Aşk, Kısa Öyküler, Viktorya Dönemi, Homoseksüellik

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Meysam TABRIZI

INTRODUCTION

Needless to say one of the most extensively recognized and idiosyncratic voices of English literature is admittedly that of Oscar Wilde. It is mostly believed that his outstanding ingenuity has made him one of the most remarkably quotable figures in English language, not only in his era, but also right up to the present day. Apart from Wilde's fame and popularity which have well-spread both personally and literally in English language, his particular variety of wit turned him to be the unforgettable person of English Literature of the century.¹

In this research, Oscar Wilde will be considered not only with his character but also his attitudes as one of the prominent literary figures with reference to his colorful personality as Paul Fox, a writer and a journalist himself, portrayed Wilde as a playwright, poet, and essayist during the height of the Victorian Era.²

His mother as an Irish nationalist and literary mistress directed her children to the brilliant literary meetings at her salon, which had a great impact on adolescent Wilde. While being accused of homosexual affairs in prison committed with his student Bosie (1895 – 1897), he composed the apology “De Profundis”, and surprisingly during that time, he had found an admiration for Jesus Christ and, he converted to Roman Catholicism just prior to his death and that is why love of God can also be claimed to be seen as a clear theme in his short stories.

By the initiation of the Victorian era, the Industrial Revolution, had caused serious economic and social changes, like a lot of workers' migration to industrial cities. Among others were the liberation, resulting from spread of enfranchise; religious restrictions, the progress of scientific knowledge, and evaluation of woman in the society. In the present time, the term Victorian morality might be described as any set of values in espouse sexual prevention and intolerance of crime. The principles and values of the period can be divided into religion, morality, elitism, industrialism and improvement. These values took root in Victorian morality, causing change in the Empire of British. Although Wilde was an Irish gentleman he lived in Victorian society

¹ Brigid Maher, *Recreation and Style: Translating Humorous Literature in Italian and English*, John Benjamins Publishing, Amsterdam, Netherland 2011, Chapter 4.

² Paul Fox, “Bloom's Classic Critical View: Oscar Wilde”, *Infobase Publishing*, New York 2008, pp. 1-33.

in London, where the atmosphere and almost all aspects of Victorian values were against his point of views, and these values were quite severe and religion based that Wilde could not survive in it, but all he had done was to give social messages through his works. As reported by some great biographers such as Richard Ellmann, Wilde was not just a playwright, poet, novelist, author but he was also an intelligent story teller since he was a child. In the light of such experience he discusses Victorian issues in his short stories by the help of his characters as they implicitly criticize or even humiliate the Victorian society which had a great impact on political and social issues especially for those poor people who had very little chance for education or for those who were forced to send their children to work. On the other hand, Irish novelist George Moore who became a good friend of the young Wilde and spent his summer holidays with him at Moytura noticed that Wilde conducted his education in public by telling stories in a humorous way³; that is another reason why his short stories have been chosen to be analyzed in this thesis.

As a witty critic himself, Wilde emphasized on ignorant prejudiced Victorians who were evaluating Wilde with not just reason or logic but with religious attitudes. His intention was to awaken people and make them think better and measure everything with reason. In that sense, by having a closer look to his life one might compare Victorian Era with the Modern Age and conclude that Wilde was not a typical representative of that period because a biased society holds no place for him to show himself and to share his creeds with people.

At first he was successful in conveying his thoughts and he could manage to impress people with his adorable concise statements but later because of his homosexual affairs and also homosexual concepts which were thematically available in his works and also those which were forbidden and banned in religious Victorian society at the time like London, he was imprisoned for two years with hard labor, and at the end unfortunately his works were eliminated by magnifying his scandals.

Scholars often claim that Wilde was a courageous individualist whose innovative life and work are profoundly indicated by the polemics of his epoch. It might be interpreted that Victorian feminism, aestheticism and socialism have a complex

³ Arnold T. Schwab, Review of "George Moore: A Reconsideration", by Brown Malcolm, *Nineteenth-Century Fiction*, Vol. 10, No. 4, California USA, March, 1956. pp. 310-314.

connection with Wilde's work and ideas and contemporary contexts with reference to studies and articles about him. It is necessary to point out that more than one Wilde can be seen thanks to Wilde's augmented and unfolded influence.⁴

In contrast to some reports in literature there were some evidences revealing the fact that Wilde's position was essentially unique in the beginning of the nineteenth century because he represented a perplexed, astonished, rebuffed art to the society; but astonishingly some of scholars may say that his art was unreal, fermented, and sometimes dangerous. An important implication of these evaluations can be characterized as a multidimensional puzzle to everyone, even to his own friends. But it is clear that Wilde has still taken his own place in literature. Bearing in mind these points, such potentiality could not be doomed to be wasted.⁵

In order to analyze some of his short stories in the light of some outstanding subject matters such as love, it is necessary to define and discuss the chronological order of literature from the classical through renaissance to the modern one and concentrating on various sociological fields and resources especially by compiling some examples and proofs from different aspects and variety of resources. Substantially his literary biography and artistic background will be introduced and then his short stories will be taken into consideration and analyzed in association with some dominant terms and subject matters such as love. In order to do that, there will be a specific part for the concept of love itself, because the term love is a very general or commonly used concept in different contexts such as theology, psychology, sociology and so on.

The analysis of the concept of love will be handled with references to different evaluations and interpretations of some authors, critics and philosophers. So first chapter serves as an introduction to concept of love, which was itself a significant notion to read and take advantage of; as the term love was etymologically driven and also first used as *leubh* by proto-Indo Europeans about five thousand years ago to emphasize care and desire and later the word *lufu* was incorporated into Old English as *love* to indicate deep affection and to be very fond of⁶. Love has been employed by

⁴ Kerry Powell, *Oscar Wilde in Context*, Cambridge University Press, Cambridge, UK, 2013. p.14.

⁵ Karl Beckson, *Oscar Wilde*, Routledge, London, UK, 2003, p. 299.

⁶ Joseph Twadell Shipley, *The Origins of English Words: A Discursive Dictionary of Indo-European Roots*, JHU Press, Maryland USA, 2001, p. 654.

many critics and academicians to figure out its concept in Ancient Greeks who classified love in four forms as storge (familiarity), philia (friendship), eros (romantic desire) and agape (self-emptying of divine love) and it can be accepted that love has been used in almost all of the literary schools or literary movements. In this thesis the term love will be investigated in different disciplines such as psychology, sociology, anthropology, theology, philosophy, history, culture and literature with large number of examples and documents as everyone might face with this very old concept at least once in their life. Moreover, it is also postulated to deliberately bring examples from different literary movements because Wilde was a literary figure at a time. So it might be acceptable to define the term love in different schools and movements in order to have a touchable definition of Wilde's explanation of love.

Second chapter will be concerned with his perception of love during his lifetime because of the lexical and critical definitions of social messages of love proposed and reminded by Wilde in his short stories. In order to have a better overview on him and try to answer the question that why he was against the Victorian values and how he did it. It is necessary to discover his life mysteries which have also been mentioned in some documents by critics, writers and literary figures. Furthermore it will be attempted to realize whether there is a correlation between his personal life and his attitudes with regards to the concept of love in his short stories.

As a result of close critical analysis of almost all of his short stories or story collections such as **Happy Prince and Other Stories**, **A House of Pomegranates**, **Lord Arthur Savile's Crime and Other Stories** and **Poem in Prose**; some subject matters can be figured out as valued in the dominant themes of love. Although there have been relatively a few researches on Wilde's stylistic employment of love, in the third chapter how concept of love is presented in Wilde's short stories will be discussed. In order to realize somehow his exact reasons of utilizing this term in his stories, it will be pointed out that these stories were not only written for children but at the same time Wilde challenged to amuse adult people in a mocking way by use of social criticism. This chapter will specifically cover the language, technical devices and narrative style through indicating the most apparent ones in the stories.

Despite the fact that such a limited research might be quite insufficient to draw any firm conclusions about Wilde's intentions, in the final chapter the focus of attention will be on finding answers to the question on how Wilde's perception of love can be compared, contrasted in his short stories and the one he experienced; in other words, it aims to reveal the fact that how these ideas or even messages of his short stories were made up and then masterfully written.

CHAPTER ONE

CONCEPT OF LOVE

It is very common to see, hear or talk about love in our daily lives as well as in most of the artistic works of different genres such as drama, poetry and novel as it is indicated that people have experienced love in one way or another. Dictionaries are unable to offer an acceptable definition of love, as they only exhibit some synonyms containing tenderness, attachment, caring, tendency, sympathy, gravitation, propensity, and infatuation. It should be instinctively agreed that there is an immense inconsistency and difference between liking and infatuation. It is not only problematic to produce a complete definition of the concept, but also describe the types of it.

Freud known as the father of psychoanalysis, exclusively interpreted romantic love as “poly-perverse infantile sexuality”⁷, on the other hand, the most interesting approach to this issue has been proposed by pioneering sexologist Havelock Ellis as an equation: “love = sex + friendship”⁸. Once again, falling in love is far more complicated as it can be instinctively realized. On the contrary, American psychologist Dorothy Tennov interviewed some 500 people in depth neglecting age differences, sexual passion and environmental diversities and concluded that each respondent illustrated his or her feelings of love in a similar way.⁹ Therefore there seems to be no compelling reason to argue that not only individuals throughout the world experience almost exactly the similar feeling of love, but the same intensity has been stated by both males and females. So by considering this crucial point, Tennov fabricated a brand new term as Limerence to define this early stage of falling in love.¹⁰

Love is generally considered as a clear reference to a versatility of different emotions, conditions, and orientations that confines from interpersonal affection or tenderness like “I love my mother” or to pleasure like “I loved that meal” and it might

⁷ Bret Lyon, *The Bret Lyon Personal Power Program*, Medallion Books, USA, 1986, p.160.

⁸ Andrew G Marshall, *Build a Life-long Love Affair: Seven Steps to Revitalising Your Relationship*, Bloomsbury Publishing, London England, 2011, p.6.

⁹ Andrew G. Marshall, *I Love You, But I am Not in Love with You: Seven Steps to Putting the Passion Back Into Your Relationship*, HCI Publishings, Florida USA, 2007, pp. 3-7.

¹⁰ Andrew G. Marshall, pp. 7-8.

be connected to a powerful absorbency and personal bond or attachment.¹¹ On the one hand it can enact kindness of human-being, compassion, and affection, on the other hand it can be served as the modest allegiant and philanthropic interest or sympathy for the good of another.¹² Compassionate and affectionate behaviors to others, one's self or animals may also be described as love. It must be noted that although the nature of love is a frequently discussable topic, various perspectives of the term can be explained by characterizing what *is not* love. An important thing to be considered is that hate neutral apathy is regularly compared with love as a general explanation of affirmative sensation or a stronger form of like; as a less lustful and more emotionally cordial image of romantic interest.

A further point is that love is universally contrasted with lust; love is sometimes collated with friendship because of an interpersonal relationship with romantic connotations. Abstractly argued, an experiment in which one generally perceives for others can be attributed to love. As well as cross-cultural distinctions in comprehending love, it is possible to declare that reflections upon it have also been transformed tremendously over time. Evidences suggested that modern notion of romantic love has been dated back to courtly Europe during or after the Middle Ages as reported by some historians, although the foregone essence of romantic affections is testified by classical love poetry.¹³

St. Thomas Aquinas, who was an Italian Dominican friar and priest and an immensely influential philosopher and theologian in the tradition of scholasticism, following Aristotle, defines love as a tendency to the benefit of another.¹⁴ Moreover Bertrand Russell, a British nobleman, philosopher and social critic describes love as a state of infinite worthiness, as contradicted to reciprocal value.¹⁵ In addition Philosopher Gottfried Wilhelm Freiherr Von Leibniz claimed that love can be considered as a satisfaction caused by the joy of others.¹⁶

¹¹ Oxford Illustrated American Dictionary (1998) + Merriam-Webster Collegiate Dictionary (2000).

¹² Online Merriam Webster Dictionary.

¹³ Fromm, Erich, *The Art of Loving*, Harper Perennial, New York USA, (1956), pp. 190 – 200.

¹⁴ A. W. Price, *Love and Friendship in Plato and Aristotle*, Oxford University Press, Oxford England, 1989, p.59.

¹⁵ Roberts George W, *Bertrand Russell Memorial Volume*, Routledge, London UK, 2013, p. 256.

¹⁶ Gottfried Wilhelm Freiherr von Leibniz, *Confessio Philosophi: Papers Concerning the Problem of Evil*, Yale university Press, New haven USA, 2005, pp 100-154.

These results provide confirmatory evidence that although many impressive things may be triggered by love, it can hurt a lot, be risky, and may direct individuals to stupid affairs. On logical grounds there is no compelling reason to discuss that committing suicide because of unreturned love is not an uncommon story; it is even observed as a flawless example of real love.¹⁷

1.1. TYPES OF LOVE

It is possible to talk about different forms of love ranging from metaphysical, spiritual and platonic loves to romantic, sexual and physical loves and it can also be worth noting that the concept of love has widely been studied in different contexts as well as disciplines such as psychology, sociology, anthropology and theology; on the other hand every period and system of belief with their peculiar characteristics have employed love differently.

One of the oldest and strongest definitions of love is generally attributed to spiritual one as it is considered to be the main pillar of human being which is assumed to be originated from God to the soul.¹⁸ As evidences support the claim that religious love, like platonic love, unites the soul with its ultimate reality.¹⁹ Therefore trying to define religion is like trying to define love. It is clear that Jewish, Christian, Muslim, Sufi and Hindu mystics all believe in God as the beloved and sees the beloved's face as holy.²⁰ To prove this as debates continue about offering the best definition for sacrificial love which can be a true love itself, the results show that it is a commitment or obligation to give one's self for the good of others.

Qualification seeking and requesting are not factors that love should depend on. It can be argued that sacrificial love is based on determination and action rather than emotion.²¹ A very good example that depicts sacrificial love can be directly related to the Last Supper in which Jesus told to his disciples: "*This is my commandment, that you*

¹⁷ Ruhama Goussinsky, *In the Name of Love: Romantic Ideology and Its Victims*, Oxford University Press, Oxford, 2008, pp. 1-3.

¹⁸ Guy Berchik, *Spiritual Love: A Conscious Approach to Life*, AuthorHouse, Indiana, USA, 05 April 2011, pp. 1-8.

¹⁹ Irving Singer, *The Nature of Love*, MIT Press, Massachusetts USA, 2009, p. 17.

²⁰ Alicia Ostriker, *For the Love of God: The Bible as an Open Book*, Rutgers University Press, USA, 2007, p. 12.

²¹ Walter E McDonald, *Parenting with a Purpose*, Xulon Press, North America, 2010, pp. 31-32.

love one another as I have loved you."²² It is a practical love which can be a good example of sacrificial love.²³

In relation to the religion based concept of love, apart from the sacrificial one, another concept indicated is divine love, which is one of the most significant current discussions in moral philosophy. From many researches that have been carried out, it is possible to conclude that this great love should be obtained by all nations because it is the love that contains divinity, which the universal love does not.²⁴ On the other hand Variety of views rests on the assumption that there can be a rather close relation with religious love and metaphysical love because as pioneers in finding a metaphysical dilemma in love can be the seventeenth-century English poets.²⁵ For example metaphysical love can be full of demons which may threaten true love. In the Sea, demon is equivalent to obsession and egoism, power and possession, jealousy and envy, love and hatred, youth and old age, all of them pointing to a disappointed wish to not only expand life, but also to pull down the barriers of death and life's definitive absurdity.²⁶ But it should be remembered that Emmanuel Levinas who was a French philosopher refers metaphysical love to the insatiable or a satiable desire.²⁷

By evaluating different types of love, one might come across with courtly love which puts forward the Medieval European view of aristocracy from the twelfth century onwards that it is definitely a fantasy or fiction. For instance a man would thus tend to form an attachment to a woman, who was both a teacher and a mother successor, and this attachment might develop into a lifelong friendship.²⁸ And it is worth noting that rather than referring platonic love to non-erotic relationship between opposite genders, the basic definition of this type of love is precisely different. The idea of platonic love can be traced back to Socrates' encomium on Eros in the **Symposium and Phaedrus**.

²² John 15:12.

²³ Martin Pable, *Remaining Catholic: Six Good Reasons for Staying in an Imperfect Church*, ACTA Publications, Chicago, 2005, p. 62.

²⁴ Joseph Babinsky, *Divine Love Flowing*, Lulu Press, California USA, 1 Nov 2006, p.157.

²⁵ Albert James Smith, *The Metaphysics of Love: Studies in Renaissance Love Poetry From Dante to Milton*, Cambridge University Press, Cambridge, UK, 1985, p. 230.

²⁶ Roula Ikonomakis, *Post-war British Fiction as Metaphysical Ethography*, Peter Lang, Bern, Switzerland, 2008, p. 304.

²⁷ Corey Beals, *Levinas and the Wisdom of Love: The Question of Invisibility*, Baylor University Press, Texas, USA, 2007, p. 32.

²⁸ Roger Boase, *The Origin and Meaning of Courtly Love: A Critical Study of European Scholarship*, Manchester university Press, Manchester, 1977, pp. 100-107.

The love admired in the **Symposium and Phaedrus** is explicitly erotic—as a matter of fact, it is the truest and the highest form of eroticism according to Socrates.²⁹

On the contrary, there is overwhelming evidence corroborating the notion that in almost every class of society free love has lowered the morality of the community to an extent which is truly agitating. And it is in vain that the people engaged in it; attempt to disguise it under different names such as free love.³⁰ But surprisingly numerous researches appear to validate the view that sexual desire is considered as a result of free and also true love, in that case only sex can bring forward the intensity of impulse that is idealized by romanticism.³¹ The misapprehensions of physical love are consolidated when they are accepted of the emotional level of fulfillment irrespectively.³²

Although it may be true that throughout the idealizations of the nineteenth century both sex and sexual love were usually explicated as directly generated by strong organic tension in nature Kant would have introduced it as instinctive natural tendency. Surprisingly in the twentieth century, romantic love characterized as essentially passionate constituted the most widespread ideal for erotic sincerity between men and women, or within a single gender.³³ To put it another way there has been an inconclusive debate about distinction between love and lust, denying the one and embracing the other throughout the history. Moral values of lust has been changed and made it an ambiguous term. Properly speaking, lust generally and particularly means sexual desire which is an utterly colorless word. There can be no sexual love by eliminating lust.³⁴ Attachment, particularly between individuals, is mostly specified positively as affection, devotion or even love.³⁵ Viewed from this theoretical perspective, love is a dynamic condition including partners' requirements and their eagerness for attachment, caregiving, and sex.³⁶ The key aspect of romantic love is that

²⁹ Yudit Komberg Greenberg, *Encyclopedia of Love in World Religions*, ABC-CLIO, California, 2008, p. 628.

³⁰ John B. Ellis, *Free Love and Its Votaries*, United States Publishing Company, USA, 1870, pp. 9-10.

³¹ Singer., p. 10.

³² Kathy Oddenino, *Love, Truth & Perception: Where Do We Come From? What Are We? Where Are We Going?*, Joy Publications, Ireland, Jan 1, 1993, p. 51.

³³ Irving Singer, *Exploration in Love and Sex*, Rowman & Littlefield, USA, 2001, pp. 217-218.

³⁴ Havelock Ellis, *Studies in the Psychology of Sex*, Wildside Press LLC, USA, 30 April 2008, p.49.

³⁵ Vivien Prior, *Understanding Attachment and Attachment Disorders: Theory, Evidence and Practice*, Jessica Kingsley Publishers, London, 15 Aug 2006, p. 15.

³⁶ Mario Mikulincer, *Dynamics of Romantic Love: Attachment, Caregiving and Sex*, Guilford Press, New York City, 2006, pp. 23-24.

sexuality is one of the dimensions that distinguishes romantic love from other types and varieties of love. Accordingly sexual appeal is closely associated with romantic love.³⁷

Another matter of discussion as far as the definition and content of love is concerned is the love which is one-sided, or true love or not. There are many reasons to convince people that why true love is essentially one-sided. The first reason is to accept that God's love is often one-sided. Another reason is human's choice to be with someone does not mean that they will return that love back to them. As a result human races must not be afraid to love. They must accept that their love may be thoroughly one-sided.³⁸ Scientists propound the view that the partner who has the least interest in continuing the affair is able to control the other person in a one-sided romance.³⁹ It is becoming increasingly difficult to ignore that true love is a kind of love which lasts, heals, transforms and brings inestimable joy.⁴⁰ It can thus be suggested that self-seeking and self-serving have no place in definition of a true and real love. True love may be spontaneous but not sudden. Although true love has received a considerable critical attention, in a truly loving relationship the intention is always a pleasant surprise.⁴¹

1.2. LOVE IN SCIENTIFIC MODELS AND THEOLOGY

Numerous studies have attempted to explain that biological models of love have tendency to observe it as a mammalian stimulation. Certainly people's conception of love is being influenced by how people think and behave in love. The traditional view in biology reveals that sexual attraction and attachment are two main arousals in love.⁴² Setting out such kinds of different scientific interpretations, it is quite commonplace to talk about love which has already been discussed and studied in different social disciplines such as sociology, psychology, etc.

