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## **'AND' as a Narrative Tool in Wilde's "The Happy Prince"**

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### **Abstract**

Oscar Wilde's fairy tales belong to the genre of the literary fairy tale. These tales are equally popular among both the adults and children. Their timeless appeal for readers of all ages depends upon their structural and thematic proximity with oral narratives. Wilde has employed various devices to align his tales to oral fairy tales. One such device is the skilful use of the coordinating conjunction 'and' in his tales. This paper is an attempt to examine the manner in which he has exploited this grammatical device and assess the ways in which he has achieved the desired effect.

**Key words:** Wilde, fairy tale, conjunctions, coordinators, oral narrative

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### **Introduction**

A significant feature of Wilde's fairy tales is the overwhelmingly abundant use that he has made of the coordinating conjunction 'and'. At times, he has used it up to fifty three times on one page<sup>1</sup>. Grammatically, 'and' is used for coordinating sentences or clauses. Wilde has used it as a major tool to build up his narration, and to give it a flavour of oral narratives.

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<sup>1</sup> Page 556 of 'The Star Child' *The Complete Works of Oscar Wilde* 1963 London: Hamlyn

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

### Semantic Implications of ‘*And*’

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

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

relation they mean “. . . ‘contrary to expectation’. The expectation may be derived from the content of what is being said, or from the communication process . . .” (Halliday & Hassan 1976:250-251). *And*, as a conjunction, also enters into temporal relation in combination with *then*. Temporal relation is a “. . . relation between the theses of two consecutive sentences . . .” (Halliday & Hassan, 1976:261).

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

- i. the second clause is a *consequence* or *result* of the first clause. The first clause sets the conditions in which the second clause has its semantic value.
- ii. the second clause is *chronologically sequent* to the first. It excludes any cause-effect relationship.
- iii. the second clause establishes a *contrast*.
- iv. the second clause is felt to be surprising in view of the first, so that the first clause has a *concessive force*
- v. the first clause is a *condition* of the second clause. In such cases the first clause is a directive and the second describes the consequences of following that directive. In this type of coordination, it is not necessary that the first clause should be an imperative or the second clause to contain ‘shall’ or ‘will’. It may be formed of two imperative clauses for idiomatic effect.
- vi. the second clause is semantically *similar* to the point being made in the first clause.
- vii. the second clause is a ‘pure’ *addition* to the first clause, the only requirement being that the two statements should be congruent in meaning.
- viii. the second clause adds an added comment or explanation to the point in the first clause

(1985:930-932)

Halliday & Hasan (1976: 233:267) group these semantic implications as discussed earlier under the broader umbrella of ‘additive’, ‘adversative’, ‘causal’ and ‘temporal’ relationships. Jackson (1996) also uses these categories to describe the semantic function of the coordinator *and*. He states that *and* is the simplest form

of combination and is classic conjoiner for ‘additive’ meaning. (p.219). He believes that the use of *and* in its chronologically sequent implication is purely ‘temporal combination’. This is a common use of coordination by *and* in stories, especially tales told by children and tales told to the children. (p.224). He considers the consequential or the resultative use as a case of causal combination if the second clause is a logical or consequential result of the first. (p.227). He also states that *and* is not a prototypical coordinator for contrastive relation between clauses but is often used for the same purpose. In such constructions *and* is often replaceable by coordinator *but*. According to Schiffrin (1996:131) “...and works at a local level to link clauses into sections of a story.”

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

“The Happy Prince” begins with a clear use of *and* in its additive relation to set up details of the main protagonist’s appearance; ‘He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, *and* a large red ruby glowed on his sword hilt.’<sup>2</sup> A little further, on a similar use is seen in descriptions of the Charity Children and their Master as they comment on The Happy Prince’s appearance. A chronological *and* relation describes the Master’s reaction and an additive relation elaborates on his looks:

‘He looks just like an angel.’ Said the Charity Children as they came out of the cathedral in their bright scarlet cloaks *and* their clean white pinafores.

‘How do you know?’ said the Mathematical Master, ‘you have never seen one.’

‘Ah! but we have in our dreams’ answered the children; *and* the mathematical frowned *and* looked very severe, for he did not approve of children dreaming.’

