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Alma Kuusik

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Critical Studies in the Word-Statistics
of Oscar Wilde's "Dorian Gray".

Page 176 ... the king of Ceilan -
page 232 ... there too.

Käivolev töö ootun-
nustatut solmeanda
audeana waandilem.
Autor: Alana Kuroi



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Critical Studies in the
Word-Statistics of Oscar Wilde's
'Dorian Gray'.

Page 176 ... the king of Ceilan -
p. 272 ... there do.

Alma Kuusk.

1. XII. 1926.

For this purpose I have counted all words in my text and got the sum 13727. Then I compared the frequency

Each period and each intellectual person in it possesses a special characteristic terminology. The increase of abstraction goes hand in hand with the rising of culture for the human intellect needs the more forms of expression the more refined and differentiated it becomes. Genius also influences the terminology to some extent, even every great philosopher or writer. But every thinker and poet is also under the influence of his predecessors and of his time: although he takes part in the formation and transformation of the terms.

To understand a philosopher, a writer or an artist means: to turn to good account his manner of expression and not to give another meaning to it, not meant by the author.

In the following thesis I should try to criticise Oscar Wilde's "Dorian Gray" in taking in account his terminology in this work of fiction.

I have treated only these words which seem to me to be especially characteristic in Wilde's works and I have divided them into groups according to their frequency. Concerning their frequency we may investigate what particular matters interested the poet most, and which of the words are to be considered as his favourite ones.

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For this purpose I have counted all words in my text and got the sum 13.727. Then I compared the frequency of every word in my text with G. Dewey's classified analysis of the commoner words of representative English | Godfrey Dewey. Relative Frequency of English Speech Sounds. Cambridge, Harvard University Press 1923. Dewey has made his word count of 100,000 words of carefully diversified material, with the results which find 10,161 different words in 100,000. Study of Dewey's investigations indicated that 100,000 words of material would, if sufficiently diversified, furnish data adequate for the purposes desired. Dewey therefore selected 100,000 words of connected matter adequately representative of good English as used-written, spoken, and printed - to-day; no single source contributing more than 5000 words. The analysis was arranged to determine for each syllable its total frequency of occurrence.

To compare the frequency of occurrence of every word in my text with normal frequencies I have taken as basis Dewey's Root words list, Table 6 (page 31-42). In this table all common variants of one root were not treated as a separate word each, but grouped together. 20 of the commonest suffix variants so grouped were:

-s	- (a)tion(s)	- ive	- al
- ed	- ment(s)	(e)th	- ance
- ing(s)	- est	ful	- y
- er(s)	- (e)n	less	- ity
- ly	- ant	- ness	- able.

The same I have done in my table. Now I divided 100.000 by the sum 13.727 and got 7,2... by this factor I have multiplied all absolute figures to get the frequency of every word in 100.000; as Dewey has done in his analysis. The column 1. in my table shows the absolute figures in my text, column 2. the frequency of

the same word in 100,000, and column 3 Dewey's combined frequency of every word in 100,000 words analyzed. In columns 1. and 3. the number in column at left shows combined frequency, while number following / at right shows number of different forms which make up the total; omission of this / and number indicating that the word occurred only in the form appearing in the list. Incidental data on the occurrence of proper names, numerals, abbreviations, etc. are summarized briefly in Table 1. following.

Table 1. Incidental data

(not included in count of all words analyzed)

Proper names	444		3196		6404
Numerals	6		43		2102
Titles & Salutations					
Mr.	8		57		148
Mrs.	2		14		44
Sir	13		93		33
Lord	32		230		-
Lady	28		201		-
Other miscellaneous	3		21		203
Foreign words (chiefly French & Latin)	116		835		42

Great poets and thinkers have not only a greater stock of words than the uneducated, but they also possess a talent for giving greater significance to the words of everyday-life by means of their application. The writers are able to give a fresh significance to the obsolete words.

The art of poetry is based on imagination as a special intellectual faculty. The poet is therefore a creator of new things and at the same time he imitates nature. The objective element in poetry and art goes hand in hand with the strong imitating of nature, while the subjective element comes to the fore guided by imagination. The poetical fiction of Oscar Wilde is imaginary and therefore individual, and there is so much personal element in it. The religion of beauty and of pleasure which he preached when at the height of his good fortune and fame and the religion of suffering and compassion he proclaimed from the depths of his downfall - both these religions worship his own dear self, for he is so fond of self and extremely egotistic. In the first of these religions he idolizes his "Ego" as happy, in the second he represents it suffering.