³⁷ Victor C. De Munck, *Romantic Love and Sexual Behavior: Perspectives from the Social Sciences*, Greenwood Publishing Group, USA, 14 Jan 1998, pp. 91-92.

³⁸ Lawrence D. Gardner, *Best Kept Secrets of the Gospel of Jesus*, Xlibris Corporation, USA, 28 Feb 2006, p. 164.

³⁹ Ray E. Short, *Sex, Love or Romance: You Can't Really Trust Your Heart?*, Frederick Fell Publishers, USA, 2003, p.77.

⁴⁰ Daniel Linder, *Intimacy: The Essence of True Love*, DoctorZed Publishing, Australia, 1 Oct 2010, p.148.

⁴¹ Robbie Castleman, *True Love in a World of False Hope: Sex, Romance & Real People*, InterVarsity Press, Illinois USA, 4 June 1996, pp. 168-171.

⁴² Thomas Lewis, *A General Theory of Love*, Random House, New York City, 2000, pp. 132-156.

Evolutionary psychology has intended to provide different reasons for love and it sees it as a mechanism which tends to promote parental support for their off-springs.⁴³ At the same time traditionally it has been argued that women often consider resources while men consider youthful and attractive looks. Obtaining a mate who illustrates such features requires commitment or love.⁴⁴ In another context, Eva Illouz who is a sociology professor at the Hebrew University in Jerusalem vocalizes four presuppositions of making something romantic: time, emotion, space and simulation.⁴⁵ To let a moment become romantic, the action ought to occur in a time, it has to be a specific time. To get dressed in a specific way, to eat something special or to give a particular gift, regardless to reward or endeavor. Assuming that love can be considered as power systems of family life in modern capitalist societies; it is naturally expanded from the relationship between spouses to the relationship between parents and children. To prove this it is obvious that the first thing a child learns, almost, is a need for love to reach pleasure.⁴⁶

Almost every paper that has been written on love refers to the influential development in social psychology as represented by Clyde Hendrick and Susan Hendrick at Texas Technical University in 1986 as typology of six different love styles: agape (altruistic, selfless love), storge (friendship-based love), ludus (game-playing love), mania (obsessive, dependent love), pragma (practical love), and eros (romantic, passionate love). Eros, ludus, and storge are considered to be the primary colors of love; mania, agape, and pragma are secondary.⁴⁷

In theological context, for example in Buddhism, *Kāma* is sexual love which is a sensuous factor. *Karuṇā* is known for being compassionate and merciful, which

⁴³ edited by David M. Buss, *The Handbook of Evolutionary Psychology*, John Wiley & Sons, Inc., New York City USA, 2005, Chapter 14.

⁴⁴ Lance Workman, *Evolutionary Psychology*, Cambridge University Press, Cambridge, 31 Dec 2013, p.109.

⁴⁵ Matthias Lindner, *What is Love – Are love and romance nothing but socially constructed?*, GRIN Verlag, Munich Germany, 21 June 2005, p.4.

⁴⁶ Philip Abrams, *Communes, Sociology and Society*, CUP Archive, Cambridge England, 27 August 1976, p.115.

⁴⁷ Robert J. Sternberg, *The New Psychology of Love*, Yale University Press, USA, 2006, pp. 225-226.

alleviates the suffering of others. Summing up the results it can be concluded that love in Buddhism refers to detachment and unselfish interest which leads felicity for others.⁴⁸

The definition of love is produced in Hinduism as: “*Being perfectly in love with God or Krishna makes one perfectly free from material contamination. And this is the ultimate way of salvation or liberation.*”⁴⁹

The available studies presented so far provide evidence that in Hebrew, both interpersonal love and love between God and God's creations can be referred as *Ahava*.⁵⁰ Thus the commandment to love other people is ordered in the holy book Torah, which suggests: “*Love your neighbor like yourself*”.⁵¹ On the other hand, Christian theologians see God as the origin or source of love, which is reflected in human beings and their own loving relationships.

It can be inferred that the Islamic view of life introduces a global brotherhood that applies to all who hold faith encompassed by love. The originality of this observation lies in the fact that every chapter in the Qur'an starts with the Most Compassionate and the Most Merciful which is referred to both God and also proving God as being full of loving kindness.⁵² Mowlana Jalal ad-Din Muhammad Balkhi or Rumi who was considered as a great poet, jurist, theologian and Sufi mystic often remarks on the impossibility of explaining Love as: “*It is fundamentally an experience situated beyond the narrow range of articulated thought—but an experience more real than the universe and all it contains.*”⁵³

1.3. LOVE IN LITERATURE

As for literature it can be stated that the concept of love has been immensely used in different genres from epic to poetry and from tragedy to novel. There are several

⁴⁸ Lama Ole Nydahl, *Buddha and Love: Timeless Wisdom for Modern Relationships*, Brio Press, Boston, USA, 2012, pp. 211-279.

⁴⁹ Sitansu S. Chakravarti, *Hinduism, a Way of Life*, Motilal Banarsidass Publication, Delhi, India, 1991, pp. 29-111.

⁵⁰ Mirabai Starr, *God of Love: A Guide to the Heart of Judaism, Christianity and Islam*, Monkfish Book Publishing, New York City, Dec 14, 2013, pp. 144- 212.

⁵¹ (Leviticus 19:18).

⁵² Binyamin Abrahamov, *Divine Love in Islamic Mysticism: The Teacher of Al-Ghazali and Al-Dabbagh*, Psychology Press, UK, 2003, pp. 122-179.

⁵³ William C. Chittick, *The Sufi Path of love: The Spritual Teachings of Rumi*, SUNY Press, New York USA, 1983, p.194.

possible explanations of love in medieval chivalric romance, such as the one that unifies the deprecation and materialization of the female implicit in the discourse of courtly love into a heroic narrative frame-work taken from the classical epic and in keeping with an anti-feminist ideology that undeniably barricades desire from the male heroism.⁵⁴

Concept of love must be interpreted with caution because William Butler Yeats who was an Irish poet had always daresay that youth has indissoluble connection with sexuality and creativity; he had vindicated that all the arts rebounded from sexual love.⁵⁵ In his poem “When You Are Old”, Yeats portrays love as an absolute, deep-rooted and fundamental strength. Concept of love is depicted in a roseate, fanciful and almost idealistic way. He explains real love not as something impermanent but perpetual. It is the powerful relationship between two partners that belong to one another, and this relationship will never finish.⁵⁶

Antigone, a known tragedy which has been utilized in many applications such as literature, religion, sociology, has gained importance in recent years as Peter Levi who was a professor of poetry at University of Oxford asserted that, love is a potent theme in **Antigone**. As an acceptable verification the tragedy of a pair of lovers, and the character Antigone’s love of her brother, even Ismene’s for Antigone, are incorporated in its texture. Therefore **Antigone** embodies an archetype of love tragedies in spite of its restrained behavior of love.⁵⁷

One of the most significant findings to emerge from this study is that two of Shakespeare’s tragedies are about couples in love, as their very titles indicate, **Romeo and Juliet** or **Antony and Cleopatra** which approached that status splendidly. Surprisingly in literature, some theories have illustrated the fact that they are the only plays that have two names in their titles, stating that shared tragic fates belong above all

⁵⁴ Robert Elliott Bayliss, *The Discourse of courtly Love in Seventeenth Century Spanish Theater*, Associated University Press, USA, 2008, pp. 65-75.

⁵⁵ Elizabeth Cullingford, *Gender and History in Yeats’s Love Poetry*, Syracuse University Press, Syracuse, USA, 1996, p. 245.

⁵⁶ Stefan Hinterholzer, *The Concept of Love in William Butler Yeats’s Poetry*, GRIN Verlag, Munich Germany, 2007, p.4.

⁵⁷ R.R. Khare, *Shakespeare, Eugene O’Neill, T.s. Eliot and the Greek Tragedy*, Mittal Publications, New Delhi, 1998, p. 218.

to lovers.⁵⁸ If it is acceptable that **Romeo and Juliet** is a tragedy of love's intensity, and **Othello** is a tragedy of love's vulnerability, then **Antony and Cleopatra** is a tragedy of love's victory.⁵⁹

1.4. LOVE IN LITERARY MOVEMENTS AND PERIODS

In addition the term tends to have different denotations in different historical, philosophical and artistic periods such as classical, medieval, renaissance and enlightenment which are possibly characterized by specific movements such as classicism, realism, naturalism, romanticism, etc.

It can be indicated that the Romans used the term love both in an affectionate and in a sexual sense. In Latin: *Roma* is referred to love affairs or sexual adventures.⁶⁰ In the western classical tradition Homer as one of the greatest Ancient Greek authors had a great influence on the history of literature by introducing **Iliad and Odyssey**. This epic poem has been considered to contain chivalry and courtly love. Hades, the ancient Greek god of the underworld and also considered to be somewhere in heaven where the spirits of the dead go to waits for the return of Christ. Moreover Christians who follow Orthodox sect in depictions of the Resurrection portray the scene of the descent of Christ into Hades. They believe that Hades and death are the imprisonment within human beings' own self-love, selfish soul and isolation.⁶¹

It is claimed by some theorists that much of the conclusion and disagreement about the use of allegorical mode to expose courtly love, appears to focus on whether it is only confined to the application of allegory for purposes other than moral and religious ones, and the courtly love is applicable to medieval literature as an allowable term.⁶² Although it has caused much debate, it is agreeable that the term love can be seen in "Beowulf" which is a treasured heritage and Old English heroic poem; there is

⁵⁸ Allan Bloom, *Shakespeare on Love and Friendship*, University of Chicago Press, Chicago, USA, Jun 7, 2000, p. 6.

⁵⁹ Derick Rupert, *Passion Lend Them Power: A Study of Shakespeare's Love Tragedies*, Manchester University Press, Manchester, UK, Jan 1, 1976, p. 141.

⁶⁰ Emiel Eyben, *Restless Youth in Ancient Rome*, Taylor & Francis, UK, Jan 14, 2004, pp. 291-334.

⁶¹ Bartholomew, *Speaking the Truth in Love: Theological and Spritual Exhorations of Ecumenical Patriatch Bartholomew*, Fordham University Press, New York USA, 2011, p. 24.

⁶² Douglas Kelly, *Medieval Imagination: Rhetoric and the Poetry of Courtly Love*, University of Wisconsin Press, Wisconsin, USA, 1978, pp. 13-14.

more than love of adventure.⁶³ Another example of the medieval literature which lies at the heart of the discussion can be “The Nibelungenlied”, which is translated as “The Song of the Nibelungs”. The work is considered as an epic poem in Middle High German, which states the concept of divine love.⁶⁴

Renaissance is usually considered as a prominent cultural movement in literature bearing an influence on European intellectual life. By the 16th century it began in Italy, and then spread to the rest of Europe. It had a high influence on science, politics, art, philosophy, music, religion, literature and other perspectives of intellectuality. The starting point of English Renaissance was marked by the works of writers such as Francis Bacon, Christopher Marlowe, Sir Philip Sidney, William Shakespeare, Sir Thomas More, Edmund Spenser, John Milton in England during Elizabethan era.⁶⁵ In **Art and Love in Renaissance Italy** Andrea Bayer reminded a tangible definition of renaissance period:

*“The racy poetry of classical antiquity; refined erudition; illicit love, homoeroticism, and other carnal pleasures; abundant wit and bawdy humor; erotic puns and metaphors in microcosm at the Villa Farnesina is the matrix of personalities and themes that defined the profane culture of the Renaissance.”*⁶⁶

William Shakespeare’s masterpiece **Romeo and Juliet** shares an important premise that, the notion of love which is synchronized by hate or death is clearly seen in the form of oxymoron.⁶⁷ In the love of Romeo and Juliet providence of God can be served as part of the cosmic love in a way that the universe is fostered or nurtured by God, and their decease transforms the evil and hatred of the universe into the social harmony of love in the death of the hostility.⁶⁸ The view that the character’s balanced behaviors in honor of earthly love is very much in line with the theme of love in

⁶³ Charles w. Kennedy, *Beowulf: The Oldest English Epic*, Oxford University Press, Oxford, UK, 1978, p. lxiv.

⁶⁴ Winder McConnell, *A Companion to the Nibelungenlied*, Camden House, Columbia, Jan 1, 1998, p. 73.

⁶⁵ Marvin Perry, *The Humanities in the Western Tradition: Reading in Literature and Thought, Vol 2*, Cengage Learning, Connecticut, USA, Aug 29, 2003, Chapter 13.

⁶⁶ Andrea Bayer, *Art and Love in Renaissance Italy*, Metropolitan Museum of Art, New York City, 2008, pp. 43-44.

⁶⁷ Judy Clamon, *William Shakespeare’s Romeo and Juliet*, Research & Education Assoc, Canada, 1995, p.13.

⁶⁸ William Shakespeare, *Romeo and Juliet*, McMillan, London, 1839, p.15.

Edmund Spenser's works, for example it can clearly be observed in the **Four Hymns**.⁶⁹ On the other hand, John Milton applies love as a conditional strength, theoretically feasible merely in the reflection of a coequal and homogeneal.⁷⁰ It demonstrates that the world simply is God's opinion and he has a deep love for it.⁷¹

A cultural movement of intellectuals initiated in the late 17th and 18th centuries Europe is evidently referred to The Age of Enlightenment (or simply the Enlightenment or Age of Reason) in which individualism and reason rather than tradition was emphasized. The terms superstition and intolerance were opposed by the Enlightenment. Philosophers like Baruch Spinoza, John Locke, Pierre Bayle, Voltaire and physicist Isaac Newton glistered the literature of the time.⁷² In literature, several theories have been proposed to explain that there was no clear and acceptable definition of love in the literature of French Enlightenment. For instance passionate attraction of pleasure, enjoyment and also sensual and material reign of love taken from poetic crucible elements were entrusted by most Frenchmen.⁷³

Benjamin Franklin who was a great writer in Enlightenment period by taking everything into consideration, recommended people to love their neighbors but not pull their hedge down. To the young people among his readers, his suggestion was: "*Keep your eyes wide open before marriage, and half shut afterwards.*"⁷⁴

French Enlightenment writer Voltaire in his philosophical dictionary is convinced enough to depict love as indefinable term as he asserted: "*There are so many sorts of love that one does not know to whom to address oneself for a definition of it.*"⁷⁵ Moreover, Jean Jacques Rousseau thinks that; "*Love implies mutuality, which precludes a crudely instrumental view of the loved as object.*"⁷⁶

As a reaction to the Industrial Revolution and at the same time as a riot against the aristocratic social and political principles of the Enlightenment, and the natural science

⁶⁹ Singer, p. 205.

⁷⁰ John Martin Evans, *John Milton: Paradise regained and Samson Agonistes*, Taylor & Francis, UK, 2003, p.127.

⁷¹ Ruth Mitchell, *John Milton's Paradise Lost*, Barron's Educational Series, USA, Jan 1, 1984, p. 122.

⁷² Harry Sootin, *Isaac Newton*, Messner, New York 1955, pp. 58-94.

⁷³ Michel Delon, *Encyclopedia of the Enlightenment*, Routledge, London, Dec 4, 2013, pp. 479-480.

⁷⁴ Riverside, *Benjamin Franklin*, Oxford University Press, Oxford, UK, Dec 23, 2005, p.28.

⁷⁵ Voltaire, *Voltaire's Philosophical Dictionary*, NuVision Publications, LLC, USA, 1943, p. 129.

⁷⁶ Lynda Lange, *Feminist Interpretations of Jean-Jacques Rousseau*, Penn State Press, Pennsylvania, USA, 2002, p. 352.

toward the end of the 18th century in Europe an artistic literary and intellectual movement which is known as Romanticism emanated.⁷⁷ The movement was not only epitomized forcefully in the visual arts, music, and literature, but also it had a significant strike on natural sciences, history and education. Association of liberalism and radicalism has been considered as the peak of Romantic period.⁷⁸

The most crucial point made so far is that the German philosopher, novelist and poet Friedrich Schlegel wrote about love in his **Dialogue on Poetry (1800)** that: “*I seek and find the romantic among the older moderns, in Shakespeare, in Cervantes, in Italian poetry, in that age of chivalry, love and fable, from which the phenomenon and the word itself are derived.*”⁷⁹ Impressed densely by George Gordon Byron Baron Byron who was an English poet and a leading figure in the Romantic Movement, Russian poet Mikhail Lermontov seeks to delve into the Romantic emphasis on dissatisfaction of metaphysics with society and self, while scenes of nature or passion of love is usually depicted in Russian poet Tyutchev’s poems.⁸⁰

In 1810 the three masters of instrumental music named Mozart, Haydn and Beethoven were composing the similar romantic music. For instance Mozart by means of three different elements such as fear, love and sorrow directed music into the profundity of the spiritual world.⁸¹ As far as it is concerned, the romantic love is the notion of the sodality of physical and spiritual love. Love in romantic human being is considered as the crucial formative agent.⁸²

Most critics have argued that in Emily Bronte's **Wuthering Heights (1847)**, by turning to vengeance Heathcliff seduces his commitment to love even though that nemesis unfolds the intensity that underlies the most noble forms of capitalist repletion.

⁷⁷ Encyclopedia Britannica Online, *Reference Encyclopedia*, Pub. Encyclopedia Britannica, Inc., 15th edition USA 2010.

⁷⁸ Christopher Casey, “Grecian Grandeurs and the Rude Wasting of Old Time, *the Elgin Marbles, and Post-Revolutionary Hellenism, Foundations*, Volume III, Number 1, Britain, October 30, 2008.

⁷⁹ Jessica Gunderson, *Romanticism*, The Creative Company, Minnesota, USA, Jul 1, 2008, p. 35.

⁸⁰ George Gordon Byron Baron Byron, *Lord Byron: Selected Letters and Journals*, Harvard University Press, Harvard, USA, 1982, pp. 210-309.

⁸¹ Daniel Hoffman, *Brotherly Love*, university of Pennsylvania Press, Pennsylvania, USA, 2000, pp.47-97.

⁸² Nicholas Saul, *The Cambridge Companion to German Romanticism*, Cambridge University Press, Cambridge, UK, July 9, 2009, pp. 26-27.

⁸³ William Wordsworth as a romantic poet had numerous letters and poems of love, for example in “Period of Childhood” love of mother toward her child is obvious.⁸⁴ But in **The Scarlet Letter**, the emptiness of sexual love may sound noticeable since that love, on the base of an adultery, steered to the tragedy and was observed as a sinful affair by the minister and the townspeople.⁸⁵ In “A Defense of Poetry”, Shelley declares that love is the great secret of morality. On the contrary, she is identifying love with goodness which is “*The capacity to identify oneself with others and feel pleasure in their pleasure and pain in their pain.*”⁸⁶

Author Andrew Maunder demonstrates the general condition of the Victorian Age in his book **The Facts on File Companion to the British Short Story**:

*“A period of technological advancement, educational reform, eugenic debates, and psychological theorization, the last decade of the 19th century also saw a clash of ideas on women’s rights, sexual politics, gender identity, open marriage, and, where the aesthetic advancement in literature and the arts was seen to be infused with an alleged perversity and moral ambivalence, while general concerns over the decline of empire were mixed with theories of degeneration and fantasies of racial decline. Literature of the period, particularly short fiction published in such periodicals, engaged with all of these controversial issues and expressed a restlessness and morbidity that made society uncomfortable during the end of the century.”*⁸⁷

Thomas Hardy who was one of the most important Victorian figures, selected a new viewpoint of the traps of romantic love. Hardy had a historical viewpoint on refusing modern ways of loving and leading a future when friendship will not be a rare occurrence.⁸⁸ German author Thomas Mann’s Gustav von Aschenbach justifies his love for Tadzio with the pattern of homophile love in ancient Greece⁸⁹, and Virginia Woolf

⁸³ Daniela Garofalo, *Women, Love and Commodity Culture in British Romanticism*, Ashgate Publishing Ltd., Farnham, UK, 2012, pp 29-139.