We are told of the Swallow’s love affair with the reed with *and* in its resultative use, “‘Shall I love you?’ said the swallow, who liked to come to the point at once, *and*

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<sup>2</sup> within the quotes the italics are ours.

the reed made him a low bow.” The Swallow’s resultant joy at acceptance of his love is also shown in an action using *and* in a phrasal combination and in its resultative form, “. . . So he flew round *and* round her, touching the water with his wings, *and* making silver ripples.”

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

The breakup of this unusual love affair after the departure of fellow swallows employs additive, resultative and conditional relations of *and*, ‘After they had gone he felt lonely *and* began to tire of his lady love.’ Suddenly he finds faults with her and a resultative *and* tell of the negativity he now finds, “‘She has no conversation,’ he said, ‘*and* I am afraid that she is a coquette . . .’”. The fact is confirmed by a commentative *and* relation, ‘. . . *And* certainly, whenever the wind blew, the Reed made the most graceful curtses.’ The Swallow goes on with his fault-finding using *and* in its conditional relation, ‘I admit that she is domestic, he continued, ‘but I love travelling, *and* my wife, consequently, should love travelling also.’ *And* in its resultative relation declares the final parting of the ways, ‘You have been trifling with me,’ he cried. ‘I am off to Pyramids. Good-bye!’ *and* he flew away.’ In the setting of the narrative this *and* is also chronological in its semanticity as it moves the narrative forward and the scene of the action also changes topically.

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

The Happy Prince’s back flash narrative is built up with *and* in its chronological and conditional use; ‘When I was alive *and* had a human heart,’. . . . In the day time I played with my companions in the garden, *and* in the evening I led the dance in the

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

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

The Happy Prince’s request for the first of these philanthropic commission is built up of description of a family in dire need of monetary help with the additive use of *and*, ‘. . . far away in a little street there is poor house. One of the windows is open, *and* through it I can see a woman seated at a table. Her face is thin *and* worn, *and* she has coarse, red hands . . . In a bed in the corner of the room her little son is lying ill. He has fever, *and* is asking for oranges.’ The Happy Prince’s agony at his inability to help consists of two propositions linked with a resultative *and* relation stating his incapability, ‘My feet are fastened to this pedestal *and* I cannot move.’ The Swallow’s response to this plea is an exotic description of the land where he is waited. We find *and-conjunction* used here as part of a phrase “My friends are flying up *and* down the Nile . . .”, additive *and* carries on the activities of his friends ‘. . . *and* talking to the large lotus flowers . . .’ He goes on to describe the King in his coffin with additive *and*, ‘. . . He is wrapped in yellow linen, *and* embalmed with spices. Round his neck is a chain of pale green jade, *and* his hands are like withered leaves.’

The ensuing argument between the two contains *and* in its additive relation, “. . . will you stay with me for one *and* be my messenger? The boy is so thirsty *and* the mother so sad.’ In the Swallow’s reservation about little boys’ virtue, he talks about his capacity to dodge them when they tried to hurt them and a commentative *and* adds the information on the Swallow’s swiftness, ‘. . . *and* besides I come of a family famous for its agility . . .’ Finally the Swallow agrees and an additive *and*

links the two actions ‘. . . stay with you for one night *and* be your messenger.’ Next he took the ruby from the Prince’s sword and a chronological *and* relation gives the action ‘. . . *and* flew away . . .’ on his task. His journey is full of descriptions of the places he flew over, built up with additive *and* relation, ‘He passed by the palace *and* heard the sound of dancing . . .’ He heard a beloved being told about stars and love, “How wonderful the stars are,” he said to her, “*and* how wonderful is the power of love!” The Swallow flies over them:

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

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

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

In between the two sequent actions quoted above, we have another additive *and* relation showing the state of affairs at the destination, ‘The boy was tossing feverishly on his bed, *and* the mother had fallen asleep, she was so tired’. The Swallow’s kind act of fanning the sick boy gives us a resultative *and* relation in , “How cool I feel!” said the boy, “I must be feeling better”; *and* he sank into a delicious slumber’; in one sense it can also be interpreted as chronological relation between the two actions. The Swallow flies back to the Happy Prince and reports back using a chronological *and*, ‘then the Swallow flew back *and* told him what he had done.’

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

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

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

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

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

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

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

far away across the city I see a young man in a garret. He is leaning over a desk covered with papers, and in tumbler by his side there is bunch of withered violets. His hair is brown and crisp, and his lips are red as pomegranate, and has large and dreamy eyes. He is trying to finish a



play for the Director of the Theatre, but he is too cold to write anymore.  
There is no fire in the grate *and* hunger has made him faint.