He cared nothing for public opinion. He never wished to live the life of others. He was discontented with life as it was commonly lived, and had learnt that it might be beautified by being set among beautiful things. He esteemed his position of a gentleman and reproached very often his rivals with their vulgarity and plebeian character. His originality consisted in his superiority in opposition to the morals of his contemporaries. It was this that gave him his intense self-esteem, his pride, his unreasonable self-confidence and his great epigrammatic talent. His own life was very important to him. He saw art as self-expression and life as self-development. He felt that his life was material on which to practise his powers of creation, and even after its catastrophe he was still able to speak of his life as a work of art. He adopted even a fantastic costume to emphasize his personality, and to excuse it, spoke of the ugliness of modern dress. His eccentricity of demeanour, his imitation of great models, his placing himself on the stage of the world's life in order to cause a great stir in the world - all these features give a negative character.

different to what people said of him
so long as they spoke about him

Wilde was one of the strongest representatives of a new type who affirmed absolutely his own "ego" and kept holy all the powers of his internal world. The demoniacal passions of his nature were in harmony with the leading and conscious part of his being. His books were laughed at, his poetry parodied, his person not kindly caricatured, but he was so proud and selfconscious that he did not wish to appropriate anything new and particular which were not in keeping with his taste. Wilde recognized duties and rights only with regard to himself and to a few others who were intimate with him. He was conscious of his great faculties and full of vanity. He used to come to evening-parties in knickerbockers and black silk stockings and always wore curious flowers - as green corn-flowers and gilt lilies in his button-hole, because it set the town talking. And really very soon his name was in the mouth of everyone. London spoke about him and at many dinnertables he was the subject of conversation. Instead of the one invitation he got now a dozen of them. He became a celebrity. Wilde, like young Goethe, believed that through extravagance he would not be forgotten. He was indifferent to what people said of him, so long as they spoke about him.

And it was a fact that they discussed all his writings. The publication of the "romance" "The Picture of Dorian Gray" was a success in society. This work gives us the best sketch of Wilde's views of the world and his ideas. It represents to us the world where the wishes and desires of an Epicurean and aesthete are without limits, even these limits caused by old age and loss of strength are removed by art.

The artist Basil paints his new model, Dorian Gray, who is a young man of rare beauty. Dorian is innocent, he had had until then no touch with life. Basil's friend Lord Henry comes to the artist when he is painting Dorian and makes clear to Dorian by his brilliant faculty of eloquence how miserable and ugly real life is. Lord Henry personifies and conveys the ideas of Oscar Wilde. He explains to Dorian how terrible it is to grow old, he preaches a new Hedonism which sees the only object of life in sensual pleasure. Dorian, enchanted by his speech, wishes his picture to grow old and he himself to remain young and beautiful for ever. So it happens. Dorian begins a life full of pleasure. He realizes all his wishes and passions, but remains young and beautiful, while his picture alters.

Finally he gets weary of life and seeks for more selected and morbid pleasure. But his sinful life begins to torment him by his portrait which grows older and uglier every day. In suffering the pains of his sins he kills one night Basil the creator of the portrait in hopes through this action of getting back the happiness and calmness of the former days. But he cannot escape from sin. The alluring picture with the ugly features, expressing Dorian's low passions and hard-heartedness, reminds him of his own soul and out of sheer desperation Dorian seizes the knife to cut the portrait. He thought the knife would kill the past, and when that was dead he would be free. It would kill the monstrous soul-life, and without its hideous warnings he would be at peace. But the knife stabs his own heart and he dies. From that moment the picture becomes as splendid and beautiful as it was, while Dorian himself gets old and wrinkled. Besides Dorian two other persons are described in the book in whom we believe to see a personification of the two sides of Wilde's character that are so contradictory: the

philosophizing idler and the skilled artist who adores the beautiful young man and whose fate ruins just at the culminating point of his art. Henry and Basil are both excellent and original figures, they are the good and evil principles of the book, two such contrasts that Dorian Gray is unable to follow the philosophy of life of the one without killing the other. Lord Henry Wotton is the personal speaking-tube of Oscar Wilde, he expresses all the views and excellent paradoxes and epigrams of the author, he is a 'raconteur par excellence' like Wilde himself. Wilde says of Lord Henry on page 58: "He played with the idea and grew wilful, tossed it into the air and transformed it; let it escape and recaptured it; made it iridescent with fancy, and winged it with paradox. The praise of folly, as he went on, soared into a philosophy, and Philosophy herself became young and catching, the mad music of Pleasure, wearing one night fancy, her wine-stained robe and wreath of ivy, danced like a Bacchante over the hills of life, and mocked the slow Silenus for being sober. Facts fled before her like frightened forest things. Her white feet trod the huge press at which wise Omar sits, till the seething grape-juice rose

round her bare limbs in waves of purple bubbles, or crawled in red foam over the vat's black, dripping, sloping sides. It was an extraordinary improvisation... The consciousness that amongst his audience there was one whose temperament he wished to fascinate, seemed to give his wit keenness, and to lend colour to his imagination. He charmed his listeners out of themselves, and they followed his pipe laughing. He was brilliant, fantastic, irresponsible..."