⁸⁴ William Wordsworth, *The Complete Poetical Works of William Wordsworth*, Maxon, Switzerland, 1869, p.29.

⁸⁵ Richard Kopley, *The Threads of the Scarlet Letter: A study of Hawthorne’s Transformative Art*, University of Delaware Press, Delaware, USA, 2003, p. 60.

⁸⁶ Sarita Singh, *P.B. Shelley’s Philosophy of Love*, Mittal Publications, New Delhi, 1988, p. 4.

⁸⁷ Andrew Maunder, *The Facts on File Companion to the British Short Story*, Infobase Publishing, New York City, USA, 2007, p. 150.

⁸⁸ Norman Page, *Thomas Hardy (Routledge Revivals)*, Routledge, London UK, 2013, p.107.

⁸⁹ Stephen Kern, *The Culture of Love: Victorians to Moderns*, Harvard University Press, Harvard, USA, 1994, pp. 397-398.

who was a famous English modernist writer pushes the totality of love back even beyond.⁹⁰

The Victorian era was considered as an age of love because a remarkable amount of romantic works had been published in that era. One of the unforgotten novels of the era can be the English novelist Charlotte Bronte's **Jane Eyre**; or the English writer Charles Dickens's **David Copperfield**, and also English writer George Eliot's **Middlemarch** are among the others. As Stephanie Coontz who is an author, historian in Evergreen State College explains the general treatment of the age over love, she discussed that:

*“The sentimentalization of married love in the Victorian period was a radical social experiment. The Victorians were the first people in history to try to make marriage the pivotal experience in people's lives and married love the principle focus of their emotions, obligations, and satisfactions. Victorian marriage harbored all the hopes for romantic love, intimacy, personal fulfillment, and mutual happiness that were to be expressed more openly and urgently during the early twentieth century.”*⁹¹

Jane Eyre is thought out as a literary masterpiece written in 1847 which insists on capturing readers because of its beautiful narration as a romantic fiction with a dazzling plot and also because of the fidelity, elegance, and sensitive strength of its major character which is **Jane Eyre**.⁹²

Another Example of literary works which is based on concept of love can be referred to famous Victorian poet Robert Browning's **Men and Women 1855**. The two versions of **Men and Women 1855** including fifty one poems are the precious example of Browning's love-poetry. Because Dwight Culler as a critic complains that for Browning, art, love, and theology are various interpretations of divine love.⁹³ Frequently most of the poems are engaged with the psych of love while nearly half a dozen are assigned to music and painting, and simply some, study the life and character of the Middle Ages and the Renaissance. Consequently the love poems present a

⁹⁰ Stephen Kern, p.398.

⁹¹ Jennifer Phegley, *Courtship and Marriage in Victorian England*, ABC-CLIO, California, USA, Nov 30, 2011, pp. 1-2.

⁹² Charlotte Bronte, *Grade7: Jane Eyre*, Orient Blackswan, India, Jan 1, 2004, p. 16.

⁹³ Mary Sanders Pollock, *Elizabeth Barrett and Robert Browning: A Creative Partnership*, Ashgate Publishing, Ltd., Farnham, UK, Jan 1, 2003, p. 152.

delicate analysis of multiple elaborations of the experience of love and epitomize some of his special views about the value of love in human life.⁹⁴

British critic Isobel Armstrong's splendid analysis in *Browning and the Victorian Poetry of Sexual Love*, declares that:

*“Browning’s love lyrics turn out to be passionately about intertwined emotional-psychological problems, and this puts him directly inside the Romantic tradition. He is the most directly Romantic of all the Victorian poets, and so his response to sexual love is colored by Romantic ideas, rather than the problems with which his contemporaries are concerned.”*⁹⁵

If **Tess of the d'Urbervilles** and **Jude the Obscure** plainly stand alone as Hardy's two excellent novels, It may have been perceived that there is no common path for getting out of love as there is for getting in. It also brings forward a detection of the expectancies of love that is attributed to its freshness and profoundness; and if some of the action wills to be melodramatic, melodrama is the seedbed of Hardy's ingenuity.⁹⁶

It must be delicately reminded that during the late 1820s and 1830 in Eastern districts of the United States a philosophical and religious movement was brought up as a rebellion against the general condition of spirituality which is very well-known as Transcendentalism. Its famous figures are Ralph Waldo Emerson, Nathaniel Hawthorne, Emile Zola and also John Locke.⁹⁷ Transcendent humanity through relationships of love can be considered as humankind's fullest consciousness. It can be acceptable that love, like power, is a social-relational concept; it finds definition in interplay between or among individuals. The aptitude, necessity, and propensity to be loved are universal. Writer and editor Menno Boldt in **A Quest for Humanity** believed that: “In contemporary popular usage, the connotations of the word love refer mainly to familial, romantic, sexual, friendship, and other personal attachments.”⁹⁸

⁹⁴ Arti Gupta, *Robert Browning: A Reassessment in the Light of Hindu Vision*, Sarup & Sons, India, Jan 1, 2002, pp. 40-41.

⁹⁵ Richard S. Kennedy, *Robert Browning Asolando: The Indian Summer of a Poet*, University of Missouri Press, Missouri Columbia, USA, 1993, p. 138.

⁹⁶ Hillel Matthew Daleski, *Thomas Hardy and paradoxes of Love*, University of Missouri Press, Columbia, USA, 1997, pp.57-8.

⁹⁷ Joel Myerson, *The Oxford Handbook of Transcendentalism*, Oxford University Press, Oxford, UK, March 19, 2010, pp. 261-334.

⁹⁸ Menno Boldt, *A Quest for Humanity: The Good Society in a Global World*, University of Toronto Press, Toronto, Canada, 2011, p. 207.

Additionally Julian Baggini, who was the author of several philosophical books, in her **What's It All About? Philosophy and the Meaning of Life** attempted to unravel the philosophical questions toward love and presumed that: *“Love is, if not irrational, then at least not driven by rationality. Love is not immortal or invincible. Love, like life, is valuable, but fragile and subject to no guarantees. It is fraught with risk and disappointment, as well as being the source of great elation and joy.”*⁹⁹

American essayist, lecturer and poet Ralph Waldo Emerson who has a different view on love, attempted to define love in his masterpiece **Nature**; he pointed out that: *“Love is omnipresent in nature as motive and reward. Love is one’s highest word and the synonym of God.”*¹⁰⁰ Moreover Margaret Fuller who was an American journalist and critic also explored love in her **Woman in the Nineteenth Century**: *“Woman, self-centered, would never be absorbed by any relation; it would be only an experience as to a man.”*¹⁰¹

The concept of love has also been a crucial issue of literary movements or schools; i.e. realism emphasizes love as it might be faced in lived life, appropriately readjusted. It may be identified that the perception of love as an inter-human relationship and as a distinction is very abstract or tabloid which attains to the rejection of the individuality of love.¹⁰² Wil van den Bercken in his **Christian Fiction and Religious Realism in the Novels of Russian novelist Dostoevsky** struggled to convey that: *“Dostoevsky not only wants to tell a moralistic story but repeats his Christian criticism of the abstract ideological love of man.”*¹⁰³

American author and humorist Mark Twain tended to focus on the theme and concept of love rather than other concepts in his numerous works like, **Life on the**

⁹⁹ Julian Baggini, *What's It All About?: Philosophy and the Meaning of Life*, Oxford University Press, Oxford, UK, Oct 1, 2005, p. 184.

¹⁰⁰ Ralph Waldo Emerson, *The Art Of Successful Living*, Sterling Publishers Pvt. Ltd, New York City, USA, Jan 1, 2005, pp. 5-6.

¹⁰¹ Wendy Martin, *An American Triptych: Anne Bradstreet, Emily Dickinson, Adrienne Rich*, UNC Press Books, Carolina, USA, 1984, p. 104.

¹⁰² Chattopadhyaya D. P., *Love, Life and Death*, Pearson Education India, London, UK, 2010, p.81.

¹⁰³ Wil van den Bercken, *Christian Fiction and Religious Realism in the Novels of Dostoevsky*, Anthem Press, UK, Jan 1, 2011, p. 67.

Mississippi. Twain's sincere passion for the river is not entirely tolerable within the theoretically objective historical description.¹⁰⁴

Another example might be the given from Henry James's **The Portrait of a Lady (1881)**. In this work Caspar Goodwood chases adventurous Isabel across the Atlantic pointlessly in pursuing of love.¹⁰⁵ Being a professor of philosophy at Massachusetts institute of Technology Irving Singer in his book **The Pursuit of Love** asserted that:

*"The idealist tradition in particular has regularly maintained that love makes the world go round. Love is taken as either the explanation for everything existing as it does, God himself being love, or else as a causal power in all the mechanisms that comprise the world."*¹⁰⁶

In **Ethan Frome**, Edith Wharton who was a Pulitzer Prize winning American novelist broadened metaphor for the intricacies of a secret love affair.¹⁰⁷ By investigating profoundly in literary works; a particular attention is paid to **Active Service** by Stephen Crane as it has theme of romantic love.¹⁰⁸ It contained war heroism, loss of romantic fantasy, a perverted love affair, insistence of magnanimity, and the flowering of a job.¹⁰⁹

As obtained from theoretical facts on existentialist creed; a drama, juvenile adversity during their growing years is usually depicted as an angst. This juvenile adversity or self-loathing is often connected to sexual amiabilities, both males and females often feel this angst and worry that they will not find both a partner or romantic conditional love for who they are.¹¹⁰ In **Works of Love**, Danish philosopher, theologian and social critic Soren Kierkegaard believed that: *"Lovingly to hope all things is the opposite of despairingly to hope nothing at all. Love hopes all things."*¹¹¹

¹⁰⁴ Peter Messent, *A Companion to Mark Twain*, John Wiley & Sons, New Jersey, USA, Apr 15, 2008, p. 347.

¹⁰⁵ Stephen Kern., p. 27

¹⁰⁶ Irving Singer, *The Pursuit of Love, Vol 2*, MIT Press, Massachusetts, USA 2010, pp, 16-17.

¹⁰⁷ Daniel Weiss, *Literature*, Spark Educational Publishing, Canada, 2004, p.250.

¹⁰⁸ Patrick J, Salerno, CliffsNotes on Crane's The badge of Courage, Houghton Mifflin Harcourt, Boston, USA, Oct 28, 2004, p. 4.

¹⁰⁹ Richard Cary, *Ardent Media*, Ardent Media, New York City, USA, 1967, p.129.

¹¹⁰ Jeffrey P. Kahn, *Angst: Origins of Anxiety and Depression*, Oxford University Press, Oxford, UK, Nov 8, 2012, pp. 115-245.

¹¹¹ Soren Kierkegaard, *Works of Love*, Princeton University Press, Princeton, USA, 1998, pp. 246-250.

English novelist, poet and playwright D.H. Lawrence admitted that: “*People can win at love only when they are ready to lose everything they bring to it of ego, position, or identity.*”¹¹²

French feminist writer and social theorist Simone de Beauvoir in her book **The Second Sex** which has had much importance in feminist circles emphasized how women in male-dominated society do not have access to a reliable, pure love which is one of the disadvantages of male chauvinism.¹¹³ German philologist, philosopher and cultural critic Nietzsche constructs love in the scope of the body, the territory of natural disposition and desire. Such does not mean that he privileges erotic or sexual love. He insisted that:

*“Without being fictionalized all love which emanates from nature cannot be torn away from this origin. Love is a project of self-recovery of my subjectivity, or being-for-self, which is possible only through overcoming the autonomy of the other’s Look and hence his or her freedom. Love is the desire to be loved, which is the desire to capture the other’s freedom, to enchant and ensnare the other’s subjectivity.”*¹¹⁴

Two fundamental responses to the failure of love can be masochism and sadism. Apparently good-natured endeavors of love turn to masochism, masochism to hate, disgust to sadism, then eventually struggles to kill.¹¹⁵ Hence the finitude of love is neutralized by existential sting of individual’s restrictions.¹¹⁶ It can be a challenging debate that in **Crime and Punishment**, Dostoevsky advocates moral transformation via love rather than defending political and social reformations. Love becomes a tool to perish inertia.¹¹⁷ As is clear from **Waiting for Godot**, a work of Irish Avant-grade novelist Samuel Beckett, Vladimir and Estragon are ensnared by their modernist

¹¹² David Ellis, *D.H. Lawrence’s Women in Love: A Casebook*, Oxford university Press, Oxford, UK, 2006, p.11.

¹¹³ Singer, pp. 96-97.

¹¹⁴ Haim Gordon, *Dictionary of Existentialism*, Routledge, London, UK, Oct 31, 2013, pp. 276-277.

¹¹⁵ Robert C. Solomon, *From Rationalism to existentialism: The Existentialists and Their Nineteenth-Century Backgrounds*, Rowman & Littlefield, Maryland, USA, Jan 1, 2001, p. 313.

¹¹⁶ Jonathan Judaken, *Situating Existentialism: Key Texts in Context*, Columbia University Press, New York City, USA, 2012, p. 240-245.

¹¹⁷ Harold Bloom, *Crime and punishment – Fyodor Dostoevsky*, Infobase Publishing, New York City, USA, 1 Jan, 2009, p. 135.

sentimentality for legitimation in *Godot*. This is considered as a safe interior sense of love and distinction.¹¹⁸

As for several years great efforts have been devoted to the study of Modernism so it should be regarded that in the late 19th and early 20th centuries a philosophical movement in the arts which not only originated in parallel with cultural trend and changes but also arose from side-scale and extensive transformations in Western society was famous for Modernism. In shaping modernism there were some factors such as quick development of cities and improvement of modern industrial societies which were followed by fear of WWI. Actuality of Enlightenment thinking was refused by Modernism and at the same time many modernists overruled religious creeds.¹¹⁹

It remains to prove that some superior figures of this period can be T.S. Eliot, F. Scott Fitzgerald, William Butler Yeats, Ernest Hemingway, Ezra Pound.¹²⁰ With the rise of a new attitude in arts and literature under the name of modernism, the concept of love has been a focal subject matter; for example J. P. E. Harper-Scott in his book **The Quilting Points of Musical Modernism** has an argument on the sublimity of love and he mentioned: “*Well, this is sublime or platonic love that has the benefit of infinite expansion into the world without the misunderstanding of desire. In being neither entirely sexual nor entirely Platonic, love is neither trivial nor sublime.*”¹²¹

Irish novelist and poet James Joyce changes sexual love and its possible conversion into non-sexual. This sectional victory of a form of love which is not just sexual, must be viewed as a bounded redemption from erotic love itself, which is viewed as a conditioning agent more affective in **Ulysses**. The mechanism of erotic love is the one in which the mind of one faces the body of another.¹²²

The Love Song of J. Alfred Prufrock by T. S. Eliot who was an American poet portrays tiredness and disappointment of modern life by means of Prufrock who always

¹¹⁸ John Keller, *Samuel Becket and the Primary of Love*, Manchester University Press, Manchester, UK, 2002, p. 133.

¹¹⁹ Pericles Lewis, *Modernism, Nationalism, and the Novel*, Cambridge University Press, Cambridge, UK, 2000, pp. 38–39.

¹²⁰ Kurt Heinzelman, *Make It New: The Rise of Modernism*, university of Texas Press, Texas, USA, 2003, p. 13.

¹²¹ J. P. E. Harper-Scott, *The Quilting Points of Musical Modernism: Revolution, Reaction, and William Walton*, Cambridge University Press, Cambridge, UK, Aug 16, 2012, p. 69.

¹²² David Ayers, *Modernism: A Short Introduction*, John Wiley & Sons, New Jersey, USA, April 15, 2008, p. 74.

oscillates and totters, finds it difficult to mention his love to his beloved.¹²³ In **The Great Gatsby** F. Scott Fitzgerald defines love as: “*It seems to talk directly to its audience about love and existential freedom for Gatsby.*”¹²⁴ American poet and novelist Robert Penn Warren argues that: “*A **Farewell to Arms** which was written by American author and journalist Ernest Hemingway, is a love story that establishes a connection between secular love and divine love.*”¹²⁵ On the other hand American social critic Edmund Wilson reports, in **The Wound and the Bow**, that: “*As Hemingway’s remark that **A Farewell to Arms** is his *Romeo and Juliet*. The comparison holds good only with reference to the tragic story of love set in an atmosphere charged with hostilities.*”¹²⁶

¹²³ Shakti Batra, *T.S. Eliot*, Sarup & Sons, New Delhi, India, 2001, p. 34.

¹²⁴ Tobias Bumm, *The Failure of the American Dream in the Works of F.Scott Fitzgerald*, BoD Books on Demand, Germany, 2007, p. 19.

¹²⁵ Scott Donaldson , *New Essays on A Farewell to Arms*, Cambridge University Press, Cambridge, UK, 1990. P.111.

¹²⁶ P. G. Rama Rao, *Ernest Hemingway’s A Farewell to Arms*, Atlandtic Publishers & Dist, New Delhi, India, 2007, p. 88.

CHAPTER TWO

OSCAR WILDE'S GENERAL PERCEPTION OF LOVE

2.1. OSCAR WILDE'S GENERAL PERCEPTION OF LOVE

Richard David Ellmann, who was a prominent American Literary critic and biographer of the Irish writers like James Joyce, Oscar Wilde and William Butler Yeats, depicts Wilde's Irish background, the actresses to whom he paid attention, his miserable wife and mistresses, his outfits, barbers and coiffures, and the decor of his rooms.¹²⁷ The legend of Wilde's American tour in 1882 is re-told with valuable new details. The analytical account of Wilde's whole works displays him as the expositor of a radical new aesthetic who was recklessly contradictory with Victorian society. After his prosper and venture, the lethal love affair with Lord Alfred Douglas was exposed and led him imprisonment, and some painful years abroad and death in exile followed. The somber end of Wilde's life causes the reader with a sense of tenderness and sorrow for the protagonist as described by Richard Ellman: "*Wilde the legendary Victorian, brilliant writer and conversationalist, reckless flouter of social and sexual conventions is brought to life. More astute and forbearing, yet more fallible than legend has allowed.*"¹²⁸

Ellmann also presumed that Wilde's theories on art are reflected and mirrored in all his writings.¹²⁹ His intention was to rush the morals of Victorian society and the hypocrisy of people which was prevalent and based on hatred and repression rather than on love, freedom and expression.¹³⁰ As a consequence of such sensibility and social expressions he persisted that: "*Deviations such as homosexuality should be tolerated and accepted as an expression of individual consciousness, and that individuals must rebel against society if society's restrictive attitudes are to be done away with.*"¹³¹

In addition to this Elmann believed that:

¹²⁷ Richard David Ellmann, *Oscar Wilde*, pub. Vintage Books, New York City, Nov 5, 1988, pp. 50.

¹²⁸ Richard David Ellmann, pp. 52-72.

¹²⁹ Richard David Ellmann, pp. 56-78.

¹³⁰ Pamela Weston, , "Thoroughly Modern Oscar", *British Medical Journal*, Pub. BMJ Vol. 295, London UK 1987, p.975.

¹³¹ Wilde "I am something of an anarchist".

*“The society must be ruled like a secular government and religious believes must not interfere the individuals’ deeds because an artist should behave in the freedom of behaviors independently from the other morals of society because society should open the path for an artist to enter the realm of beauty rather than to humiliate or accuse him.”*¹³²

As Patrick M. Horan, a biographer and also a writer, analyzes **Speranza’s** (which was a collection of poems in a book format written by Lady Jane Francesca Wilde) existence in Wilde’s literature and underscores that he shared her love of paradox, which he accustomed to enucleate his inconsistent believes about love, feminism, nationalism, maternity, and custody.¹³³ Horan discusses that, even though Wilde aimed to be distinguished by finicky London society, he was self-alienated because he was adored as the child of an Irish nationalist poet. He explains that being a feminist was problematic for both mother and son; they were both considered as innovative feminists.¹³⁴ Nevertheless, **Speranza** glorifies wives as self-sacrificing and obedient, and Wilde glorifies female lovers as matter of beauty. Horan mentioned that **Speranza’s** love of Irish myth nourished young Wilde's fantasy love, which is documented in his short stories and **The Picture of Dorian Gray**. He deduces that Wilde partly wrote extravaganza, to notice humanity’s inhumanity, to aver that love is mostly unreturned, and to certify the naturalness of homosexuality. He also complains that Wilde wrote fiction and drama, to depict the self-sacrificing nature of motherhood; his mother’s character clearly displays **Speranza's** at once bespoken and Bohemian individuality.¹³⁵

People who had heard of Rossetti and Swinburne, but never had a chance to read them, could be able to experience that by buying Wilde’s **Ravenna**, which was simulative and summarized periods of poetry. It was over weighted with allusion and about the childhood memories of Wilde. Most significantly, the book included a list of the love affairs which criticized the narrow-minded religious synopsis about love.¹³⁶

¹³² Richard Ellman, *Oscar Wilde*, Random House Value Publishing, New York USA, 1989, pp. 56-78.