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

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

“It is winter,” said the Swallow, “*and* the chill snow will soon be here. In Egypt, the sun is warm on the green palm trees, *and* crocodiles lie in the mud *and* look lazily about them. My companions are building a nest in the Temple of Baalbec, *and* pink *and* white doves are watching them *and* cooing to each other . . . *and* next spring I will bring you back two beautiful jewels in the place you have given away. The ruby shall be redder than a red rose, *and* the sapphire shall be blue as the great sea.”

The Happy Prince’s reaction to this is again similar to the earlier events in terms of narrative events though it contains a mix of *and* relations. The sorry plight of a little match girl is narrated using two additive, two resultative and one chronological *and* relation: a resultative *and* relation tells about her problem “. . . She has let her matches fall in the gutter, *and* they are all spoiled.” In the next sentence we get

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

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

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

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

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

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

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

All the sentences here are connected with additive '*and*'. The last two have resultative implications as well. Significantly as the description becomes less glamorous there are fewer *and* relations. He flies back to the Happy Prince and chronological *and* serves to tell him about it. 'Then he flew back *and* told the Prince what he had seen.' He is told to take all the gold leaves from the Prince's

body and a chronological *and* links the two parts of the directive; ‘. . . *and* give it to my poor.’ With the painful new wisdom that the Swallow has attained in his flight, he does not refuse to do what the Prince asks him to do. As the Prince loses his gold, he becomes ‘. . . dull *and* grey’ a resultative *and* here contrasts the state of the prince and an additive *and* links the two parts of the result of the action; ‘. . . *and* the children’s faces grew rosier, *and* they laughed. . .’

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

As the actual world takes over the discourse world of the tale, the action becomes calculated and materialistic, we get very little use of *and* relations. Characters like the Mayor and the Town Councillors enter and suddenly the Faerie Realm recedes. They are not privy to what has happened, are unable to see the actual beauty of the Prince and they only see a ‘shabby’ Prince who has lost all his riches. A chronological *and* relation takes them towards the Happy Prince; ‘. . . *and* they went up to look at it.’ A resultative *and-conjunction* shows them the Happy Prince in his present poor state; ‘. . . *and* is golden no longer’. The discussion between them continues when they suddenly find the dead Swallow, the conversation continues with an additive *and*, “*And* here is actually a dead bird at his feet!”. The use of *and* is stylistically marked as it occurs at the beginning of a sentence; it serves the purpose of creating a conversational continuity.

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

## Conclusion

The analysis of overwhelmingly profuse use of the coordinator *and* in Wilde’s ‘The Happy Prince’ yields a certain pattern of usage. There is a predominance of three types of semantic implications of coordination by *and* in the tales: chronological linked with temporal movement of the narrative, additive and resultative.

The chronological and the resultative coordination tend to occur close to each other in the text. The high proportion of the chronological and the resultative coordination indicate the dynamics of the narrative. It comprises action and its consequences. The higher number of the chronological coordination implies more activity while the resultative tends, at places, to be more abstract, and is indicative of a change in the attitude and the stance of the protagonists along with being a direct consequence of the physical action.

The profuse use of the additive *and*-coordination indicates a higher level of descriptions. Information is built up in simple syntax. Details that create an exotic atmosphere of the Faerie Realm are not told in the complex grammar of subordination. Long, multi-clausal sentences in simple syntax are joined with the coordinator *and* in its additive function. Sometime whole paragraphs comprise just two to three sentences that are multi clausal joined with *and-conjunction*.

Another striking feature of the *and*-coordination is its rather deviant use with heavily repeated occurrence at the beginning of sentences. As such, it becomes a stylistically

marked treatment of the coordinator. It is used in its chronological and additive semantic implications. At times, it creates a rhythmical effect on the reader by its continued repetition at the beginning of successive sentences. Its basic function in these tales is to carry the narrative forward, especially in a conversational tone. This particular exploitation of the coordinator aligns these literary fairy tales to oral narrative, especially of the children: “*And* is often used in storytelling . . . especially by the children” (Jackson, 1996:224). Coordination, then, has not been used just for cohesive purposes but as a creative tool by the author.

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