Lord Henry begins nearly all his sentences with "I". Therefore even in this short passage I have to criticize the capital "I" is used most frequently. It occurs $2\frac{4}{5}$ times among 13.427 words. To compare the frequency of "I" with the occurrence in Dewey's tables I have multiplied $2\frac{4}{5}$ by 4.2 and got in such a way the number 1771 which shows the frequency of "I" in the text of 100,000 words. In Dewey's table 6 "I" occurs only 1236 times. The other 'egocentric' words are: 1) "me" - which occurs 85 times

- among 13.727 words of my text, then it would occur 612 times among 100.000 words, in Dewey's table 6 it occurs 257 times;
- 2) 'my' - which occurs 40 times in my text, multiplied by 7,2 it would give the number 288 and in Dewey's tables it occurs 329 times.
- 3) 'myself' occurs 11 times in my text, it would occur 79 times among 100.000 words and is absent in Dewey's table.

The 'egocentric' words in my text make up 20% of all 13.727 words analyzed and the difference between Dewey's occurrence of the same words ^{and mine} would be 928 frequencies. This goes back to the idolizing of Wilde's own personality. It is impossible to quote all these sentences, because it would give no result. The frequency of these words already fixes the main feature of Wilde's character, namely his self-esteem.

The second place among these words which are able to characterize Oscar Wilde and his work to some extent, I have given to the word 'life' because of its frequency.

	col. 1	col. 2	col. 3
life	42 $\frac{1}{2}$	302	90 $\frac{1}{2}$
live	10 $\frac{1}{3}$	72	58 $\frac{1}{4}$

There are 774 relative meanings of 'life' in my text, in Dewey's tables only 148. Therefore we have a reason to believe that Wilde has brooded much over life, and has tried to find out the true meaning of life. We may say that all his works of fiction are a poem of physical pleasure and suffering of the soul.

The hero of the work dealt with, is a man exuberant with joy, one devoted to sensual enjoyments, and who never ceased to seek for novel pastimes. Again we find a corresponding passage dealing with Wilde's views of life. There Lord Henry says to Dorian: 'Live! Live the wonderful life that is in you! Let nothing be lost upon you. Be always

searching for new sensations. Be afraid of nothing...
 A new Hedonism - that is what our century wants.
 You might be its visible symbol. With your persona-
 City there is nothing you could not do. The world
 belongs to you for a season"... (page 35). And
 he continues: "The only way to get rid of a
 temptation is to yield to it. Resist it, and your
 soul grows sick with longing for the things it
 has forbidden to itself, with desire for what its
 monstrous laws have made monstrous and
 unlawful... I believe that if one man were to live
 out his life fully and completely, were to give form
 to every feeling, expression to every thought, reality to
 every dream - I believe that the world would gain
 such a fresh impulse of joy that we would forget
 all the maladies of mediaevalism, and return
 to the Hellenic ideal, it may be."

And the more Aorian knew about
 the curiosity of life, the more he desired
 to know. He had mad hungers that grew
 more ravenous as he fed them. That all
 is to be considered Oscar Wilde, all that

is typical of Oscar Wilde. In the same manner as Dorian Gray, Wilde was addicted to luxuries, and especially to luxuries of the table. He found that pleasure, or a happy state of mind and body, was the chief good of man. And it is said of Dorian that 'his little dinners ... were noted as much for the careful selection and placing of those invited, as for the exquisite taste shown in the decoration of the table, with its subtle symphonic arrangements of exotic flowers, and embroidered cloths, and antique plate of gold and silver' ...

Wilde's feeling for decoration made him see life itself as a tapestry of ordered and beautiful movements in gold and dyed silk, that made him incapable of realizing that life was not so. Although he was poor in his later days, he was still luxurious, he liked to eat well, to drink well. He had a special liking for well-bound books, for ancient furniture and old silver, good pictures and oriental carpets. In short, he desired all that an artist, a writer or a man of the world might long for. But his income was far smaller than that on which it was possible to live with the happy extravagance that was natural to him. He could borrow money easily without begging it. He said that he was unable to work in a humble room, and that he was a writer who could only sing in the sunshine when he was happy.