¹³³ Patrick M. Horan, *The Importance of Being Paradoxical: Maternal Presence in the Works of Oscar Wilde*, Fairleigh Dickinson University Press, New Jersey USA, 1997, p. 84.

¹³⁴ Patrick M. Horan, p. 85.

¹³⁵ Patrick M. Horan, pp. 86-120.

¹³⁶ Arthur Ransome, *Oscar Wilde A Critical Study*, University of California Library, New York City USA 1912, pp. 47-58.

Although Wilde's fictional life and his prolific art are both closely and patently linked to his homosexuality, almost no Wilde biographer has ever actually scrutinized the complete indications of his gay personality. But Gary Schmidgall, an American biographer vindicated candidly that Wilde's sexual tendency is the key to his literary prosperity and his tolerable appeal.¹³⁷

The Stranger Wilde: interpreting Oscar represents standard chronological biography to purvey an intelligent image of Wilde's own writings and the perceptions of his contemporaries and later critics, set against the scenery of Victorian association, which was to invalidate him eventually.¹³⁸ Throughout his many guises, Wilde has been depicted as a flamboyant Oxford undergraduate, as an aesthete in America, as a son and a brother, as a husband and a father, as a lover and a seducer of young men. Wilde is the celebrated writer of **The Importance of Being Earnest** and **The Picture of Dorian Gray** and the provocative character who went intentionally to depravity and imprisonment.

Particular preparations were made for pen and paper which used to write along angry letters to Bosie Douglas.¹³⁹ They include those of accusation, vindication and rationalization to his friend Bosie in a form of Love Letter illustrating his miserable time in prison and his goal was to open his young friend's eyes to life and the letter later published by Robby Ross Wilde's friend and previous lover under the title "*De Profundis*" in which he is supposed to speak to Christ while staying in the prison.¹⁴⁰

It is becoming increasingly difficult to ignore that the prison was a place where devastated him and almost inhumane conditions severely damaged his health; therefore while tolerating prison life Wilde says to himself: "*At all costs I must keep love in my heart.*"¹⁴¹ Moreover his spouse Constance was obliged to escape the country with her two children, and she was forced to change the family name, though she still hoped that

¹³⁷ Gary Schmidgall, *The Stranger Wilde: Interpreting Oscar*, Pub. Dutton, New York Apr 1, 1994, pp. 245-374.

¹³⁸ Gary Schmidgall, pp. 275-380.

¹³⁹ Annie Paul(producer), *Oscar Wilde Himself*, BBC, London, 1985.

¹⁴⁰ "In a manner not yet understood of the world he regarded sin and suffering as being in themselves beautiful, holy things, and modes of perfection. It *sounds* a very dangerous idea. It is so. All great ideas *are* dangerous. That it was Christ's creed admits of no doubt. That it is the true creed I don't doubt myself. Of course the sinner must repent. But why? Simply because otherwise he would be unable to realize what he had done. The moment of repentance is the moment of initiation. More than that. It is the means by which one alters one's past." (*De Profundis*, p. 933).

¹⁴¹ Isobel Murray, *The Soul of Man and Prison Writings*, Oxford University Press, London, 1990, p. 75.

he would repudiate his lover and return to his family when he would be free from prison. Released from prison on May 19, 1897, he crossed the Channel to Dieppe, where he settled for several days and at the end of a week he got a room in the motel at the little hamlet of Berneval he said: *“If I live in Paris, I may be doomed to things I don’t desire. I am afraid of big towns. Here I get up at 7.30 ... I am happy all day. I go to bed at 10 o’clock. I am frightened of Paris ... Want to live here.”*¹⁴²

With respect to degrading experience of life in prison, it denotes the turning point in Wilde’s evaluation of his own character, his art, morals and his behaviors toward other people. Later on Wilde affirms that he undertook the 1882 American lecture tour basically for financial reasons, that dandyism and the championing of aestheticism were disguise behind which he concealed his real self. He also accepts that his love of reputation was always more severe than his love of art; he produced a pretense philosophy, played a part with the people he loved and loved him and that he lived a double life in the shadows of London.

Numerous studies have attempted to explain Wilde’s argument that there are vivid boundaries to be drawn between love and hatred, and Wilde expresses himself on the side of love, while Bosie languishes under the impact of his father’s disgust and his hatred toward his father. As Wilde said: *“The aim of Love is to love: no more, and no less”*.¹⁴³

In 1985 John Hawkesworth’s three part television drama entitled **Oscar**, which was broadcasted on BBC TV, had obvious male bareness, homosexual kissing, and the odd sexuality in an explicit way. Beyond all doubt, this was to be the story of a great love affair: *“They cannot understand that I cannot live without you,”* Douglas promises Wilde. *“They can do nothing to stop me loving you. There is nothing I would not do for you.”*¹⁴⁴

Joseph Bristow in his book under the title of **Oscar Wilde and Modern Culture: The making of a Legend** attempted to portray a detailed biography of Wilde as he asserted:

¹⁴² Ransome., pp. 179-181.

¹⁴³ Amy S. Watkin, *Bloom’s How to Write about Oscar wilde*, Infobase Publishing, New York USA, 2010, p. 90.

¹⁴⁴ John Stokes, *Oscar Wilde: Myths, Miracles and imitations*, Cambridge university Press, Cambridge, UK, 1996, p. 16.

*“The degree of feeling is, in fact, a measure of the comparative sophistication of the adaptation, and it is matched by a generous display of Wilde’s writings, ranging from a rehearsal of “A Woman of No Importance” with Beerbohm Tree to a version of “The Happy Mice” improvised to please Wilde’s sons, Cyril and Vivian. Nevertheless the guiding presence remains, to a great extent, that of Montgomery Hyde, whose Oscar Wilde: The Afiamath had appeared in 1963, to be followed by a full biography in 1976. It must have been Hyde’s influence, too, that encouraged yet another rerun of the trials, much legal detail, and an emphasis upon the later years.”*¹⁴⁵

Traditionally it has been debated that Wilde’s poem which is entitled as “Two Loves” has theme of love in these lines:

*“He said, “My name is Love.” Then straight the first did turn himself to me, And cried, He lieth, for his name is Shame. But I am Love, and I was wont to be Alone in this fair garden, till he came Unmasked by night; I am true Love, I fill The hearts of boy and girl with mutual flame. Then sighing said the other, Have thy will, I am the Love that dare not speak its name.”*¹⁴⁶

It has been suggested that just before writing **Salome**, he had met Lord Alfred Douglas who was the unavailingly absorbing young man for whom Wilde sacrificed himself, who facilitated the way for Wilde to excruciate himself. This blonde, handsome boy who was twenty years younger than Wilde revived by his childish and immature appearance an impetuous treatment, Wilde’s previous love for his little sister who passed away, was frequently addressed to her as his child, his fragile flower, his lily of lilies, in his letters. On the other hand from prison, Wilde promised in a letter to Lord Alfred that even covered with mud he shall weep to Lord Alfred Douglas who was his student and then became his homosexual partner. Such sentences, and vigorous adorable love like this, are reminders of the feelings he expressed for his sister.

By taking Freud’s sexual freedom into account, the man in the street supposes that all love is truly sex and Platonic love is only a trick and craftiness to conceal decadent passions. Platonic love displays an ideal of friendship that cannot be diminished to anything else. On the contrary, physical homosexuality can itself be realized as a

¹⁴⁵ John Stokes, p. 20.

¹⁴⁶ Joseph Bristow, *Oscar Wilde and Modern Culture: The making of a Legend*, Ohio University Press, Ohio, USA, 2008, p. 244.

challenge to fulfill the intellectuality of Platonic love. In this sense, it is worth considering the speech of Wilde on concept of love, delivered at his first trial in 1895 which asserted that:

*“The love that dare not speak its name in this century is such a great affection of an older for a younger man as there was between David and Jonathan, such as Plato made the very base of his philosophy and such as everyone find in the sonnets of Michelangelo and Shakespeare—a deep spiritual affection that is as pure as it is perfect and dictates great works of art like those of Shakespeare and Michelangelo. It is beautiful; it is fine; it is the noblest form of affection. It is intellectual, and it repeatedly exists between an elder and a younger man, when the elder man has intellect, and the younger man has all the joy, hope and glamour of life. That it should be so the world does not understand. It mocks at it and sometimes puts one into the pillory for it.”*¹⁴⁷

It has conclusively been shown that Wilde as a playwright and philosopher, developing upon his Greek forerunner Menander (320 B.C.), beholds that those whom the gods love grow young:

*“The gods love those who grow young because they have taken the trouble to maintain their youthful spirit. The youth of the chronologically young is a gift; growing young into what others call old age, is an achievement, a work of art. It takes time to grow young, even if one has had the good fortune to escape or overcome the deformations of the traditional socialization process.”*¹⁴⁸

Through some letters by some friends and companions which might also be perceived as documented archives. It has long been settled that Fitch, a friend of Wilde had met and praised Wilde. These correspondences showed that there is a close relationship between Fitch and Wilde. These letters hand over the brightest emblem to date that Fitch experienced homosexual affairs as well as transvestite impulses and that he was at once elevated and horrified by these inclinations.¹⁴⁹

Wilde clearly testified that Victorians were hypocrites and as he asserted:

¹⁴⁷ Singer, pp. 81-82.

¹⁴⁸ Ashley Montagu, *Growing Young*, Greenwood Publishing Group, USA, 1989, p. 172.

¹⁴⁹ Kim Marra, *Staging Desire: Queer Readings of American Theater History*, University of Michigan Press, Michigan, USA, 2002, p. 25.

“People thought it dreadful of me to have entertained at dinner these men, and to have found pleasure in their company. But then, from my point of view, they were delightfully suggestive and stimulating. It was like feasting with panthers. They were to me like the brightest of gilded snakes, their poison was part of their perfection. I did not know that when they were to strike at me, it was to be at another's piping and another's pay. I am a lover of youth. I like to study the young in everything. There is something fascinating in youthfulness. The Love that dare not speak its name in this century is such a great affection of an elder for a younger man as there was between David and Jonathan, such as Plato made the very basis of his philosophy, and such as you find in the sonnets of Michelangelo and Shakespeare. It is that deep, spiritual affection that is as pure as it is perfect. It dictates and pervades great works of art like those of Shakespeare and Michelangelo, and those two letters of mine, such as they are. I am placed where I am now. It is beautiful, it is fine, and it is the noblest form of affection. There is nothing unnatural about it. It is intellectual, and it repeatedly exists between an elder and a younger man when the elder man has intellect and the younger man has all the joy, hope, and glamour of life before him. That it should be so the world does not understand. The world mocks at it and sometimes puts one in the pillory for it.”¹⁵⁰

As discussed in several papers, in 1875, Wilde at the age of twenty met a number of ladies with whom he would fall in love before marrying Constance Lloyd. His first love was dated back when he was seventeen; her name was Florence Balcombe, and she was reported as falling in love as much as him. Three years later, about a few months after propitiously fulfilling his studies at Oxford, Wilde's fantasy of marrying Balcombe was violated by the declaration of her impending marriage to Abraham (Bram) Stoker who was civil servant. Having recently promoted from civil service to handling a theater in Dublin, Stoker was ready to marry. In 1881, not long before departing for America, Wilde deeply perceived the refusal and pointed out that he is still having delicate feelings for Florence.¹⁵¹

As his personality has received noticeable critical attention it should be asserted that naturally The Wilde family were social anthropologists. When Sir William did his research among the chins of Aran, his reputed son worked on various collection of prehistoric devastations. Wilde fragmented upper class community with his own

¹⁵⁰ John Patrick, *Pleasures of the Flesh*, STARbooks Press, USA, 2006, p. 6.

¹⁵¹ Joann P. Krieg, *Whitman and the Irish*, University of Iowa Press, Iowa, USA, p. 181.

interpretation, which is named as Higher Criticism. He applied this to the characters selected from that class as dramatis personae in his challenge to visualize a fancy society endeavoring to draw the visages of an ideal community by means of such disappointing materials. In flight from the chloroformed universe of Protestant Dublin's professional classes, in the course of his way through daydreaming he noticed some astonishing continuities between the Irish discourtesy and the English nobility or aristocracy; a love of pleasure, a heightened keenness to the oaths of language, to see beauty above utility, a sense that there is mostly a lot of time.¹⁵²

American writer Amy Beth Webel in her book **Thomas Eakins: Art, Medicine and Sexuality in Nineteenth Century Philadelphia** fairly discussed that trial of Wilde has a great importance in evaluating his life because:

*“As this vitriolic text makes clear, the fallout from the trial of Oscar Wilde was not limited to condemnation of acts of gross indecency committed with young boys. Instead, the trial came to stand for any acts, or advocacy, that threatened conventional roles regarding gender and sexuality. The reference here to free love and kindred creeds is a good reminder that Eakins was by no means the most committed opponent of Victorian prudery.”*¹⁵³

¹⁵² Declan Kiberd, *Irish Classics*, Harvard University Press, Harvard, USA, 2000, p. 325.

¹⁵³ Amy Beth Webel, *Thomas Eakins: Art, Medicine and Sexuality in Nineteenth Century Philadelphia*, Yale University Press, New Haven, USA, 2007, p. 145.

CHAPTER THREE

WILDE'S USE OF LOVE IN HIS SHORT STORIES

3.1. WILDE'S USE OF LOVE IN HIS SHORT STORIES

Throughout human history different means of communication have been created and these means of communication such as languages ranging from language of science to colors; the language of objects to attitudes have also been employed in literary works with particular reference to poetry in which descriptions and definitions are inevitable. These different symbolic languages of colors, objects, science, attitudes, etc. denote different events, facts and meanings in different cultural, religious and political systems. Some writers, story tellers and poets have immensely made use of strong and effective descriptions through images, symbols, similes and metaphors being aware of different connotations of them in different cultural and literary contexts. Wilde is one of such talented writers, who has managed to combine different evocations of colors, objects, attitudes etc. with his imagination and critical observation in order to emphasize a universal theme or subject matter such as love, which can easily be perceived in his short stories such as “The Happy Prince”, “The Nightingale and the Rose”, “The Selfish Giant”, “The Devoted Friend”, “The Fisherman and his Soul” and “The Teacher of Wisdom”.

Reading Wilde's works may sound very confusing at times because of his exclusive use of language, symbols, and imagery. Wilde's wit, indeed, is mostly realized in the way that he tends to manipulate language and surpasses readers' expectations. For instance, Wilde usually applies paradox as a means of absorbing the credibility of ordinary beliefs. The cunning fact about Wilde is reminding that he is not just writing in a specific style to be clever or confusing. He is mostly writing that way to make a larger point. By doing that Wilde was attempting to reinvent the style in which he was writing.¹⁵⁴ American historical anthropologist Ross Hassig assures that:

“Wilde's distinctive style, particularly as developed through dialogue, depends not on imitation of any particular Greek author, or even

¹⁵⁴ Amy S. Watkin, *Bloom's How to Write about Oscar Wilde*, Infobase Publishing, New York City, USA, 2010, p. 55.

of Greek prose style in general; rather it comes from writing English on a Hellenist principle of limitation, resulting in a style as triumphantly modern as one of Godwin's chairs."¹⁵⁵

Although the stories of "The Happy Prince" and "A House of Pomegranates collections" are praised as fairy stories, they are fictions written for parents to tell to their children. Specially, the idea of adult responsibility to children, shapes a significant theme within the stories. Therefore, for example, in "The Selfish Giant", the purpose of the kid is to teach the art of good parenting to the giant, and the giant's prize for his tolerance and humanism is a divine death revelation so what the child cared can be mysteriously and magically transformed into an image of Christ offering his hand to take the giant to Paradise.

It should be emphasized that in style, Wilde's fairy tales are eruptive and show a love of complex phrases and eccentric combinations of words.¹⁵⁶ Wilde technically wrote his short stories in a metaphorical mode to assault his enemies.¹⁵⁷ Moreover, as author Bruce Bashford reveals:

*"Wilde does not typically present his criticism in an essay format; instead he employs elliptical genres like the dialogue or short story and writes in a style permeated by paradox. Wilde's own favorite critical dialogue is thoroughly argumentative; this is something critics have intuited about Wilde's dialogues without being able to identify the forms of argument that Wilde employs."*¹⁵⁸

To prove this Michael Saler defines Wilde's style as a humorous and fictitious:

"Oscar Wilde used exotic imagery to transport his readers to imaginary worlds of beauty and desire that were in pointed contrast to sordid realism, while maintaining a certain humorous doubt of their own solemnity and truth. Adults could appreciate the playfulness of the

¹⁵⁵ Iain, Ross, *Oscar Wilde and Ancient Greece*, Cambridge University Press, Cambridge UK 2012, pp. 125-126.

¹⁵⁶ Craig MacKenzie, *Oral Style South African Short Story in English*, Rodopi, Amsterdam, Netherlands, 1999, p.187.

¹⁵⁷ James Ernest Standland, *Luigi Zaninelli: Rehearsing Performing and Conducting Selected Works*, ProQuest, 2008, p. 103.

¹⁵⁸ Bruce Bashford, *Oscar Wilde: The Critic as Humanist*, Fairleigh Dickinson University Press, New Jersey, USA, 1999, pp. 205-206.

individual stories while immersing themselves in the carefully wrought universe they provided."¹⁵⁹

The earlier stories such as "The Happy Prince" have targeted at so many artistic goals so far; their commiseration is of a more formal sort than their descriptive art, and their mood self-conscious for their fantasy. Animals, plants, and inanimate objects available in his stories speak and treat like human beings; and human beings, like the pupil in "The Nightingale and the Rose", are peculiarly stimulant and heartless, nothing more mankind than the water-rat of "The Devoted Friend". Something rather optional and confusing existed in the silly virtue of the few hero-victims and something fake in the passion and the sentimentalism of every story, effective use of symbols in many conversions from one level of art to another, from the clarity of tales written for children to the brilliant gimmicks of adult irony and satire. To the parents of the upper-class preschools of the late Victorian period, such moral tales like "The Happy Prince", "The Selfish Giant", "The Devoted Friend", "The Nightingale and the Rose" with their perfected and garnished pathos, artful satire and bashful humor, were appealing and delightful; and W. B. Yeats, who shared some of their rather shady thoughts about the tastes and argumentation of children as pure miniature adults, in a preface to Wilde's accumulated fairy tales, once assumed:

"Wilde's earlier fairy tales were perfectly adapted to a children's audience, though they have always been more popular with grown up readers than with children. But children are lovers of straight narrative, and generally resent the suspense and delays of a more sophisticated arabesque of ironies; and it is a symptom of a peculiar perversion of taste. The further Wilde goes in his writings from the method of speech, from improvisation, from sympathy with some especial audience, the less original he is, the less accomplished. "The Happy Prince and Other Tales" is charming and amusing because he told its stories. "A House of Pomegranates" is over-decorated and seldom amusing because he wrote its stories."¹⁶⁰

¹⁵⁹ Michael Saler, *As If: Modern Enchantment and the Literary Prehistory of Virtual Reality*, Oxford University Press, Oxford, UK, 2012, p. 141.

¹⁶⁰ Edouard Roditi, *Oscar Wilde*, New Direction Publishing, New York USA, 1947, p.48.

3.1.1. Happy Prince

Story of “Happy Prince” was a moral fairy tale as one night a small swallow bird flew over the city where a pretty statue existed. The swallow’s friends had left for Egypt six weeks earlier, but he had not because he fell in love with the most gorgeous reed. Other swallow birds had warned him that his infatuation was absurd because the reed was out of money and numerous connections, and she was philandering with the wind almost all the time. When he flew he observed the statue. It was coated with soft leaves of pure gold: for eyes he had two beryl and a big red hyacinth shined on his sword. When the prince whom the sculpture was built after was aboveground he did not realize what teardrops were and he inhabited in a palace where sorrow was not authorized to enter.

The court accustomed to name him the Happy Prince, and when he passed away the Town Councillors determined to make the statue which was placed so high that he was able to perceive everything in the town. The swallow determined to rest on the statue’s feet, but one day, he felt a water drop. When he uplifted his head above he noticed that the Happy Prince was weeping because he was able to perceive the calamity and disproportion of his own town. So the Happy Prince requested the swallow to be his herald.

Through a narrow window the Happy Prince saw a very needy tailor who was crocheting passion blossom on a satin nightgown, and he could notice her sick son as well. They had nothing to eat, so the Happy Prince asked swallow to pull out the hyacinth from his sword and donate it to them. Meanwhile, an angel appointed by God to discover the two most valuable things in the town came back with the dead bird and the Prince’s fragmental heart. God admired of the angel’s option, and commanded that both the swallow and the Prince would live happily in his paradise permanently.¹⁶¹

Being a contemporary critic Emer O’Sullivan in his book **Historical Dictionary of Children’s Literature** strongly discussed that:

““The stories of “A House of Pomegranates” explore such themes as self-sacrifice, salvation offered by selfless love, and the price paid in human suffering for beauty and art. They sometimes verge on the sentimental, and

¹⁶¹ Liza Lehmann, *The Happy Prince: A Story*, Chappell, USA, 1908, pp. 1-20.

the endings are frequently unhappy or unresolved. Experimental in form and style, Wilde's tales subvert his readers' expectations; the happy prince, for instance, is never actually happy.”¹⁶²

It can be concluded from the story of “Happy Prince” that, perhaps tears might start down their face as the prince giving up his coat of gold as said the Prince: “*You may take it off. Leaf by leaf, and give it to my poor the living always think that gold can make them happy.*”¹⁶³ It is very significant to find out how love rendered the prince and the swallow bigger and smaller at the same time, sadder and more beautiful. In “Happy Prince” descriptive narration is quite tangible as Wilde had a very fabulous sense of story-telling by describing every detail and also with cleverly use of literary terms. He not only amused people but also attempted to teach some moral lessons to whom they read the stories delicately. “Happy Prince” includes full of literary terms such as allegories, similes and symbols to criticize society of Victoria. For instance a very talented description in this short story can be seen in these lines:

*“High above the city, on a tall column, stood the statue of the Happy Prince. 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.”*¹⁶⁴

Wilde cleverly used symbolism in this well-known short story. The archetypal motif of the psychopomp which literary means guide of souls also appears in the form of fairy tale, although in Victorian Era, child labor was very common because of the destitution and poverty. This subject matter can also be detected in the fairy tale of **The Little Match Girl** by Danish writer Hans Christian Andersen. To reveal this Annamaria Hemingway argued that:

*“The psychic meaning of the fairy tale is conveyed through symbolic images that can illuminate archetypal patterns of the collective unconscious. Although originally written to illustrate the plight of child labor, Hans Christian Anderson's simple tale contains the central elements found in deathbed visions; for the fairy tale encapsulates recurrent patterns, symbolic of an ancient wisdom”*¹⁶⁵

¹⁶² Emer O'Sullivan, *Historical Dictionary of Children's Literature*, Scarecrow Press, USA, 2010, p. 265.

¹⁶³ Steve Berman, *Best Gay Stories*, Lethe Press, USA, 2008, p. 238.

¹⁶⁴ Oscar Wilde, *The Happy Prince*, The Creative Company, Minnesota, USA, 2008, p.4.

¹⁶⁵ Annamaria Hemingway, *Myths of the Afterlife Made Easy*, John Hunt Publishing, Cambridge, UK, 2011, p. 69.

This symbolist implication may also be discovered in these lines of the story:

*“In the square below,” said the Happy Prince, “there stands a little match-girl. She has let her matches fall in the gutter, and they are all spoiled. 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. Pluck out my other eye, and give it to her, and her father will not beat her.”*¹⁶⁶

Wilde used terms of allegory, symbolism and also paradox in “Happy Prince” to criticize uncomfortable Victorian society, because in the beginning of the industrial society, English Children suffered from hunger as most of them were orphans and from corruption and prostitution, so here, Prince can be a symbol of leader who is attempting to look after people¹⁶⁷:

*“Dear little Swallow,” said the Prince, “you tell me of things, Sabbaths but more Sabbaths than anything is the suffering of men and of women. There is no Mystery so great as Misery. Fly over my city, little Swallow, and tell me what you see there.” So the Swallow flew over the great city, and saw the rich making merry in their beautiful houses, while the beggars were sitting at the gates. He flew into 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 one another’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.”*¹⁶⁸

Wilde applied sacrificial love in this extraordinary short story by using simile in a great descriptive way as Swallow which is a symbol of theological virtue of hope¹⁶⁹ or in Christianity is the symbol of resurrection and also freedom and in Folklore decrees that a swallow’s nest built on somebody’s house is a lucky thing because it will protect their home from fire or storm damage.¹⁷⁰ So here swallow’s duty was to help and protect people in that city by toiling and sacrificing itself; furthermore he also makes

¹⁶⁶ Wilde, *The Happy Prince*, p. 15.

¹⁶⁷ Douglas Berner, *The Silence Is Broken! God Hooks Ezekiel’s Gog & Magog*, Lulu.com, Carolina, USA, 2006, p. 26.

¹⁶⁸ David Sandner, *The Treasury of the Fantastic*, Tachyon Publications, San Francisco, USA, 2003, p.6.

¹⁶⁹ Hope B. Werness, *The Continuum Encyclopedia of Animal Symbolism in Art*, Continuum, London, UK, 2006, p. 394.

¹⁷⁰ Arin Murphy Hiscock, *Birds ASpritual Field Guide: Explore the Symbology and Significance of These Divine Winged Messengers*, Adams Media, New York City, USA, 2012, p. 184.

analogy between long icicles and crystal daggers as it can be clearly observed in these lines:

“Then he flew back and told the Prince what he had seen. “I am covered with fine gold,” said the Prince, “you must take it off, leaf by leaf, and give it to my poor; the living always think that gold can make them happy.” Leaf after leaf of the fine gold the Swallow picked off, till the Happy Prince looked quite dull and grey. Leaf after leaf of the fine gold he brought to the poor, and the children’s faces grew rosier, and they laughed and played games in the street. “We have bread now!” they cried. Then the snow came, and after the snow came the frost. The streets looked as if they were made of silver, they were so bright and glistening; long icicles like crystal daggers hung down from the eaves of the houses, everybody went about in furs, and the little boys wore scarlet caps and skated on the ice.”¹⁷¹

Furthermore it is possible to perceive a platonic love theme where the concept of love is just friendly one but nothing more as it is worth pausing to reflect that Plato himself did not give the term its modern meaning; the definition of platonic love as love without sexual desire was only used in the early 15th century.¹⁷² On the other hand, he used metaphor in the story where swallow wanted to go to Egypt which was a metaphor of liberation from foreign power.¹⁷³ As it is depicted in following lines of the stories it might be a foreshadow of death which Swallow had been aware of:

“I am glad that you are going to Egypt at last, little Swallow,” said the Prince, “you have stayed too long here; but you must kiss me on the lips, for I love you.” “It is not to Egypt that I am going,” said the Swallow. “I am going to the House of Death. Death is the brother of Sleep, is he not?”¹⁷⁴

“Shall I love you?” said the Swallow, who liked to come to the point at once, and the Reed made him a low bow. So he flew round and round her,

¹⁷¹ Sarno Et Al, *English for a Better World*, Rex Bookstore Inc, Philippines, 2007, p. 305.

¹⁷² Helen Berry, *Gender, Society, and Print Culture in Late Stuart England: The Cultural World of the Athenian Mercury*, Ashgate Publishing Ltd, Farnham, UK, 2003, p. 223.

¹⁷³ Stephan C. Russell, *Images of Egypt in Early Biblical Literature*, Walter de Gruyter, Berlin, Germany, 2009, p. 273.

¹⁷⁴ William R. White, *Stories for Telling: A Treasury for Christian Storytellers*, Augsburg Books, Germany, 1986, p. 36.

touching the water with his wings, and making silver ripples. This was his courtship, and it lasted all through the summer."¹⁷⁵

Wilde deliberately used theme of sacrificial love which can directly lead to divine love in "Happy Prince" where he pointed out that although there are a few generous people in the society but their sacrifices will not be forgotten by both people and God in particular as they are promised to live in Paradise forever. In order to verify this fact theologian Donald K. McKim in his religious book under the title of **The Westminster Handbook to Reformed Theology** strongly emphasizes that:

*"The bliss of souls in heaven is frequently associated with a final Sabbath rest, though such rest is generally understood not as cessation from activity so much as relief from earthly burdens and afflictions and fullness of joy in the presence of God. The final resurrection will also be accompanied by establishment of the kingdom of heaven on earth"*¹⁷⁶

The proof can be figured out from these lines:

*"Bring me the two most precious things in the city," said God to one of His Angels; and the Angel brought Him the leaden heart and the dead bird. "You have rightly chosen," said God, "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."*¹⁷⁷

3.1.2. The Nightingale and the Rose

"Nightingale and the Rose" is a romantic and somehow a metaphysical story as a nightingale eavesdrops a student arguing that his teacher's daughter will not dance with him, as he is not capable to submit her a red rose. The nightingale meets every rose-trees in the bower, and one of the white roses said to her that there's a procedure to make a red rose, but only if the nightingale is ready to sing the cutest song for the rose during the night with making her heart touch the rose, and devote herself to do so. Watching the student weep, the nightingale performs the ceremony, and pierces herself

¹⁷⁵ Andrew M. Greeley, *The Book of Love: A Treasury Inspired By The Greatest of Virtues*, Macmillan, London, UK, 2008, p. 313.

¹⁷⁶ Donald K. McKim, *The Westminster handbook to Reformed Theology*, Westminster John Knox Press, Kentucky, UAS, 2001, p. 101.

¹⁷⁷ Jack Zipes, *Victorian Fairy tales: The Revolt of the Fairies and Elves*, Psychology Press, UK, 1999, p. 294.

on the rose-tree's thorn so that her heart's blood can blemish the flower rose. The loving boy carries the rose to the teacher's daughter, but she refuses him again because another person has dispatched her some real ornaments, and people believed that jewelry worth far more than rose. The loving boy furiously shoots the rose into the kennel, comes back to his study of metaphysics, and comes to conclusion that true love does not exist anymore.¹⁷⁸

The image of the nightingale itself, covering its connection with the rose, and its songs is also one of the examples of the contemporary writer Jiziri for the spiritual love and exaltation of God by the creatures. Although the matter of the nightingale's nature is the rose, he says:

*“The brightness of the rose comes from the nightingale's sincere love and loyalty. It is not, only, the nightingale that demonstrates its feelings. The love, praise, and enthusiasm of other beings, in general, are like another nightingale joining the nightingale in singing. They make me amazed by representing the deepest love to the rose, which symbolizes the beauty of God. However, some other creatures are not aware of the value of the rose; they lack the capacity and consciousness for that.”*¹⁷⁹

One common interpretation made in accordance with various papers, works and articles; the rose has been a mighty symbol such as Persian one. It can be observed in some other literary issues so that the early story of the nightingale's desperate and vain love for the rose has been changed into a Sabbath by countless second-rate poets.¹⁸⁰

Hafez, a pen name meaning “one who has recited the Holy Quran,” is the substantial master of the Ghazal as a genre of poetry in Persian Literature. Indeed almost all literary critics, Iranian and non-Iranian, declare their applause of the precious, gemlike quality of his verses, and it actually and undoubtedly seems that his lyrical odes are unsurpassed in both their technical perfection and the depth and subtlety of their expression. Although Hafez mostly applies some of the most trivialized metaphors in Persian literature such as the garden, the rose and the nightingale, the beauty of Shiraz

¹⁷⁸ Del Kathryn Barton, *Oscar Wilde: The Nightingale and the Rose*, Art & Australia, Sydney, Australia, 2012, pp. 1-8.

¹⁷⁹ Ibrahim M. Abu Rabi, *Spiritual Dimensions of Bediuzzaman Said Nursi's Risale – I Nur: The Supreme Court of Israel and The Occupied Territories*, SUNY Press, New York City, USA, 2008, p. 325.

¹⁸⁰ Carl W. Ernst, *Ruzbihan Bagli: Mysticism and the Rhetoric of Sainthood in Persian Sufism*, Psychology Press, UK, 1996, p. 66.

(city in Iran), the wine cup, the tresses of the beloved, they usually sound fresh and suitable in his poems.¹⁸¹ The popular themes of Persian poetry, the sensational loves of the nightingale and the rose, is tedious, from its everlasting return; and the true love of nature is extinguished in the East under the formal allurements of the language of flowers.¹⁸²

In Mevlana Jalāl ad-Dīn Muhammad Balkhī Rummi's masterpieces the nightingale, bolbol, has been the cherished fowl of the lyrical poets for centuries; the fact that it most comfortably rhymes with gol (Gül), 'rose' made the classical mixture of rose and nightingale even more favorable. Both nightingale and the rose have a great association with spring and love. While the nightingale is considered as the soul-bird par excellence, the rose is a reflection of God's glory, or the reflection of the face of the beloved. And the enthusiastic bird toils from the surrounded thorns of the rose. It is the bird of plastered love.¹⁸³

In this breath-taking short story Wilde purposefully applied descriptive narration to really create a precise atmosphere of both true and also sacrificial love, as Keats asserted nightingale is a symbol of the beauty of art¹⁸⁴ or it also is symbol of anguish and ecstasy of love¹⁸⁵ and on the other hand rose is symbol of salvation or rebirth and salvation are not easily attained. Though brilliances of delight and life are feasible even in a typical human relationship of love, yet, they are temporary. It has to cost a big price such as the life of a person, if perpetual bliss is desired. In this short story this image of love of nightingale can be interpreted as a good example of a metaphysical love.¹⁸⁶

There are two similes in these lines; first he makes an analogy between color of her hair and hyacinth blossom and between his face and pale ivory. Wilde effectively uses symbolism and simile in order to present true love in these lines:

¹⁸¹ Elton L. Daniel, *Culture and Customs of Iran*, Greenwood Publishing Group, USA, 2006, pp. 75-76.

¹⁸² Alexander von Humboldt, *Cosmos: Sketch of a Physical Description of the Universe*, Cambridge University Press, Cambridge, 2010, p. 42.

¹⁸³ Annemarie Schimmel, *The Triumphal Sun: A Study of the Works of Jalaloddin Rumi*, SUNY Press, New York 1993, p.115.

¹⁸⁴ C. C. Barfoot, *And Never Know the Joy: sex and the erotic in English poetry*, Rodopi, USA, 2006, p. 211.

¹⁸⁵ Jack Tresidder, *The Watkins Dictionary of Symbols*, Duncan Baird Publishers, London, UK, 2008, p. 170.

¹⁸⁶ Nidhi Tiwari, *Imagery and Symbolism in T.S. Eliot's Poetry*, Atlantic Publishers & Dist, New Delhi, India, 2001, p. 167.

*“Here at last is a true lover,” said the Nightingale. “Night after night have I sung of him, though I knew him not: night after night have I told his story to the stars, and now I see him. His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made his face like pale ivory, and sorrow has set her seal upon his brow.”*¹⁸⁷

Later in the story again descriptive narration is delicately vivid and he talks about one-sided love where lover struggles to grab attention of his beloved by means of red rose which has an impressive story of true love but surprisingly his beloved does not accept this sort of love. Although one-sided love always hurts¹⁸⁸, God’s love is one-sided most of the time and it can be debated that one-sided love is kind of true love. Because as God does not expect a love from us, a lover with one-sided love is in the same situation¹⁸⁹:

*“The musicians will sit in their gallery,” said the young Student, “and play upon their stringed instruments, and my love will dance to the sound of the harp and the violin. She will dance so lightly that her feet will not touch the floor, and the courtiers in their gay dresses will throng round her. But with me she will not dance, for I have no red rose to give her”; and he flung himself down on the grass, and buried his face in his hands, and wept.*¹⁹⁰

Almost every paper that has been written on nightingale includes a section relating to rose; globally white rose is accepted to be the symbol of peace; as Henry Tudor ruled as a king of England and Lord of Ireland from 1485 to 1509 married Elizabeth of York, and mingled the two roses to make the heraldic Tudor rose. This combination of a red and a white rose was a symbol of the peace which Henry awaited to bring to England.¹⁹¹ Generally, rose is a symbol of the paradox between good and evil, or joy and pain, based on the saying every rose has its thorn. For example the meaning of yellow roses has changed down throughout the history and relies on cultures. In folkloric overview of rose in Germany and France the definition is

¹⁸⁷ Oranee Jansz, *Explorations*, Foundation Books, Cambridge, UK, 2006, p. 90.

¹⁸⁸ Verzet LaVeren Clark, *Verzet’s Poems from the Heart*, Xlibris Corporation, Indiana, USA, 2008, p. 35.

¹⁸⁹ Lawrence D. Gardner, *Best Kept Secrets of the Gospel of Jesus*, Xlibris Corporation, Indian, USA, 2006, p. 164.

¹⁹⁰ Oscar Wilde, *The happy Prince and Other Tales: Easyread Large Bold Edition*, ReadHowYouWant.com, Sydney, Australia, 2008, p.20.

¹⁹¹ Vivian A. Rich, *Cursing the Basil: And Other Folklore of the Garden*, TouchWood Edition, Canada, 1998, p. 174.

connected to deceit, treachery and adultery. In some ancient European cultures, yellow roses are also symbolic expression of dying love, and in some it offers farewell. Mexican culture assumes the yellow rose as a sign of death. Therefore as Emarie Null who is a contemporary writer declares: *“As a rose bud unfolds, its beauty is revealed and the thorns symbolize the pain one may face along with the beauties in life.”*¹⁹²

And finally the Madonna with the white rose symbolized Mary’s love for her child while the Madonna with the red rose implicated her anguish at the Crucifixion. The red rose has been applied as a symbol for Christian martyrs. Red was symbol of blood which the thorns of the rose depict the pain of the martyrs.¹⁹³

When one uses color symbolically, it should be assured that they strongly use the context within which they establish the symbolic connections and particularly confirm that a large number of their audiences are familiar with the symbolism implied. A red rose is universally believed as a symbol of beauty and love, but it may well be the rose not its color that has the real importance.¹⁹⁴

So Wilde with the help of simile and description struggles to portray a different form of love and also attempts to teach how a true love should be, in other words, true love requires toiling and suffering and it is not easily attainable. These concepts can be seen clearly in these sentences:

“Give me a red rose,” she cried, “and I will sing you my sweetest song.” But the Tree shook its head. “My roses are white,” it answered; “as white as the foam of the sea, and whiter than the snow upon the mountain. But go to my brother who grows round the old sun-dial, and perhaps he will give you what you want.” So the Nightingale flew over to the Rose-tree that was growing round the old sun-dial. “Give me a red rose,” she cried, “and I will sing you my sweetest song.” But the Tree shook its head. “My roses are yellow,” it answered; “as yellow as the hair of the mermaiden who sits upon an amber throne, and yellower than the daffodil that blooms in the meadow before the mower comes with his scythe. But go to my brother who

¹⁹² Emarie Null, *Pains from the Heart: journal of a Journey*, Emarie, Atlanta, USA, 2012, p.5.

¹⁹³ Rich, p, 131.

¹⁹⁴ Herbert Zettl, *Sight, Sound, Motion: Applied Media Aesthetics*, Cengage Learning, Connecticut, USA, 2013, p. 75.

grows beneath the Student's window, and perhaps he will give you what you want."¹⁹⁵

Later on Wilde depicts the sacrificial love masterfully in a way that every true love requires sacrifice and death to some degree, because the law of man is as follows: A human would sacrifice their love for those which are in need of Love's sacrifice. Sacrificial love contains faith and if required cruelty can be existed in Sacrificial love. Sacrificial love is what a loving parent do for their kids. Sacrificial love can be the moral way of furnishing realization of self-denial. It is the entrance to Human unity.¹⁹⁶ By taking these facts into consideration, Sacrificial love is clearly depicted in following sentences:

*"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."*¹⁹⁷

He insisted to depict sacrificial love as a true love as stated that love is wiser than philosophy, because in contrast to philosophy love does not follow logic and have restrictions and limitations. When he uses a descriptive language to portray love, he makes use of different technical or narrative devices such as simile, metaphor, image, symbol, etc. in order to make an analogy between color of things and themes, such as lips and sweet honey and finally between silence and sweet sleep which is death. In brief his definition of love which is shown in this short story requires sacrifice and even death:

"Be happy," cried the Nightingale, "be happy; you shall have your red rose. I will build it out of music by moonlight, and stain it with my own heart's-blood. All that I ask of you in return is that you will be a true lover, for Love is wiser than Philosophy, though she is wise, and mightier than Power, though he is mighty. Flame-colored are his wings, and colored like

¹⁹⁵ Walter Kaufmann, *Religion from Tolstoy to Camus*, Transaction Publishers, New Jersey, USA, 1961, p. 261.