Frank Harris writes in the biography of O. W.

| Frank Harris. Oscar Wilde. Eine Lebensbeichte.

(S. Fischer, Berlin, 1921, page 336) how much Wilde adored life. "Life to me is a great joy", Wilde says. "People walking, the sun shining on the trees, the great bustle of life etc. - all these things delight me." And when he was dying he felt that he had 'lived' and had missed nothing from life.

The third place I have given to the word
'terrible' and its relatives :

terrible	11	49	13 1/2
terror	5	36	-
afraid	6	43	11
fear	6 1/2	43	23 1/4
horrible	9 1/2	139	-
horrid	1	4	-
horror	9 1/2	64	-
hideous	1	50	-
monstrous	1	50	-
shame	12 1/2	86	-
awful	4 1/2	28	24 1/2
dreadful	10 1/2	72	-

Thus we see that many of these meanings do not exist in Dewey's tables, such as: terror, horrible, horrid, horror, hideous, monstrous, shame, dreadful etc. Wilde has given a special meaning to them in using them so frequently. They try to describe the terrible life and sins of Dorian, in expressing also the horror he felt after having killed Basil, because

it was the picture that showed him
 all the ugliness of his soul, and because
 Basil was the only person who knew his
 secret. He passed dreadful nights and grew
 nervous. The committed murder made his
 life unbearable. Being in society he always
 had the fear that someone would find
 the picture during his absence, although
 the room, in which he had hung it,
 was locked up. He ran away from parties
 to see if it was still there; or if it had
 been stolen. The description of this tragic
 period in Dorian's life is done so well
 that we really feel the horror he endured
 from day to day. It was his good
 principle he had destroyed in killing Basil
 whose acquaintance became so fatal to
 his life. The painter informs Lord Henry
 about the first meeting with Dorian
 in following words: 'After I had been
 in the room about ten minutes, talking
 to huge overdressed dowagers and tedious

Academicians, I suddenly became conscious that someone was looking at me. I turned half-way round and saw Dorian Gray for the first time. When our eyes met, I felt that I was growing pale. A curious sensation of terror came over me. I knew that I had come face to face with someone whose mere personality was so fascinating that, if I followed it to do so, it would absorb my whole nature, my whole soul, my very art itself. I did not want any external influence in my life... Suddenly I found myself face to face with the young man whose personality had so strangely stirred me. We were quite close, almost touching. Our eyes met again. It was reckless of me, but I asked Lady Brandon to introduce me to him. Perhaps it was not so reckless, after all. It was simply inevitable. We would have spoken to each other without any introduction. I am sure of that. Dorian told me so afterwards. He too, felt that we were destined to know each other". (page 14-15.) That is Oscar Wilde again, these are his own feelings when he met for the first time the young Lord Douglas. The same fear, Dorian was tortured with, after killing the painter, did not leave Wilde from that moment he became conscious that people distrusted him and spoke about his connexions with Lord Douglas in a slanderous manner.

Wilde, like Dorian, led a double life. In the eyes of the people he was always the self-conscious and arrogant carpet-knight, while in his private life he felt an inexpressible fear that others would find out his terrible secret. "I cannot bear a life full of fear and uncertainty, it would kill me in four weeks," he said once to his friend Harris. | Frank Harris. Oscar Wilde. p. 223.

Chapter XIII and XIV tell us the smallest details about the sufferings of the hero. So we read on page 214: "The suspense became unbearable. Time seemed to him to be crawling with feet of lead, while he by monstrous winds was being swept towards the jagged edge of some black cleft or precipice. He knew what was waiting for him there; saw it indeed, and shuddering, crushed with dank hands his burning lids as though he would have robbed the very brain of sight and driven the eyeballs back into their cave. It was useless. The brain had its own food on which it fattened, and the imagination made grotesque by terror, twisted and distorted as a living thing by pain, danced like some foul puppet on a stand, and grinned through moving masks. Then, suddenly, Time stopped for him. Yes: that blind, slow-breathing thing crawled no more, and horrible thoughts, Time being dead, raced nimbly on in front, and dragged a hideous future from its grave, and showed it to him.

He stared at it. Its very horror made him stone.

Thus we see how much Wilde might have suffered in keeping his horrible secret, and how much his Doran was tortured by pain. The horror began from that moment, already, Doran got aware that the picture had altered, and did not leave him until he felt repentance and fright, and until he intended to destroy the only witness of his dreadful deed - to forget the past and procure peace through it.

In addition to that "Dorian Gray" gives us an exquisite insight into the rich knowledge of Oscar Wilde. In just the same manner he speaks about all kinds of flowers, pictures, jewels, gobelins, music and of a thousand other things and proves us that we have to do with a man of vast reading. In finishing "Dorian Gray" we get the feeling of having read a book about Oscar Wilde, not of Wilde. In each of the three ^{main} figures we find a good deal of Oscar Wilde himself: in Lord Henry the philosophizing mocker and excellent dialectician, the ruler of the saloon - in Basil Hallward the sensitive artist with his passionate love to a young man (Dorian Gray) which was so fatal later on ~~for~~ Wilde himself - in Dorian Gray the fanatic of youth and beauty and the epicurean. So we find pages full of Wilde's own experiences it is as if Wilde had spoken through Dorian the following words: "I love beautiful things that one can touch and handle. Old brocades, green bronzes,

lacquer - worn, carved ivories, exquisite surroundings, luxury, pomp, there is much to be got from all these. But the artistic temperament that they create, or at any rate to reveal, is still more to me. To become the spectator of one's own life, ... is to escape the sufferings of life." (ix, 144, 10).

And then the whole eleventh chapter is a wonderful description of Wilde's delight in colour and fastidious luxury, as well as in a most amusing kind of dandyism, although it is a little heavy with gold and precious stones. It is said of Dorian that he studied perfumes, devoted himself to music, studied jewels, discovered wonderful stories about jewels, and found that even to read of the luxury of the dead was wonderful. We read on page 180: "... for a whole year, he sought to collect the most exquisite specimens that he could find of textile and embroidered work getting the dainty Delhi muslins, finely wrought with gold-threaded palmates, and stitched over with iridescent beetles' wings; the Dacca gauzes, that from their transparency are known in the East as "woven air", and "running water", and "evening dew"; strange figured cloths from Java; elaborate yellow Chinese hangings; books bound in tawny satins or fair blue silks, and wrought with fleurs de lys, birds and images; veils of laces worked in Hungary point; Sicilian brocades, and stiff Spanish velvets; Georgian worn with its gilt coins, and Japanese Foukousas with their green-toned golds and their marvellously plumaged birds. He had a special passion, also, for ecclesiastical vestments ... etc.

In the opening scene already the studio curtains are of tussore silk, the dust is golden that dances in the sunlight, tea is poured from a fluted Georgian urn, there is a heavy scent of roses, the blossoms of the laburnum are honey-coloured as well as honey-sweet, Lord Henry Wotton reclines on a divan of Persian saddlebags, and taps the toe of his patent-leather boot with a tasselled ebony cane.

All these things define the character of the author. Wilde made men see him as something of a dandy among writers, an amateur of letters in contrast with the professional maker of books and plays. He always had an obviously sensual perception for words which are melodious and rich in colours. To such words may be considered the word 'gold' which would occur 208 times in 100,000 words of my text, while occurring only 15 times in Dewey's Table 6. Yet there were words, what is to be found by many other writers, which caused real, physical pain to him, e. g. those neologisms ending in '-ette', novelette etc. [Oscar Wilde. Ästhetisches und Polemisches. S. Fischer, Berlin. 1909]

Words defining the things concerning Wilde's knowledge are the following: (875 different meanings)

a) gold $29 \frac{1}{3}$ 208 $15 \frac{1}{2}$

gild $10 \frac{1}{3}$ 72 -

b) silver $9 \frac{1}{2}$ 64 -

c) precious stones & jewels:

amber $3 \frac{1}{2}$ 21 -

beryl 1 7 -

carbuncle 3 21 -

crystal 1 7 -

diamond 2 14 -

emerald $4 \frac{1}{2}$ 28 -

jewel $7 \frac{1}{3}$ 21 -

pearl $11 \frac{1}{2}$ 79 -

ruby $4 \frac{1}{2}$ 28 -

sapphire 2 14 -

turquoise $4 \frac{1}{3}$ 28 -

d) textile and embroidered works, tapestries:

brocade $3 \frac{1}{2}$ 21 -

broidery $2 \frac{1}{2}$ 14 -

damask 5 36 -

embroider $10 \frac{1}{2}$ 72 -

silk $9 \frac{1}{2}$ 64 -

tapestry $3 \frac{1}{2}$ 21 -

velvet $5 \frac{1}{2}$ 36 -

It is interesting to notice that in many cases silver and black are combined, while gold occurs in connexion with purple.

All these expressions, except 'gold', do not occur among Dewey's frequencies; they are not words which one can find in everyday speech. Thus we may investigate that Wilde was luxurious, for gold, silver and jewels are generally used to show that the thing spoken of is precious.