¹⁹⁶ Malcolm Rae, *Thoughts*, Trafford Publishing, Indiana, USA, 2009, p. 56.

¹⁹⁷ Sally Klein O'Connor, *Beauty in the Beast: Breaking the Spell of the Mirror*, B&H Publishing Group, USA, 2005, p. 173.

flame is his body. His lips are sweet as honey, and his breath is like frankincense."¹⁹⁸

3.1.3. The Selfish Giant

“The Selfish Giant” is considered to be a story of sacrifice, morality, selfishness as the selfish giant itself has a wonderful garden which has 12 peach trees and beautiful fragrant flowers, in which kids eager to play after coming back from the school. On the giant’s arrival from a few years dropping by his friend the Cornish Ogre, he becomes infuriated by children and shouts at them and constructs a wall to avoid their entrance. The giant locates a warning ‘*TRESSPASSERS WILL BE PROSECUTED*’. A cursed and permanent cold winter comes to the garden. One day, a linnet bird wakes giant and then suddenly he figures out that spring has come back to his garden, because the children have discovered a path in through the wall. He realizes his mistakes and decides to ruin the wall. However, when he emerges from his house, all of the kids escapes except one little boy who is attempting to climb a tree. The giant helps that boy climb the tree and announces: “It is your garden now, little children,”¹⁹⁹ and destroys the wall. The children plays in the garden again, and then spring comes back. But the boy that the Giant boosts has not come back and the Giant becomes heartbroken. A couple of years later, after pleasantly playing with the kids for a while, the Giant becomes old and weak. One day in winter, when he wakes, he sees the trees with full of blossom in corner of his garden. He comes out from the castle to find that little boy who he once helps lying beneath a gorgeous white tree that the Giant has never noticed before. The Giant sees that the boy tolerates the stigmata. He has not figured out that the boy is the Christ Child indeed and is gets angry that someone has wounded him. After a short time, the happy giant dies. That same afternoon, his dead body is found lying under the tree, covered in flowers and blossoms.²⁰⁰

A selfish giant’s long trip to self-realization and self-rule, a journey which can be seen a broken man who has lost everything but his challenge for autonomy, and who has

¹⁹⁸ Snippet, *Love: Classics from the Modern Library*, Random House Publishing Group, Germany, p. 90.

¹⁹⁹ James Stobaugh, *British Literature: Cultural Influences of Early to Contemporary Voices*, New Leaf Publishing Group, USA, 2012, p.394.

²⁰⁰ Kristin Walter, *The Selfish Giant*, Baker’s Plays, UK, 2010, pp. 1-32.

learned a good deal about love.²⁰¹ Eventually, there is the image of the selfish giant, whose garden is permanently depressive and hibernal because he has never permitted himself to love another person.²⁰²

Richard Gribble who is a contemporary critic believes that: “*Oscar Wilde’s story, “The Selfish Giant” speaks of one who learned that a selfish attitude toward the things of the world keeps the joy and the love of God at bay. Today the parable of the rich fool presents with a very similar message.*”²⁰³

Wilde’s classic tale, “The Selfish Giant”, may indicate how prophet Jesus Christ is capable of altering and changing the hearts of all, even those who seem to be misdirected from God and the improvement of God’s people.²⁰⁴

The story is so appealing to the young readers because it is not only about love and immortality masterfully told by Wilde, but also it was about the role that children play in facilitating the situation for a great Giant to repent of his selfishness and donate his lovely garden to them to play in.²⁰⁵

In this stunning short story Wilde employed descriptive narration and lots of similes as he makes analogy between flowers and stars or between Giant’s breath and ice:

*“The function of a symbol is to accumulate many meanings and various shades of meaning. For example, the symbol flower represents a particular object, the flower, but for the Nahuatl’s culture it also has the added meanings of truth, beauty, and authenticity. Because symbols are not the same in all cultures, the flower is not universally a symbol of truth—for example, Shakespeare uses flower imagery to discuss youth and fleeting beauty. To determine the meaning and significance of a symbol within a culture one must turn to the myths of that culture.”*²⁰⁶

²⁰¹ Uwe, Boker, *The Importance of Reinventing Oscar: Versions of Wilde During the Last 100 Years*, Rodopi, USA 2002, p. 286.

²⁰² Regis Martin, *The Suffering of Love: Christ’s Descent Into the Hell of Human Hopelessness*, Ignatius Press, USA, 2007, p. 124.

²⁰³ Richard Gribble, *The Parables of Jesus: Applications for Contemporary Life*, CSS Publishing, Ohio, USA, 2000, p. 131.

²⁰⁴ Steven E. Albertin, *Sermons on the First Reading*, CSS Publishing, Ohio, USA, 2003, pp. 484-485.

²⁰⁵ Vigen Guroian, *Tending the Heart of Virtue: How Classic Stories Awaken a Child’s Moral Imagination*, Oxford University Press, Oxford, UK, 2002, p.182.

²⁰⁶ Jeanette Rodriguez, *Our Lady of Guadalupe: Faith and Empowerment Among Mexican-American Women*, University of Texas Press, Texas, USA, 1994, p. 37.

Actually, it is clear that, each flower can have a lot of definitions, which however can be related to each other by certain correspondences.²⁰⁷ Furthermore ice is a symbol of heartlessness, spiritlessness which the Giant had. It is one of the popular concepts for artists that the plum, pine, and bamboo were called the three friends of winter. Additionally the almond and plum are both symbols of new life coming in spring.²⁰⁸ So Wilde created a paradoxical atmosphere in these sentences where two different worlds can be caused by human affairs and thoughts²⁰⁹:

“It was a large lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. “How happy we are here!” they cried to each other. 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. “Spring has forgotten this garden,” they cried, “so we will live here all the year round.” 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. “This is a delightful spot,” he said, “we must ask the Hail on a visit.” So 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 grey, and his breath was like ice.”²¹⁰

By having a deeper look at the story one might easily find out that, there is also a companionate love in this story where it is so pure and true, it comes deeply out of body in a very real form and also spiritual one and it was caused by a child which is a

²⁰⁷ Rene Guenon, *Symbol of Sacred Science*, Sophia Perennis, New York City, USA, 2004, p. 68.

²⁰⁸ Harry Oldmeadow, *Light from the East: eastern Wisdom for the modern West*, World Wisdom Inc, Indian, USA, 2007, p. 213.

²⁰⁹ Claude Schumacher, *Naturalism and Symbolism in European Theatre 1850-1918*, Cambridge University Press, Cambridge, UK, 1996, p. 236.

²¹⁰ Sylviane Granger, *Twenty Years of Learner Research*, Presses Universitaires de Louvain, Leuven, Belgium, 2013, pp. 87-88.

symbol of innocence and in its oldest sense, innocence is a condition of moral purity. Specifically, an innocent person is someone who is free of sin or guilt owing to being uncorrupted by evil. Because this notion indeed fits into a morality whose major anxieties are dirtiness and cleanliness, it has given way over time to concepts of innocence that fit into less primitive views and practices. Its last paragraph includes a short discourse of innocence as a notion of modern psychology. He depicted this fact that how innocence can eliminate selfishness by means of love which is morally pure and true which at the same time can lead to happiness. So love can be or lead to happiness²¹¹:

“But where is your little companion?” he said: “the boy I put into the tree.” The Giant loved him the best because he had kissed him. Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge armchair, and watched the children at their games, and admired his garden. “I have many beautiful flowers,” he said; “but the children are the most beautiful flowers of all.” One winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting.’²¹²

3.1.4. The Devoted Friend

Hans was a poor gardener shown as the devoted and sincere friend of Miller who is a wealthy man. On the basis of this friendship, the Miller helps himself to flowers in Hans’ garden, and promises to give Hans an old, broken and useless wheelbarrow, to replace with one that Hans is obliged to sell so that he could afford food. In return the Miller asks Hans to do a series of arduous tasks for him. At one terrible and stormy night, the Miller requests Hans to fetch a doctor for his sick son. Returning from the doctor, Hans is lost on the moors in the storm and drowned in the sea. When a few days passes Hans’ funeral, the Miller’s only emotion is being sorry as he has been unable to dispose of the wheelbarrow. The story is told by a linnet to an intellectual water-rat, who fancies himself as a literary critic and at the same time the water-rat is sympathetic

²¹¹ Lawrence C. Becker, *Encyclopedia of Ethics*, Routledge, UK, 2013, p. 856.

²¹² Robert Feduccia, *Great Catholic Writing: thought Literature Spirituality Social Action*, Saint Mary’s Press, Canada, 2006, p. 69.

to the Miller rather than Hans, and storms off on being informed that the story has a moral lesson to consider.²¹³

In this short story with a sad ending, the unenlightened or unpurified hero is punished; little Hans ought to die because he does not notice that he is only an object-matter of utilization for the miller; poor Hans has remained trapped in its illusion. It is difficult to subscribe to Christopher S. Nassaar's thesis that: "*The fall from the world of innocence and subsequent attainment of a higher innocence is the governing principle of Wilde's fairy tales.*"²¹⁴

The devoted friend explains his exploitation within the terms of his exploiter's self-justifying reason.²¹⁵ As both the Happy Prince and the Swallow accomplish excellent beauty in the sacrifice of themselves for others, Little Hans magnificently sacrifices himself to the egotistical, self-deceiving Miller in "The Devoted Friend".²¹⁶

In the whole story one-sided love can be witnessed as a major form of love where sometimes he calls it platonic and sometimes sacrificial love and sometimes courtly love, for instance he pointed out that; to like someone is better than loving someone so here, to prove this Wilde via personification insists that platonic love is better than family love because as he believes that family love is not pure. Another view can be referred to the excuse for his own deeds because of his sexual affairs with Douglas although he had a family in his own life, so as in these sentences this fact is clearly understandable²¹⁷:

*"Ah! I know nothing about the feelings of parents," said the Water-rat; "I am not a family man. In fact, I have never been married, and I never intend to be. Love is all very well in its way, but friendship is much higher. Indeed, I know of nothing in the world that is either nobler or rarer than a devoted friendship."*²¹⁸

²¹³ Oscar Wilde, *The Devoted Friend*, Electric Book Company, Cape Town, South Africa, 2001, pp. 1-18.

²¹⁴ Norbert Kohl, *Oscar Wilde; The Works of a Conformist Rebel*, Cambridge University Press, Cambridge UK 2011, p.53.

²¹⁵ Peter Raby, *The Cambridge Companion to Oscar Wilde*, Cambridge University Press, Cambridge, UK, 1997, p. 103.

²¹⁶ John Sloan, *Authors in Context: Oscar Wilde*, Pub. Oxford University Press, Oxford UK April 10 2003, p. 81.

²¹⁷ Rupert Croft Cooke, *Bosie; The Story of Lord Alfred Douglas His Friends and Enemies*, Bobbs-Merrill Company, Incorporated, Indiana, USA, 1963, pp. 245-341.

²¹⁸ William J. Bennett, *Virtue of Friendship and Loyalty*, Thomas Nelson Publishers, Edinburgh, UK, 2002, p. 22.

Wilde exerts some fables by repeatedly using personification to teach people a lesson that devoted friendship should be mutual and companionate and it should not be in a form of one-sided love. Yogani who is a contemporary writer insisted that:

*“An intentional desire for the realization of truth is not only useful, it is essential. When desire is directed toward a high ideal of one’s own choosing, and is sustained, it is called devotion”*²¹⁹:

“And what would you do in return?” said the little bird, swinging upon a silver spray, and flapping his tiny wings. “I don’t understand you,” answered the Water-rat. “Let me tell you a story on the subject,” said the Linnet.”²²⁰

Paradox is the other technique Wilde uses deliberately to criticize Victorian society where people are hypocrite and they are not honest and as a matter of fact their inside and outside are not the same. Hypocrisy is the parasite that chews at the foundations of every mansion this is a motion in contiguous progress to realize, to judge, to elude, to clean, never to convict, because there must always be forgiveness.²²¹ As he asserted in this short story that people act well but not talk well it can be accepted as a criticism of Victorians for their attitudes and treats because hypocrisy is more than being dishonest and it goes deeper than moral failure. It is about not being true to oneself and most of the people value and yearn to be true to themselves²²²:

*“‘How well you talk!’ said the Miller’s Wife, pouring herself out a large glass of warm ale; ‘really I feel quite drowsy. It is just like being in church. ‘Lots of people act well,’ answered the Miller; ‘but very few people talk well, which shows that talking is much the more difficult thing of the two, and much the finer thing also’; and he looked sternly across the table at his little son, who felt so ashamed of himself that he hung his head down, and grew quite scarlet, and began to cry into his tea. However, he was so young that you must excuse him.”*²²³

²¹⁹ Yogani, *Advanced Yoga Practices-Easy Lessons for Ecstatic Living*, AYP Publishing, USA, 2010, p. 205.

²²⁰ D. H. Spencer, *Intermediate English*, Oxford University Press, Oxford, UK, 1962, p. 135.

²²¹ II Cenacolo, *Sparks from the Infinite: A Collection of Mediumistic Transcripts*, Fultus Corporation, California, USA, 2007, p. 482.

²²² David Buckley, *Where the Water Meet: Convergence and Complementarity in Therapy and Theology*, Karnac Books, London, 2008, p. 47.

²²³ Dennis Joseph Enright, *The Oxford Book of Friendship*, Oxford University Press on Demand, Oxford, UK, 1991, p. 246.

In this story he uses fable, simile and personification in a very descriptive way as he uses a rat which is a symbol of wealth, critic and also destruction and as he mentioned, teaching a moral lesson is a very dangerous thing to do because corrupted Victorian Society where people's attitudes are restricted, unchangeable.²²⁴ Descriptions in novels, which epitomize aspects accepted to be in accordance with the Victorian value system or aspects straying from it. The nineteenth century encountered more affirmation on the writer's personal choice in producing the text. The way of writers' use of descriptions is emblematic of the Victorian mind. In fiction for grown up people, the authors' significant goal is not fundamentally on the modality of a descriptive account. Instead, writers mostly want to apply language for the sake of underlining special social aspects and having a comment on them.²²⁵ On the other hand Wilde uses duck which has an elusive symbol of guilt and it almost has a symbolic life of its own, which can be a metaphor to Wilde himself who is a critic and also wealthy enough to live on his own in that rejected society and not only to teach moral lessons but also to criticize the Victorians was an impossible thing because the society condemned him as a homosexual which was against their creeds, so there was no place for him to do his job correctly²²⁶:

“Well, really,” said the Water-rat, in a very angry manner, “I think you should have told me that before you began. If you had done so, I certainly would not have listened to you; in fact, I should have said ‘Pooh,’ like the critic. However, I can say it now”; so he shouted out “Pooh” at the top of his voice, gave a whisk with his tail, and went back into his hole. “And how do you like the Water-rat?” asked the Duck, who came paddling up some minutes afterwards. “He has a great many good points, but for my own part I have a mother’s feelings, and I can never look at a confirmed bachelor without the tears coming into my eyes.” “I am rather afraid that I have annoyed him,” answered the Linnet. “The fact is, that I told him a story with a moral.” “Ah! That is always a very dangerous thing to do,” said the Duck.”²²⁷

²²⁴ Warner R. Maurer, *Understanding Gerhart Hauptmann*, University of South Carolina Press, Carolina, USA, 1992, p. 100.

²²⁵ Chris Kunze, *Hectic, Hippic and Hygienic: Adjectives in Victorian Fiction: A Semantic Analysis*, Peter Lang, Bern, Switzerland, 2009, p. 16.

²²⁶ J. L. Styan, *Modern Drama in Theory and Practice: Volume 2, Symbolism, Surrealism and the Absurd*, Cambridge University Press, Cambridge, UK, 1981, p. 25.

²²⁷ Gladys Davidson, *Stories from Gilbert and Sullivan*, Werner Laurie, London, UK, 1952, p. 372.

3.1.5. The Fisherman and His Soul

In “The Fisherman and His Soul”, an adolescent and handsome Fisherman found out a Mermaid and wanted eagerly to marry her, but unfortunately he could not, for one reason that he could not live underwater with his soul. He went to his priest for some help, but the priest told him that his soul was his most valuable and precious possession, and he warned him that the soulless mermen lost their afterlife. Then he went to a witch, who told him that his soul was his shadow, and taught him how it could be cut away. When he cut his soul and shadow away from his body, his soul told him that the universe was very cruel and asked to carry his heart with him to allay his fears. The Fisherman, finally made a different decision and sent the soul away and united his Mermaid underwater. Every year that passed, the Soul came to the Fisherman to tell him what he has done in his absence. Each year, he traveled in a different direction and met various people from different cultures, but the Fisherman valued his love greater than everything the Soul attempts to deviate and tempt him with. In the third year, the Soul told the Fisherman about a nearby town where a woman was dancing barefooted. Determining that, since it was too close and he was able to quickly return to his legless Mermaid, he accepted to go with the Soul to watch her dancing. Then passing through towns and cities on the way, the Soul asked the Fisherman to do things; in the first, he told him to snatch a silver cup; in the second, to beat a kid; in the third to kill and rob the man in whose house they were guests. The Fisherman faced his Soul, who reminded him that he did not donate him a heart. The Fisherman tried to banish his Soul again, but realized that, if they were reunited, they could never be separated again.

Coming back to the seashore, the Fisherman constructed a shelter next to the water and summoned the Mermaid every day, but she never appeared. After years pass, the Priest, discovered the miserable drowned Fisherman holding his dead Mermaid. Then after three years the Priest went to give a sermon on God’s vengeful rage, but, for some reasons he could not describe, he could not do so and talked about God’s love instead. The next day, the Priest blessed the water, but the mermen moved to a different bay.²²⁸

²²⁸ Oscar Wilde, *Oscar Wilde: The Fisherman & His Soul & Other Fairy Tales*, St. Martin’s Press, London, UK, 1998, pp.1-96.

*“The Fisherman and His Soul” seems to be the most pivotal, abstruse and important of these stories. It begins in a manner familiar from Andersen or Arnold, with the Fisherman in love with a Mermaid, a love which can only be fulfilled if the Fisherman sends away his Soul. Peter Raby in his book **The Cambridge Companion to Oscar Wilde** tries to reveal some facts about the story as he emphasized: “It is in describing the Fisherman’s efforts to dispose of his Soul that Wilde expands the story’s circle of meaning. The Priest whom he consults drives him from his door; the merchants mock him. The Fisherman’s heart remains with the Mermaid, though he is separated from her. The Soul, sent into the world without a heart, has learned to love evil. It is not until the sea bears the Mermaid’s dead body to the Fisherman’s feet, and he kisses her lips, that his heart breaks and allows the Soul to be one with him even as before. Finally, the Body and Soul opposition is restated in the epilogue, when the Priest is led to bless the sea.”²²⁹*

In Wilde’s mesmerizing story of “The Fisherman and His Soul”, the Fisherman’s Soul ordered to at least let him take the Fisherman’s heart because the world is a relentless place and hence it would be going to survive there with no heart. Even this request, however, is rejected because without a heart how the Fisherman would love his mermaid bride. Therefore the fisherman’s soul has no option but to go forth into the world without a heart. Each year, the Fisherman’s Soul comes back to the edge of the sea and attempts to attract his lord out of the waters with splendid stories of the odd places that the Soul has visited. When finally it manages in tempting the Fisherman out of the waters, his Soul deceives him into doing many evil affairs.²³⁰

Wilde applied numerous examples of simile and symbols and by means of allegory and also fable he had a lot to say mostly struggled to convey his messages in a moral and very descriptive way and at the same time he concentrated on different kinds of love especially spiritual and metaphysical ones. One of the most important examples of love in this story can be adopted to the metaphysical love which is beyond the imagination of a normal person; for instance technically descriptive method of his narration makes the reader to completely realize and also imagine the atmosphere of the story; where he declared that Mermaids as Sea Folks have no souls which means that they are different from human beings and normally it is impossible for a human to unite

²²⁹ Raby, p. 63.