The 4th place I have given to the words concerning youth and beauty. Again I must quote Wilde's own words about these two ideas, and also how Lord Henry explained to Dorian the significance of Beauty: "... Beauty is a form of Genius - is higher, indeed, than Genius, as it needs no explanation. It is of the great facts of the world, like sunlight or spring-time, or the reflection in dark waters of that silver shell we call the moon. It cannot be questioned. It has its divine right of sovereignty. It makes princes of those who have it... People say sometimes that Beauty is only superficial. That may be so. But at least it is not so superficial as Thought is. To me, Beauty is the wonder of wonders" (page 24...)

and further about youth page 25:

"... For there is such a little time that your youth will last, such a little time. The common hill-flowers wither, but they blossom again. The laburnum will be as yellow next June as it is now. In a month there will be purple stars on the clematis, and year after year the green night of its leaves will hold its purple stars. But we never get back our youth. The pulse of joy that beats in us at twenty becomes sluggish. Our limbs fail, our senses rot. We degenerate into hideous puppets, haunted by the memory of the passions of which we were too much afraid, and the exquisite temptations that we had not the courage to yield to. Youth! Youth! There is absolutely nothing in the world but youth!"

And of Dorian Wilde says that he looked like young Adonis, who looked as if he was made out of ivory and rose leaves (page 9).

These words need no explanation. I believe, that nobody can characterize youth and beauty better than Oscar Wilde has done it here. He liked people who had peculiar charm. He turned back to the pagan view of the world, he liked beauty as a Greek and disliked physical defects and ugliness. He never talked grossly, and disliked rudeness as much as deformity and unsightliness.

The words expressing youth and beauty are the following:

a) young	14/2	100	4/1
youth	5	36	-
boy	8/3	57	4/3/4
b) beauty	14/3	100	24/3
handsome	2	14	-
pretty	1	7	27/4
wonder	17/3	122	-
charm	17/3	56	-

Both, 'young' and 'beauty' are much more frequent in my text than in Dewey's tables.

Under the 5th group I have collected the words: face, hand, eye & lip.

a) face	29	$\frac{1}{3}$	208	$41\frac{1}{3}$
b) hand	32	$\frac{1}{4}$	230	$81\frac{1}{4}$
c) eye	24	$\frac{1}{2}$	102	$54\frac{1}{3}$
eyeballs	1		1	-
eyebrows	2		14	-
eyelids	1		1	-
d) lip	17		122	-

The most frequent of them is 'face', because it is the play of features which show what troubles our soul, it is the face that contains the main beauty of a man, and we can often judge from appearances of the character and intelligence of men.

The second place is taken by the word 'hand'. Wilde knew, like Leonardo da Vinci the first painter of hands, that the hands act a very important part in our life, that they are able to express our feelings as well as our countenance. Leonardo used to paint his

pictures always so that the hands were speaking besides the mimic, he gave attention to the playing of hands as well as to the play of features of the human face.

Wilde seems, also, to know the secret of gestures, he liked beautiful hands. So he writes about the hands of Lord Henry: 'His cool white, flower-like hands, even, had a curious charm. They moved, as he spoke, like music, and seemed to have a language of their own'. Wilde knows that every event in a person's life changes his features, that, even, every feeling seeks expression on our face. That is what Wilde has of a sensitive artist, that shows how well he has observed the expressions of human soul.

Basil Hallward says on page 193: "Sin is a thing that writes itself across a man's face. It cannot be concealed. People talk sometimes of secret vices. There are no such things. If a wretched man has a vice, it shows itself in the lines of his mouth, the droop of his eyelids, the moulding of his hands even. Somebody... came to me last year to have his portrait done. I had never seen him before and had never heard anything about him at the time, though I have heard a good deal since. He offered an extravagant price. I refused him. There was something in the shape of his fingers that I hated. I know now that I was quite right in what I fancied about him. His life is dreadful..."

"eyes" is used 22 times ^{in my text.} The eyes embellish the features, and Dorian's eyes were of a wonderful blue colour, he was certainly wonderfully handsome, with his finely-curved scarlet lips, his frank blue eyes, his crisp gold hair. But these eyes changed. "Christ! what a thing I have worshipped! It has the eyes of a devil!" (xiii, 202, 30) exclaimed the painter when he saw for the first time the altered picture of Dorian. The vicious life Dorian had led had left its traces in the beautiful blue eyes of the youth. It is said of Wilde that his grey eyes were particularly expressive. They looked sometimes lively, sometimes laughing, but always remained beautiful.

There are 130 frequencies of 'eye' in my text, while in Dewey's analysis only 54.

"Lips" is used 17 times. | 17/2 122 - |
 Dorian's lips possess a wonderful smile,
 but they are grinning on the canvas,
 when Dorian had destroyed his good
 principle by killing his good adviser
 and friend Basil.

Of Wilde we knew that he also
 had a curious smile which never
 left him. He could smile kindly
 and merrily, or in a very insolent
 manner. But, people liked his smile.
 The word "lips" is absent from Dewey's
 lists.

To make the romance more picturesque, Wilde uses many colour-names. Generally the romantic poet uses more colour-names in his literary works than a classical one - he is an expressionist in a certain sense. Wilde, also, belongs to the late romanticism to the school of Baudelaire and Théophile Gautier. Each romantic poet likes different colours to express his emotions... The poet who likes something mysterious, wants colours which are connected with the complex of death, which produce melancholy such as: pale, white, dim - etc. But Wilde, on the contrary, seems to favour red: red, crimson, rose-red, pink, Venetian-red, scarlet etc. - these are colours which are most frequent in these five chapters I have to criticize. Wilde uses the most exciting and violent colours by which the whole complex is touched and begins to vibrate. Again and again he speaks of red blood, of "that loathsome red dew that glistened ... on one of the hands, as though canvas had sweated blood." And the murder does not give peace to Borian, it is the living death of his own soul that troubles him. The blood of Basil demands expiation and provokes Borian to commit suicide.

34.

Pink, crimson etc. are mainly used for description of textile works in the Chapter XI. In the same group I have included the word 'blood'. Also 'rubies' may be repeated here for the red colour.

What about other colours, then 'white' is taking the second place among them. It is used much more frequently than in Dewey's lists. | white - 15 | 108 | 16 |. Black is a comparatively rare word, but more frequent yet than the normal occurrence. As we see, Wilde does not like the cold colours with their various shades, therefore they are used so rarely. Blue occurs 8 times | blue - 8 | 57 | 12 | 2 |, green 7 times | green - 7 | 50 | - | describing various silks and velvets, as frequent is yellow, purple is used 6 times | purple 6 | 43 | - |, violet only once | violet - 1 | 7 | - |, grey and brown as frequently.

We know that Wilde detested this shade of the violet colour which is called 'Magenta'.

With regard to the 'Magenta' - colour, this bright pink-red, he explained that its very sight caused him actual pain. He had even made some lines of poetry to make this colour impossible. (R. K. Sherard. Oscar Wilde. J. C. C. Brun, Minden i. W. St. 50.)

At last I will speak about women and love and explain what part they played in Wilde's life. Wilde was always very gallant and delicate towards women, but he was more devoted to young men. He said even, that it is impossible from the point of view of beauty to compare a girl with a boy, that the slender lines of a youth are more beautiful than of a young girl. Wilde has got this view from the Greeks who showed appreciation for plastic art and beauty. [Wilde praised only a few women, and they were two famous English actresses. But, on the whole, he was a confirmed despiser of women and especially of their intellectual gifts. Lord Henry expresses so well Wilde's ideas on the matter.]

He says that "no woman is a genius. Women are a decorative sex. They never have anything to say, but they say it charmingly. Women represent the triumph of matter over mind, just as men represent the triumph of mind over morals".

We can hardly imagine Wilde as a good husband, when we take into account the remarks he made upon women and love.

So he said: I like men who have a future, and women who have a past. (xv, 281, 21.)

A man can be happy with any woman, as long as he does not love her. (xv, 281, 13.)

That awful thing a woman's memory! (xiv, 210, 8). - When a woman marries again it is because she detested her first husband. When a man marries again it is because he adored his first wife. Women try their luck; men risk theirs. (xv, 220, 2-6). - Women love us for our defects. (xv, 220, 9). - In considering these sayings we may judge that his connexions with his wife were not very brilliant. In his books, also, women take no important part. In "Dorian Gray" we find a real heroine of a novel, a gifted suburban actress wonderfully beautiful and of animated love for Dorian. Besides her there is described only one lady whose main feature of character is a special liking for Wagner: "his music is so loud that one can talk the whole time without other people hearing what one says". And this lady was Lord Henry's wife.

We can believe that Wilde, who adored all that was beautiful, felt himself attracted by women. But on the contrary, the male beauty had a greater power of attraction for him. This may be explained by his distinctly effeminate character, his fine graceful gestures, his melodious beautiful voice, his almost exaggerated delicacy of feeling. But he had just among women very many admirers. They liked his depth of thought and his beautiful manner of speaking.