²³⁰ John Coleman, *The Conscience of Europe*, Council of Europe, London, 1999, p. 125.

with them because Mermaids, according to myth, marry mortal men, usually through trickery on the part of the human who steals one of their possessions, such as a pearl mirror or comb, as they sit sunning themselves on the rocks. This matter interlocks the mermaid to dry land until she can recover it. However, in the most well-known mermaid stories of all time, told by a Danish poet and author Hans Christian Andersen, it was the mermaid who was overruled by the mortal. The Little Mermaid statue in the harbor at Langelinie will be seen if one goes to Copenhagen. It was constructed in 1913 in memory of Andersen, Denmark's most reputed son, and has since then become a symbol of Denmark.²³¹

The mermaid might be accepted as a metaphorical image of woman as a prostitute. This idea can be followed from the twelfth to the nineteenth century in England. Fish or woman, dangerous seductress or innocent spirit, beautiful nymph or man-eating monster, are considered as a symbol of the double existence of female nature; it is inconceivable to colligate the mermaid to one of these poles. Therefore the mermaid forms another version of the binary opposition illustrating the perpetual feminine and, paradoxically, serves to mix different dichotomies.²³² Moreover American author James R. Lewis in his book **The Dream Encyclopedia** strongly argues that:

*“A mermaid or merman is a double symbol of human instinctual life because (1) a merperson is half animal, and (2) a merperson is at home in the water, a potent symbol of the unconscious. So a dream communication from a mermaid or merman is a message from a deeper part of humans themselves.”*²³³

That is why Wilde insisted to define this kind of love as a metaphysical one in these sentences:

“And one evening he called to her, and said: Little Mermaid, little Mermaid, I love thee. Take me for thy bridegroom, for I love thee.” But the Mermaid shook her head. „Thou hast a human soul,” she answered. „If only thou wouldst send away thy soul, then could I love thee.” And the

²³¹ Cassandra Eason, *Fabulous Creatures, Mythical Monsters and animal Power Symbols: A Handbook*, Greenwood Publishing Group, Connecticut, USA, 2008, p. 149.

²³² Susanne Gruss, *The Pleasure of the Feminist text: Reading Michele Roberts and Angela Carter*, Rodopi, USA, 2009, p. 215.

²³³ James R. Lewis, *The Dream Encyclopedia*, Visible Ink Press, Michigan, USA, 2009, p. 307.

young Fisherman said to himself, „Of what use is my soul to me? I cannot see it. I may not touch it. I do not know it. Surely I will send it away from me, and much gladness shall be mine.“ And a cry of joy broke from his lips, and standing up in the painted boat, he held out his arms to the Mermaid. „I will send my soul away,“ he cried, „and you shall be my bride, and I will be thy bridegroom, and in the depth of the sea we will dwell together, and all that thou hast sung of thou shalt show me, and all that thou desirest I will do, nor shall our lives be divided.“ And the little Mermaid laughed for pleasure and hid her face in her hands. „But how shall I send my soul from me? “cried the young Fisherman. „Tell me how I may do it, and lo! It shall be done. “Alas! I know not,“ said the little Mermaid: „the Sea-folk have no souls.“ And she sank down into the deep, looking wistfully at him.”²³⁴

Later on he added that nothing is more important than divine love or spiritual love and neither physical nor metaphysical love which are related to this world are important; in other words these kinds of love are called temporal or earthly love and should not be compared to divine love as he mentioned this fact in the story with an allegory, he believed that true love should be spiritual or religious; because this love is different from the normal love of man. It is the Love that includes the divinity in itself, which the natural love does not. But this perception of the situation of man in his natural condition is all incorrect, because man has not in him any part of the divine, and never can have, unless he obtains and has improved in him, this Divine Love²³⁵:

“And the Priest beat his breast, and answered, „Alack, alack, thou art mad, or hast eaten of some poisonous herb, for the soul is the noblest part of man, and was given to us by God that we should nobly use it. There is nothing more precious than a human soul, nor any earthly thing that can be weighed with it. It is worth all the gold that is in the world, and is more precious than the rubies of the kings. Therefore, my son, think not any more of this matter, for it is a sin that may not be forgiven. And as for the Sea-folk, they are lost, and they who would traffic with them are lost also. They are as the beasts of the field that know not good from evil, and for them the Lord has not died.“ „The love of the body is vile,“ cried the Priest, knitting his brows, „and vile and evil are the pagan things God suffers to wander through His world. Accursed be the Fauns of the woodland, and accursed be the singers of the sea! I have heard them at night-time, and they have sought to lure me from my beads. They tap at the window, and laugh. They whisper into my ears the tale of their perilous joys. They tempt me with temptations, and when I would pray they make mouths

²³⁴ Linda Austern, *Music of the Sirens*, Indiana University Press, Indiana, USA, 2006, p. 76.

²³⁵ James E, *The Padgett Messages Volume LI*, Lulu.com, North Carolina, USA, 2008, p. 270.

at me. They are lost, I tell thee, they are lost. For them there is no heaven nor hell, and in neither shall they praise God's name."²³⁶

Throughout the story similes and symbolic languages and sometimes paradoxes are dominant techniques that can be seen easily, for instance he makes an analogy between witches screaming and hawks. At the same time while subtly describing the atmosphere of the story in details he used some paradoxes to make it thought-provoking idea, for example in this sentence "*The world is wide and there is Heaven also and Hell*"²³⁷ here it is totally different because they are paradoxes or in this sentence "*I have tempted thee with evil and I have tempted thee with good and thy love is stronger than I am.*"²³⁸

Later he declared that love is better than wisdom and more precious than riches which can be an irony in a way that there is only one true love and that is Spiritual love which leads to divine love because in one part of the story he believed that "*he spoke about the God whose name is Love*"²³⁹ so it can be easily concluded that God is everything in this world and all of God's actions, his stringency no less than his tenderness, are depictions of his endless generosity, which is in turn an image of his purge love. In **The Inescapable Love of God** written by Thomas Talbott who is a professor of Philosophy at Willamette University, image of divine love depicted rather differently as he argued:

"Then in God there is no such thing as a holy act devoid of love or a loving act devoid of holiness. Accordingly, God's holiness and his love must be, at the very least, logically compatible; and if that is true, then the presence of divine judgment and divine wrath—which are but particular expressions of God's holiness—would no more imply the absence of God's purifying love than the presence of his love would imply the absence of his holiness. ... Love is better than Wisdom, ... Yet ever did thy love abide with me and eve was it strong, ... and his soul besought him to depart but he would not, so great was

²³⁶ Marvin Kaye, *Witches & Warlocks: Tales of Black Magic, Old & New*, Barnes & Noble Books, New York City, USA, 1993, p. 328.

²³⁷ Richard Pine, *The Thief of Reason: Oscar Wilde and Modern Ireland*, Gill & Macmillan, Dublin, Ireland, 1995, p. 184.

²³⁸ Dominic van de Boogerd, *Marlene Dumas*, Phaidon Press, London, UK, 2009, p. 102.

²³⁹ Mike Luedde, *Breakfast with the Island Mystic*, iUniverse, Indiana, USA, 2006, pp. 42.

his love.... As through the fullness of this love his heart did break,... him who for love's sake forsook God... but of the God whose name is Love."²⁴⁰

3.1.6. The Teacher of Wisdom

The story started from the point that a disciple preached the gospel to the congregation but found that he remained unsatisfied and unhappy. The man's soul warned him that he was not only dividing but also wasting his treasure by giving away his knowledge of God, when the man accumulated his remaining knowledge, he made a shelter in a cave where a Centaur settled down. Having lived in that shelter for a while, the hermit encountered a robber passing by. The robber was arrested by the hermit's gaze. It was a look of regret because he had treasure more valuable than all of the thief's stolen materials. The thief threatened the hermit, but the hermit would not submit his knowledge until the robber intimidated to sell his stolen treasure for the joy of the town. Eventually, the hermit gave away his remaining knowledge and passed away, but was then greeted by God, who told the man that he would now understand the perfect love of God.²⁴¹

God is startled by man's individuality and in this story the teacher of wisdom donates his unique knowledge of God at the end as the gift of himself which is a subject of God's love.²⁴²

In this story again Wilde applies variety of examples of divine love by using allegory and simile, Wilde believed that divine love is the truest love in the world because as Thomas Aquinas, a contemporary theologian believes:

*"It would seem that God's act of knowing is not his substance. For the act of knowing is an activity of some sort; but an activity means something proceeding from the agent. Therefore God's act of knowing is not the very substance of God."*²⁴³

²⁴⁰ Albert Waller Hastings, *Social Myth and Fictional Reality: The Decline of Fair-tale Thinking in the Victorian Novel*, University of Wisconsin, Wisconsin, USA, 1988, p. 241.

²⁴¹ Oscar Wilde, *The Teacher of Wisdom*, Petrarch Press, California, USA, pp. 1-16.

²⁴² Regenia Gagnier, *Critical essays on Oscar Wilde*, G.K. Hall, New Jersey, USA, 1991, p.17.

²⁴³ Thomas Aquinas, *Summa Theologiae: Vol4, Knowledge in God*, Cambridge University Press, Cambridge, UK, p. 15.

The next important concept which Wilde mentions is Knowledge of God. Gregory of Nazianzus is a well-known figure in Christian tradition for his conclusive teaching on the Holy Trinity. One of the most special spectrums of Gregory's works and his theological system is his continuous persistence that the knowledge of God is cooperatively linked to the situation of the theologian that meanwhile theology requires and leads a transformation in the condition of the theologian, and that it consists of a wide range of practical and theoretical matters that are connected to its fundamental definition²⁴⁴:

*“And he bowed his head on his hands and wept, and said to his Soul, ‘Why is it that I am full of sorrow and fear, and that each of my disciples is an enemy that walks in the noonday?’ And his Soul answered him and said, ‘God filled thee with the perfect knowledge of Himself, and thou hast given this knowledge away to others. The pearl of great price thou hast divided, and the vesture without seam thou hast parted asunder. He who giveth away wisdom robbeth himself. He is as one who giveth his treasure to a robber. Is not God wiser than thou art? Who art thou to give away the secret that God hath told thee? I was rich once, and thou hast made me poor. Once I saw God, and now thou hast hidden Him from me.”*²⁴⁵

Divine love is the tremor that originates from God, the creator. It is considered as the first tremor that prevails energy. Therefore such divine love is the most supreme tremor able to interact with every tremor that exists.²⁴⁶ To realize what divine will is namely, ruled by the Lord's divine love and wisdom, one should know what was told and depicted earlier about divine love and wisdom in the epistles about them; in the Lord divine love is concerned as divine wisdom. Divine love and wisdom, deriving from the Lord, the universe and everything in it is created by The Lord from immortality, and from nothing.²⁴⁷ On the other hand, Lord is named in paradise as Divine truth, for a reason that will actually manifest. From this fact it is obvious that the Divine truth which goes forward from the Lord's essence is Divine love, which resurrects all things of heaven; just as in the world

²⁴⁴ Christopher A. Beeley Walter H. Gray, *Gregory of Nazianzus on the Trinity and the Knowledge of God: In Your Light We Shall See Light*, Oxford University Press, Oxford, UK, 2008, pp. 64-65.

²⁴⁵ Brian M. Stableford, *The Second Dedalus book of Decadence: The Black Feast*, Dedalus, Cambridge Shire, UK, 1992, p. 143.

²⁴⁶ Brendan Michaels, *The Spiritual Journey of the Warrior: From the Epic Struggle of Conflict to the Inner Peace of Divine Transformation*, Brendan Michaels, New York City, USA, 2008, p. 36.

²⁴⁷ Emanuel Swedenborg, *The Teachings of Emanuel Swedenborg*, Wilder Publications, USA, 2007, p. 432.

when the sun's heat is joined light it makes everything of the earth fertile, which occurs in spring and summer²⁴⁸:

“And after the space of some hours his disciples came near him and bowed themselves to the ground and said, ‘Master, talk to us about God, for thou hast the perfect knowledge of God, and no man save thee hath this knowledge.’ And he answered them and said, ‘I will talk to you about all other things that are in heaven and on earth, but about God I will not talk to you. Neither now, nor at any time, will I talk to you about God.’ And they were wroth with him and said to him, ‘Thou hast led us into the desert that we might hearken to thee. Wilt thou send us away hungry, and the great multitude that thou hast made to follow thee?’ And he answered them and said, ‘I will not talk to you about God.’”²⁴⁹

²⁴⁸ Emanuel Swedenborg, *Heven and Hell*, Wilder Publications, USA, 2007, p. 8.

²⁴⁹ Oscar Wilde, *The Writings of Oscar Wilde: What never dies, a romance by Barbey d’Aurevilly*, tr. Into English by Sebastian Melmoth, A. R. Keller & co., inc., California, USA, 1907, p. 26.

CHAPTER FOUR

RELATIONSHIP BETWEEN THE LOVE IN HIS SHORT STORIES AND THE LOVE HE EXPERIENCED

Stefano Evangelista the author of **The Reception of Oscar Wilde in Europe**, has an assertive argument on Wilde's understandings of art and he suggests: "*Wilde's deliberately provocative assertion of the primacy of art over immediate experience, a central tenet of his aestheticism, is a radical inversion of the traditional mimetic relationship between art and nature.*"²⁵⁰

"The Happy Prince", "The Nightingale and the Rose", and "The Selfish Giant", intend to demonstrate that they are not only fairy tales with the possible exception of "The Selfish Giant" but also allegorical social satires with towering moral messages.²⁵¹ On the other hand contemporary writer Michael Patrick Gillespie in his book under the title of **Oscar Wilde and the Poetics of Ambiguity** about the narrative structures in Wilde's short stories assumed that:

*"The generic paradigm of the short stories that Wilde was creating at the same time that he wrote the fairy tales offered him an additional opportunity to explore the effects of this emerging pluralistic style by playing off protocols considerably less formal and prescriptive than those of the fairy tale. The formal structure of the short story and the focused thematic issues developed within that framework offered the useful guidance of established practice to balance the potential of innovation. Within these parameters Wilde found himself able to develop his narrative structure more freely and with greater latitude for his audience's interpretive responses."*²⁵²

The first period of all in which Wilde himself always talked about a variety of points of his phenomenal occupation, was that of the esthetic movement as it is commonly denominated, or the aesthetic frenzy as many people opt to call it style. New movements, whether positive or negative in their imagination and conclusive outcome,

²⁵⁰ Stefano Evangelista, *The Reception of Oscar Wilde in Europe*, Continuum, New York City, USA, 2010, p. 176.

²⁵¹ Boker, p. 270.

²⁵² Michael Patrick Gillespie, *Oscar Wilde and the poetics of Ambiguity*, University Press of Florida, Florida, USA, 1996, p. 31.

stimulate animosity, antagonism, and scorn. In affairs, in religion, in art, this is constant principle. No progenitor has ever run away from it. England sneered at the first railway, ridiculed the volunteer movement and chortled at John Keats in definitely the same style as it derided Wilde and the aesthetic movement. As a matter of fact Wilde was not the establisher of the aesthetic movement. The movement was initiated by Ruskin, Rossetti, William Morris, Burne Jones, while it was maintained in the elegant and stylish writings of Walter Pater. But it had frequently been a liberal movement, not for eye or ear of the public.²⁵³

It is also important to note that in the early stories Wilde usually realizes parenting from a kid's view; therefore the narrative concentration is always on the child's understanding of a fine parent, and not the parent's understanding of a good child. Wilde moves on by indicating that in order to be a good parent, tenderness and tolerance toward children is required which it can be a moral instruction for the grownups, and as such, is as essential for the adult as for the child. These completely display a consummation if simple regression of the contractual short story form, for Wilde's stories move straightly against the nineteenth-century custom of spiritual fictions for children that confirm the role of parents in enlightening indomitable children into the norms and values of adult culture. Indeed the tactic of reversal has an important role in comprehending entire works of Wilde, and in the stories it can be seen in both their thematic fondness and formal frames or mechanisms. The condolence and kindness with which Wilde explains the child's situation was eccentric in Victorian Britain, and it seemingly concluded from his own experience as a son and a father.²⁵⁴

Wilde's stories for children are popular, but seriously not given much attention. This is misery; the stories are enjoyable tales that make use of many of the stereotypical features and hidden themes in the folk stories of European countries like Ireland. Specially, tales like "The Happy Prince" greatens the gentility of self-sacrifice a characteristic that is viewed by many expositors as Wilde's statement of his perceptions about Christianity. It should be noted, however, that these stories portray resemblances to mythology of ancient Irish about saints and tribal leaders too. Wilde's short tales are

²⁵³ Leonard Cresswell Ingleby, *Oscar Wilde*, T.W. Laurie, London, UK, 1907, part 1.

²⁵⁴ Oscar Wilde, *The Complete Short Fiction*, Penguin UK, UK, 2003, Introduction

hence outstanding examples of a writing mode that easily matches within an Irish context, but which can be placed with simplicity in other contexts and settings.²⁵⁵

It is likely not too much to say that, Wilde's life was guarded by the help of the letter and art. Historian Regenia Ganier in his book **Idylls of the Marketplace: Oscar Wilde and the Victorian Public** reveals Wilde's love letters and claims that his letters contain love of Christ, and he also attempts to prove that his letters had a connection with realism and romance:

“Two expressions that Wilde applies to Douglas reflect the letter's structure that Douglas had passed, even before they met, from romance to realism and that his series of telegrams to Wilde had been a strange mixture of romance and finance. In Wilde's letter the totalizing plan to love and forgive, including the romance of Jesus Christ and art and Wilde's own future as well as his efforts toward some closure for the relationship, is disrupted repeatedly by the minute reconstruction of his real past as he sees it and outbursts of real hatred as he feels it. Romance and realism here are psychological even survival functions: romance dreams a future for the prisoner and resists the temporal regimentation of prison life; realism, in its patient enumeration of details, reconstructs the past obliterated by the sterile prison space. The letter's constant shifts between romance and realism, romance and details like finance, become a strategy by means of which Wilde triumphs over the threats posed to his unique style by the prison bureaucracy and the silence it enforced.”²⁵⁶

After studying at Trinity College, Dublin, and Oxford University, Wilde rather rapidly behooved as the director of the Aesthetic Movement. As a great author, he accomplished in every genre he tried, but has been most adored and praised in his time and during the next century for his intelligence and oratory. Because of the discredit originated from the court cases during 1890s on his homosexual affairs, Wilde's work has immovably got attention and regard. The skill and immensity of his writing techniques did not only amuse adults but also matched productively with the English tradition of children's literature. Wilde probed subject matters like sexuality, morality, and materialism by use of the genre and its extraordinary elements. He usually talked

²⁵⁵ Malcolm., p. 57.

²⁵⁶ Regenia Ganier, *Idylls of the Marketplace: Oscar Wilde and the Victorian Public*, Stanford University Press, California, USA, 1986, p. 179.

about his philosophical positions to friends as stories; for instance before being published “The Happy Prince” was told to students at Cambridge University.²⁵⁷

American poet and story teller Edouard Roditi, in his book entitled **Oscar Wilde** attempted to assertively reveal Wilde’s intention and perception of writing short stories as he mentioned:

*“In Wilde’s writings, this adult imitation of children’s thinking illustrates an attempt to overcome, by making a virtue of it, some deeply-rooted awkwardness or sense of guilt as an artist; and Wilde tried to overcome the same inhibitions, in other works, by imitating the styles of translation or the Biblical manner.”*²⁵⁸

With reference to his stylistic talent which might be interpreted as simple, objective, descriptive it could easily be stated that in the later tales of **A House of Pomegranates** he managed to create sort of mythical atmospheres:

*“Wilde really achieved, in some descriptions, the magic effects which were his real objective; there, his art of lying creates and describes mythically what does not exist, and charms and convinces as utterly as if it did exist. In the Oriental scenes of “The Fisherman and his Soul”, some details of description are perhaps unnecessary to the story. Introduce into the story an element of the fantastic or the sublime which Wilde had found in Herodotus, in Mandeville or in Marco Polo. This is the great art of Wilde’s poetic prose, achieved only, among the fairy tales. In “The Happy Prince”, Wilde had similarly hinted that the gold and jewels of the statue were less lovely than the charity and self-denial of the prince and the swallow; and in “The Nightingale and the Rose”, that the bird’s self-sacrifice was at least as lovely as its song or as the rose that its blood had made red.”*²⁵⁹

Being thoroughly uninformed of Wilde’s literary fame, maybe defined or depicted epigrammatically by his contemporary English novelist and poet; it was in Wilde’s stories that someone, likely patronized by the classical Latin and Greek training they

²⁵⁷ Dennis Denisoff, *The Broadview Anthology of Victorian Short Stories*, Broadview Press, Canada, 2004, p. 353.

²⁵⁸ Edouard Roditi, *Oscar Wilde*, New Directions Publishing, London, UK, 1947, pp. 45-48.