It is interesting, also, what Wilde thinks about love. He found that love is this great affection of an elder man to a younger one that existed between David and Jonathan, that is praised in the sonnets of Shakespeare and Michelangelo - a close spiritual attachment that is pure and perfect and is calling forth masterpieces, as Shakespeare's and Michelangelo's ones. It is the love of Greeks to external forms, it is the love of an artist which does not serve for generation

There are 184 relative frequencies of the word 'woman' in my text and only 122 occurrences of the same word in Dewey's table 6. Thus we see, women interested Wilde from the psychological point of view, or he had not used so many sayings about them. What about the word 'love', we may investigate that it is 3 times more frequent than the same word in Dewey's lists.

woman:

woman	11/2	1	49	59
women	7		50	48/2
wife	8		57	15/2

1. Beside him hung the portrait of his wife,
a pallid, thin-lipped woman in black. (xi, 186, 25)
- 2... but that you were a man whom no pure-minded
girl should be allowed to know, and whom no
chaste woman should sit in the same room with.
(xii, 194, 21).
3. Is there a single decent woman in London
now who would drive with her in the Park? (xii, 196, 11).
4. A woman in a fluttering shawl was creeping
slowly by the railings. (xiii, 205, 25).
- 5... Lady Warborough, who was a very clever woman...
(xv, 225, 18)
- 6... but then. an old woman like me must
have fresh air sometimes... (xv, 226, 20).

7. Lady Roston, an overdressed woman of forty - seven ... (xv, 227, 5).
8. "How you men can fall in love with that woman!" exclaimed the old lady. (xv, 228, 12).
9. When a woman marries again it is because she detested her first husband. (xv, 230, 3).
10. A man can be happy with any woman ... (xv, 231, 13).
11. "That awful thing, a woman's memory!" as Lord Henry had once said. (xiv, 210, 8).

women

1. ... as Elagabalus, had painted his face with colours, and plied the distaff among the women... (xi, 188, 9).
2. "The husbands of very beautiful women belong to the criminal classes... (xv, 229, 13).
3. Women try their luck; men use theirs. (xv, 230, 5).
4. Women love us for our defects. (xv, 230, 9).
5. If we women did not love you for your defects, where would you all be?" (xv, 230, 14).
6. "I like men who have a future, and women who have a past", he answered. (xv, 231, 21).

46.

There are scarcely any descriptions of nature in 'The Picture of Dorian Gray' - the names of the objects of nature occur so very rarely. But the word 'room' on the contrary, is comparatively frequent. It is used on these 50 pages I have to discuss, 28 times. Thus we see that Wilde moved in good society, that he moved inside the four walls of the drawing-room.

room	28 / 2		181		24 / 3.
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It is interesting to mention the words: curious, extraordinary, fantastic and strange. They show the partiality of Wilde for originality and eccentricity. Only the last of these expressions, namely 'strange' is used commonly 28 times among 100,000 words, while the others do not belong to every-day speech, although they are numerous in 'Dorian Gray':

curious	17 / 3	122	-
extraordinary	5	36	-
fantastic	6	43	-
strange	15 / 2	108	28 / 5.

Wilde seems to have, also, a special
liking for the word friend,

friend	17/3	122	39/4
friendship	1	7	-

and that with reason. Being always
surrounded by friends, he had no cause
to deny friendship. He possessed friends
who helped him during his whole life
and did not leave him even in the
prison-house when he wore the convict's garb.

Now there remain a great many
words which are comparatively rare in
'Dorian Gray' and very frequent in Dewey's
lists. I should like to mention here the
following cases, because they are far too numerous
to quote them all:

business	1	7	91
country	4/2	28	111/5
first	7	21	131
nation	1	7	59/3
<u>new</u>	1	7	104/4
state	2/2	14	92/6
we	10	72	587/3
year	10/2	72	152/2

42.

What we require in literature, is charm, beauty and imaginative power. Wilde's language is beautiful, his stock of words very rich, he uses them with a sense of colour and a knowledge of beauty. Wilde has exhausted with 'Dorian Gray' a doctrine: the exclusive realisation of personality through aesthetic enjoyment. But 'The Picture of Dorian Gray' is also very narrowly connected with the last period of Wilde's life. He had spoken with the book a judgement to himself, had recognised his plan of living as inestimable and unsuitable. The poet could redeem himself only in destroying a part of his being, like Dorian who could deliver himself from the terrible sight of his 'I' in stabbing the picture and with it his own heart. Now the earlier life seemed to Wilde as a prologue to the other period in which he found the right relationship to men, and recognised that sympathy and compassion are the true meaning of living, not pleasure and enjoyments.

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