²⁵⁹ Edouard Roditi, pp. 49-53.

had in school, attempting to find support for some vague ideas of their own about goodness, truth, beauty, love and sacrifice.²⁶⁰

Wilde seems to start the story of “The Happy Prince” on the way of Cambridge trip in 1885, and he was requested to amuse a few student friends. Critics have come to conclusion that the biographical arouse is rather insupportable when analyzing this fiction, and it has most enthusiastically been read as a willing commentary on Wilde’s sexual history. Richard Ellmann assumed that the story turned on the contrast of an older, taller lover with a younger, smaller beloved, and hence reflected Wilde’s first famous homosexual relationship with the young Canadian Robert Ross, whom Wilde met in 1886. On the other hand American sociologist Robert K. Martin has argued that:

*“A good deal of Oscar’s experience with Constance; Wilde informs the relationship between the Swallow and the Reed, since Constance though attractive, was hardly literary and was intellectually incapable of sharing her husband’s life, a claim with which Gary Schmidgall agrees believing that it is difficult to read of this romance without thinking of Constance. In this reading the story is configured as a miniature, and moving, celebration of a tragedy of the Love that dare not speak its name a melancholy evocation of gay experience in a frosty, inclement, threatening society. The relationship between the Prince and the Swallow is best seen as a patently non-sexual but spiritually transforming same-sex passion mirroring the intense friendships favored by Oxford Platonism.”*²⁶¹

Wilde was not usually loyal to Constance or to Lord Alfred Douglas, although he was self-giving to them. He and his mother had the same view that sacrifice and dedication to one’s partner are necessary factors in love. So accordingly in “The Happy Prince”, Wilde might have praised and adored the swallow bird’s commitment, loyalty and faith to the happy prince. Wilde with no doubt realized this when he wrote “The Devoted Friend”. Wilde’s emotional connection and relationship with Lord Alfred Douglas was foreshadowed by the union of the two male friends in this story and reminds marriage of Speranza to Sir William because to the constant self-sacrificing actions of Hans and his idealization of Hugh are unreturned and unreciprocated.²⁶²

²⁶⁰ Boker., p.269.

²⁶¹ Jarlath Killeen, *The Fairy Tales of Oscar Wilde*, Ashgate Publishing Ltd, UK, 2007, p. 21.

²⁶² Patrick M, Horan, *The Importance of Being Paradoxical: Maternal Presence in the Works of Oscar Wilde*, Fairleigh Dickinson University Press, New Jersey, USA, 1997, p. 90.

Apart from Wilde's other stories, his "The Nightingale and the Rose" contrives tenderness as well as fanciful, identical grace, in the sacrifice of the nightingale, singing while dying particularly with a torn puncture in his heart. Wilde literally combined love and humbleness with beauty to reach the final aesthetic allegiance. His wisdom figures out the comprehension that love in one's heart is basically more beautiful than hatred or humiliation so this perception of love can be closely associated with his general condition in Victorian society.²⁶³

"The Nightingale and the Rose" the amazing potency of the bird's song becomes a towering picture for the change of experience. This amazing story began with the Student's exhibitiv objections of unreturned passion, which put him in that long line of nippy and well-spoken bridegrooms that one can trace it back to Petrarch and the mediaeval associations of courtly love. In the replies of the Nightingale, listening attentively from the holm-oak tree, the essential glorifying strength of the artist is corroborated. In this tale, the Nightingale's true lover seems to personalize the contract itself in a sense, then, the student appears to be the Nightingale's invention. This clarifies the thrill of identification, proof positive that the images of art can become adherent. This trill is bolstered in her second response, which purposefully reflects the first. The compassionate Nightingale determines to do her best to produce the red rose required by the young man to take his darling's hand. Her life is at risk, for the bird should press her breast against the thorn of the fruitless rose tree a respectable tool whereby the author masterfully mixes different literary and mythic indentures to confirm the obscenity of the Nightingale's sacrifice. Habitually, the red rose was considered to be instigating with the songbird's blood, because by perforating itself against the thorn the Nightingale can sing by night, and so to stand out falling asleep and becoming victim to its traditional enemy, the snake. In the portrait of the rose, Wilde is making a sonant symbol for the Christ-like completeness of sacrifice art.²⁶⁴

It is Constance who maintains the story of "The Selfish Giant", by reading out the author's intention on the children's eviction from the garden. A fragment from the short story changes the stress from Wilde's homosexuality and his literary prospers to the

²⁶³ Eleonaora Duvivier, *From Mars to Marceline: In Search of Disney*, AuthorHouse, Indiana, USA, 2009, pp. 101-102.

²⁶⁴ Guy Willoughby, *Art and Christhood: the aesthetics of Oscar Wilde*, Fairleigh Dickinson University Press, New Jersey USA 1993, pp.28-29.

destruction of love that his wife and his children experience. At the same time, the reading can indicate the starting point of a new era in Wilde's life; his love for Bosie.²⁶⁵

The Selfish Giant is a tale which is about the impeccability and love achievement over selfishness and ignorance.²⁶⁶ In both of these stories "The Happy Prince" and "The Selfish Giant", the Christian representation of the lovely prince and giant are definitely clear, the kisses not of infidelity but of love, and the teaching points of shared masculinity implementations of maleness that are not rooted in bourgeois Christianity or capitalism. In the assemblies, resistance is not imparted as a masculine reply to sincerity, erotic or psychology.²⁶⁷

In **The Happy Prince and Other Tales** there are full of Christian imagery and theosophy. Love and sacrifice are mingled in the central thread that exists through all the tales. Ellmann writes that:

*"Wilde presents the stories like sacraments of a lost faith. Yet faith is not lost in the stories but found, rediscovered. However much Wilde may have been struggling with his own faith, it always emerges triumphant in the stories. It is almost as though he is using his art to escape from the wretchedness of his life."*²⁶⁸

Wilde's height, and the sexual unease which surrounded it, have led to readings of "The Selfish Giant" as a vivid self-display, a challenge by Wilde to rescue himself from the responsibility of having denied his own children because of selfish physical desires. The nexus between Wilde and the Giant has permitted the tale to be observed as a fine example of Wilde's aptitude for doublespeak. Critic Michael Kotzin criticizes the tale as Wilde's seek for forgiveness for the way he permitted his sinful and offensive desires to direct to his absence from the family home in Tite Street, but reminds that the boy Jesus coddling the Giant, is through love, the very desire which led problems for Wilde in the first place. In the altruistic love of the Giant and the child which represents love between Wilde and Robert Ross, Wilde gains salvation, not through connivance of same-sex desire but by a desire through less egocentric paths. To prove this, American

²⁶⁵ Boker., p. 289.

²⁶⁶ Helen Walker Hill, *From Sprituals to Symphonies*, University of Illinois Press, USA, 2007, p. 104.

²⁶⁷ Wynn William Yarbrough, *Masculinity in Children's Animal Stories: A Critical Study of Anthropomorphic Tales by Wilde, Kipling, Potter, Grahame and Milne*, McFarland, USA, 2011, p. 147.

²⁶⁸ Joseph Pearce, *The Unmasking of Oscar Wilde*, Ignatius Press, San Francisco USA 2000, pp. 202-203.

writer John Charles Duffy accepted the fact that the tale documents a clear case of mundane love where heterosexual love is prominently absent and exchanged by a form of male love. Wilde seeks both forgiveness and justification through his moral tale in which Jesus leads him to a version of Greek same-sex passion that is magically legitimated by Christianity.²⁶⁹

American educator, scholar and author Karl Beckson, in his critical book **Oscar Wilde** criticized the **House of Pomegranates** and evaluates it critically, as an opposition toward Victorian society:

*“In Wilde’s **House of Pomegranates** there is too much straining after effect and too many wordy descriptions; but at the same time there is a good deal of forcible and poetic writing scattered through its pages, and its scenes have more color. Wilde resembles the modern manager who crowds his stage with aesthetic upholstery until the characters have scarcely room to walk about. The adornment of these beautiful tales, as Wilde modestly calls them, has been entrusted to Messrs. C.Ricketts and C.H.Shannon. It is, perhaps, as well that the book is not mean for the British Child; for it would certainly make him scream, according to his disposition, with terror or amusement.”*²⁷⁰

As the Nightingale sings love better than and also higher than life it is particularly shown in substantial story, “The Fisherman and His Soul” even if there is a sense of the sexuality in “The Nightingale and the Rose”, this is only available in the Fisherman that a wide and vast realization of love is easily debated. First, it is the Fisherman who follows the Mermaid to her underwater world, not vice versa which shows the one sided love in their relationship. Second, the problem is caused by the requirement to get rid of a spirit, not by the need to get one. The Fisherman is not only, as some critics argue, charmed and absorbed by the irregularity of the creature and she inevitably does not appeal to his deviate sexual desires.²⁷¹

Journalist Michael Duffy also emphasizes the relationship between the Fisherman and the Mermaid as homosexually important, representing the weirdness of the

²⁶⁹ Killeen, p. 102.

²⁷⁰ Karl Beckson, *Oscar Wilde*, Routledge, London, UK, 2003, pp. 129-130.

²⁷¹ Boker, p. 151.

Mermaid and her lack of a genital. The Priest, as a common Victorian figure, protests against the relationship between the two as contrary to the norms of the society, but in the tale's conclusion this prohibited, uncanny love is accepted by God. One of contemporary critics, Gary Schnidgall argues that:

*“It is not stretching credulity; to imagine the story’s Sea-folk as representative of homosexuals’, although he tends to reduce the tale to a mere banality. In “The Fisherman and His Soul”, the heterosexual version of the trope, a fisherman is duped by his soul, which he had forsaken in order to live with the mermaid he loves, into abandoning her. Although the reunion of the fisherman and his (male) soul can be seen as a homoerotic reflection of the fisherman’s fatal and mystical union with his beloved mermaid.”*²⁷²

Consequently it can be concluded that this short story portrays Wilde’s homosexual affair with Bosie.²⁷³

Ellis Hanson in his book **Decadence and Catholicism** attempted to indicate that in “The Fisherman and His Soul”, each character represents and depicts different symbols and also the story carried both morality and indecency:

*“Priest and the Sea-folk represents the familiar Victorian dichotomy between pagan sensuality and Christian asceticism. The Priest becomes the Pope who sends the sinner away or, for that matter, the Pharisee who supposes Magdalene unworthy of Christ’s love. Even when the Fisherman has lost the Mermaid, when he mourns for her day and night and drowns with her dead body in his arms, the Priest still does not recognize the beauty of his love. The Fisherman’s heart is broken and his alienated soul re-enters it; a suggestion that, as with Christ, the beauty of love is glimpsed only through suffering and sorrow. Overcome with the beauty of the flowers, the Priest ceases to speak of the God of wrath and speaks instead of the God whose name is Love. He even blesses the pagan sea and all the wild things that are in it—namely, the Wildean Fauns and the Wildean Sea-folk.”*²⁷⁴

Jack Zipes, who is an American professor of German at the University of Minnesota observes the Fisherman’s association with the Mermaid as an act of

²⁷² Kevin Kopelson, *Love’s Litany: The Writing of Modern Homoerotics*, Stanford University Press, California, USA, 1994, p. 21.

²⁷³ Killeen, p. 141.

²⁷⁴ Hanson, p. 98.

objection against traditional morality which also encountered with Wilde's attitude throughout his work to portray the artist as a Christ-like and communalized character.

Zipes reminds that:

*“Wilde loosely develops Fisherman as a version of Hans Christian Andersen's The Little Mermaid, but re-imagines the original, since the Fisherman gives up his soul. The Fisherman partly fits this category, however, the love relationship in the tale adds a facet, Similar to Wilde, whose homosexuality placed him in a position of loving outside the norm of his day, the Fisherman stands on Society's fringe. The story finally argues that one who dares to challenge the norm does so at his peril, but that loss may be positive in that it paves the way for change. Wilde's protagonists usually die through a sacrifice, either out of love for humanity or love for art, perhaps in keeping with the author's own feelings as he grew older and became more painfully aware of the difficulties a deviate artist would encounter in British society. In this way the Fisherman is both a martyr and a victim of Society's worship of the material over the spiritual, a condition that in the story even touches the Church and which would have deep personal significance for Wilde himself.”*²⁷⁵

Eventually the fisherman's soul informs him not to devote all of himself to his beloved. Yet, the mermaid demands the fisherman's body. Dissimilar to Wilde's other humane lovers, such as the swallow and little Hans, the fisherman attempts to preserve his own soul, even he decided to donate his heart to Mermaid. Wilde authenticates that it is ruinous, though tempting, to give oneself completely to one's lover because love is mostly unrequited.²⁷⁶ Wilde reckoned that spiritual love in Greek tradition is the greatest shape of love; what he intended was not felicity or even contentment but happiness. Wilde believed that: *“I blame myself for allowing an unintellectual friendship, a friendship whose primary aim was not the creation and contemplation of beautiful things, entirely to dominate my life.”*²⁷⁷

²⁷⁵ Lori M. Campell, *Portal of Power: Magical Agency and Transformation in Literary Fantasy*, McFarland, USA, 2010, pp. 132-133.

²⁷⁶ Horan, p.91.

²⁷⁷ Barbara Belford, *Oscar Wilde: A Certain Genius*, Random House LLC, New York City, USA, 2011, Chapter 16.

CONCLUSION

As intended in this thesis the definition of love was necessary to have a tangible view on Wilde's perception, owing to the fact that the things people love are diverse. They love inanimate objects, activities, animate things and many more. Furthermore, people respect, admire and infatuate with others that is also called love.²⁷⁸

First of all it was decided to do some research on different types of love in the first chapter and then it continued with various types of love; for instance spiritual, divine or religious love which are originated from God and also considered as metaphysical love. On the other hand platonic love is a pure love specially love without sexual affairs, while sacrificial love which is a true love itself, courtly love is another type of love which is practiced as sort of attachment for another person, meanwhile sexual love and physical love have some common points like lust and passion.

Philosophers categorize love between people into three groups, mostly referring to the Greek terms Eros, Philia, and Agape to understand them easily. Eros refers to sexual love which can be erotic love, passionate love, or romantic love, Philia often refers to friendship love, which contains friendships and any friendship-like love, like the friendship between siblings, colleagues and co-workers, parents and children, and even husband and wife. Agape, which is considered as the modern definition of love in Greek, simply refers to love of soul rather than physical love.

Furthermore by considering theological connotation of love, it has been realized that in Buddhism love refers to unselfish interest and in Hinduism, love simply refers to being completely free from material contamination while in Hebrew love has been referred as Ahava and in Torah love of other people is ordered seriously and in Christianity, connotation of love refers to God himself and finally in Islam, global brotherhood applies to those who hold faith encompassed by love.

As some efforts have done to define concept of love by considering its definitions through different literary movements and attempting to prove them by means of various literary examples from literary figures or literary works, it has been found out that every period and movement had its own definition of love; for instance Romans applied the

²⁷⁸ Raja Halwani, *Philosophy of Love, Sex and Marriage: An Introduction*, Routledge, London UK, March 31, 2010, pp. 7-8.

notion of love in an affectionate and in a sexual sense. Courtly love was very popular in medieval literature. On the other hand earthly love was applicable during Renaissance and passionate love which is a sort of romantic attachment was common in Romantic period, and surprisingly Victorian era was strangely considered as an age of love. Later on spiritual love can simply be seen in Transcendentalist's thoughts. In realism for example, the term love is very abstract and tabloid. In existentialist views concept of love clearly refers to sexual love and finally Modernist figures attempt to portray non-sexual image of love which might be the platonic love.

In the second chapter of this research which was simply entitled as Oscar Wilde's general perception of love; by compiling some proofs it has been revealed that Wilde is one of the magnificent and prominent literary figures for numerous young poets and he depicted a new aestheticism in literature; he is also a great example of inspiration and creativity for literature lovers.²⁷⁹ Ellmann once asserted that: "*He belongs to our world more than Victorian's.*"²⁸⁰

The romantic relationship between Wilde and his first male lover Robbie Ross, leads Wilde to find out a peculiar world, a world of illusion which has already become recognized with that of the short stories. In other words Wilde in different guises tries to draw a picture of society as well as the social values and the norms of the period through his short stories via some typical characters. Therefore in the third chapter which was basically named as Wilde's use of love in his short stories; the Giant for example donates his garden, only to discover the child whose love is wounded with the wounds of Christ: ultimately, the sacrifice of his children was the result of Wilde's homosexuality. It should not be forgotten that after he went to prison he never had a chance to see his children again, although, as he wrote, he loved them very much. Wilde was not a husband anymore. On the other hand the seduction of the Fisherman by his Soul ends in the suicide of his wife, a death in which her husband chooses to join her which can be a proof and portrait of Wilde's life specially his problems with his own life. The love of the Swallow for the Happy Prince depicts his own death in doing the bidding of his friend which can be noticed as Wilde's personal issues with his beloved

²⁷⁹ Marcus Schneider, "Portland Anthroposophic Times", *Newsletter of the Portland Branch of Anthroposophical Society*, Pub. Seala Basel. Vol.7.8, Portland, August 2011.

²⁸⁰ Weston., p. 975.

Bosie. If, as one critic discusses, *The Happy Prince* declares the beauty and value of homosexual, in contrast to heterosexual love then it also reveals its price in suffering and sacrifice. Such display remains at the heart of his short stories as the contemporary critic and writer Peter Raby declares:

*“To love simultaneously Robbie Ross and his own two boys, Wilde must have extended the boundaries of love itself to embrace not only the Greek ideal of paideia which depends on the love of an older for a younger man, a spiritual as well as an erotic love. In the end, it is the endorsement of sacrifice by which Wilde resolves his two loves of comfort and despair: a sacrifice which inscribes these loves as central and sacred.”*²⁸¹

Collectively as debated in the fourth and final chapter entitled as relationship between the love in Wilde’s short stories and the love he experienced, the result outlined the fact that in the story of “*The Happy Prince*” Wilde moved from the unconditional morality of his previous poetry and prose to the scope of obvious Christian exemplification. The child suppresses his wrath, persisting that these are the wounds of Love. In “*The Nightingale and the Rose*” a more delicate method is applied. Although the message is not clear *The Nightingale* depicts the spirit of sacrificial love, eventually even unto death, but the reward of the Rose, for which she lays down her life, is denied by the lovers for whom it is aimed. On the other hand “*The Devoted Friend*” strangely foreshadows Douglas’s excuse and Wilde’s impeachment in 1895 because the selfish, however appealing lover is surrounded by friends while the philanthropic lover is sentenced for his sacrifice.²⁸²

This chapter also figures out that “*The Fisherman and His Soul*” illustrates the challenges of its pastoral hero to resist. Wilde brings forward a young fisherman so raptured by a mermaid that he is ready to lose his soul to be with her.²⁸³

In view of all that has been mentioned so far, one may suppose that “*The Teacher of Wisdom*”, compares knowledge to love of God. The interest illustrated by Wilde in the person and teaching of Christ stimulates him both to recognize himself with Christ and to teach in something which accosts the form of an allegory. Instead, the stories

²⁸¹ Peter Raby, *The Cambridge Companion to Oscar Wilde*, Cambridge University Press, Cambridge, UK, 1997, p. 107.

²⁸² Horan, pp. 90-91.

²⁸³ Willoughby, p.42.

gravitate to deduce in thoroughly balanced paradox, or, since paradox has connotations of the incorrect kind of wit, simply in perfect yet disconcerting balance.²⁸⁴

It is possible to conclude that for Wilde, however, aesthetic sense was more than a notion in art. He rather sacrificed his entire life to the perfection of beauty. He promulgated a shiny and flamboyant lifestyle, while supporting nonconformist visions he had homoerotic tendencies, which led him to be a kind of media celebrity. The consideration towards him was mostly adversary because his orientation threw down the mainstream of Victorian values. These were indicated by moral intransigence and prudence of usefulness. Wilde, however, was a sensational hedonist and also an individualist. This contradiction and his insistence on preserving his ideas brought him towards the end of his life even to court and to prison, which depicts that his attitudes were more than pure provocation.²⁸⁵

²⁸⁴ Raby, p. 65.

²⁸⁵ Stefan Zeuge, *The Aestheticism in Oscar Wilde's Poems Impression du Matin and Roses and Rue*, GRIN Verlag, Munich, German, 2007, p. 3.

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ÖZGEÇMİŞ

Kişisel Bilgiler	
Adı Soyadı	Meysam TABRİZİ
Doğum Yeri ve Tarihi	Iran – 21.03.1986
Eğitim Durumu	
Lisans Öğrenimi	Iran Tabriz Azad Universitesi
Y. Lisans Öğrenimi	Atatürk Üniversitesi
Bildiği Yabancı Diller	İngilizce – Türkçe - Farsça - Arapça
Bilimsel Faaliyetleri	
İş Deneyimi	
Stajlar	
Projeler	
Çalıştığı Kurumlar	
İletişim	
E-Posta Adresi	Meysam_tabrizi@yahoo.com
Tarih	25.07.2014