



WHERE EARTHLY-HEAVENLY LOVELIES: A STYLISTIC VIEW OF OSCAR WILDE'S *THE SELFISH GIANT*

Raed Fadhil Mohammed

College of Education/ University of Misan, Iraq
r.f.a@uomisan.edu.iq

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ABSTRACT:

Albeit its deviant and dream-like nature, literature holds its humanitarian messages by and through its sign vehicle, i.e., language. This study purports to investigate the expressive and impressive powers that represent the purposive image of reality, more specifically the clause processes that are dominant in Oscar Wilde's *The Selfish Giant*. Special attention is paid to the figures of style which portray the landscape of the fairy tale. The narrative text is described, analyzed, and interpreted in terms of Halliday's Systemic Functional Linguistics (SFL) as a theoretical framework to detect the predominant clause processes in the body of the narrative structure. The study proceeds with the hypothesis that a fairy tale is not merely a sequence of interrelated linguistic options; it is humanity pained and encoded into a creatively imaginative piece of art. The paper concludes that the stylistic analysis has shown the frequent co-occurrences of the Material and Mental clause processes, whereas bodily actions are not without the patterns of cognition and perception. Then, Relational clause processes are less used in *The Selfish Giant*. Still, the clause processes are not the only stylistic aspects of *The Selfish Giant*. All the reciprocal interactions in the linguistic structures lead to the production of meaning proper, the ultimate aim of the stylistic exploration.

Keywords: Literary Stylistics, Systemic Functional Linguistics, fairy tale, figures of style, Oscar Wilde's *The Selfish Giant*

Section I: Functionalism in Perspective

Of the modern linguistic theories which view language as a social activity and a functional power by which humans express everyday needs and unmask their own selves is Systemic Function Linguistics (henceforth *SFL*). *SFL* considers meaning as the hallmark of human communication. Being so, the functional theory looks at the text as the unit of meaning, and for every text, there should be a *texture*. Not only that, the text is composed of interconnected forms or strata (phonological, semantic, grammatical, contextual, etc.). In this sense, human language is presented as a *system network*; every linguistic constituent takes its role or function from its relationship to the neighboring constituents, and from its relationship to the whole structure as well. These constituents are arranged in a hierarchal scale where the morpheme is encompassed in the word, the word in the group, the group in the clause, and finally the clause in the



sentence. Being a linguistic theory, SFL considers the clause as the most significant unit of meaning. The clause is presented by *transitivity*. According to Halliday (1985:102), the transitivity system, "specifies the different types of processes that are recognized in the language and the structure by which that are represented". The question that comes to one's mind is: What are the types of clauses according to Holliday's Functional paradigm? Before going a step further, it is of interest to shed light on the concept of stylistics, and its relevant concept *style* as a modern epistemic trend.

According to *SFL*, there are six types of processes. They are illustrated in the following table (1):

Process types	Category meanings	Examples
Material: Action Event	Doing happening	He ran. She gave him a present.
Mental: Perception Affection Cognition	Feeling Sensing Emotive thinking	I heard a noise outside. The boy loved the girl. I believe in God.
Relational: Identified Attributive	State	Mr. Collins is a teacher. Sweet is the night.
Verbal	Verbiage	She speaks Russian to her children.
Behavioural	Behaviour	The child wept bitter tears.
Existential	Existence	The sun is rising in the east.

Table 1: Types of Clause Processes

Stylistics, in the general sense, is the study of the distinctive linguistic features in a text as a stretch of language. Raymond (1973:11) thinks that "stylistics is the linguistic study of different styles." It is mainly concerned with patterns of use in given texts. When these salient linguistic constituents are emphasized in imaginatively creative works of art, the trend has come to be called *Literary Stylistics* (henceforth *LS*). It is interested in the evaluation of the esthetic aspect and the prescriptive agreement of writing or speaking the language. Artistic perception of style reflects the impression made by the reader while prescriptive perceptions reflect how well the writer or the speaker follows the suggested social and stated rules for straight writing (McMenamin, 2002: 115). Literary stylistics which are also called non-linguistic stylistics is often linked with the criticism and appreciation of literary works (Hickey, 2014: 7). In fact, this division is the source of stylistics as a discipline. It is basically concerned with the association between the form and the meaning of the literary works. It studies the method with which the choices and patterns affect the explanation of literary texts.

The style of a writer is expressed not only by his/her choice of words but also by the grammatical clauses and structures, a trend has come to be labeled *Linguistic Stylistics* (henceforth *LS*). Linguistic stylistics investigates the ways in which the meaning is made through literary language and in other kinds of texts. It considers the linguistic models and theories as its tools of analysis to describe the conditions that



make the text work (Norgaard, Montoro, Busse, 2010: 6). The process of describing, analyzing, interpreting, evaluating, and comparing literary texts has come to be termed *Stylistic Analysis*. Hence, stylistic analysis helps one understand the way in which human beings verbalize their experiences.

Literary Stylistics plays a key role in understanding and interpreting literature. Turner (1972:17) maintains that “stylistics is that part of linguistics which concentrates on variation in the use of language, often, but not exclusively with special attention to the most conscious and complex uses of language in literature.” There are two points of view from which it is possible to study the language of literature. Maybe, it is possible to use only the literary work as a document in linguistic history; for example, there is rich material for the history of English language. In this kind of study, literary works are used as sources and documents for the purposes of linguistics. But a linguistic study becomes literary only when it serves the study of literature, i.e. when it aims at investigating the aesthetic effect of language in short when it becomes stylistics. As the study of style, linguistics can be viewed in several ways, so there are several different stylistic approaches. This variety in stylistics is due to the main influences of different branches of linguistics and literary studies. Stylistics is a systematic way of exploring a literary text, especially the language of a text and tries to explain how language creates meaning, style, and certain effects. The study of stylistics is considered as one of the significant tools to analyze a literary piece from the point of view of language. Stylistics has old origins that went back to classic thought. Through its history, stylistics beheld progressive development. Nowadays, stylistics is a stable discipline that is concerned with exploring the language of diverse texts. The close relationship between modern trends of linguistics and stylistics is demonstrated by the fact that within the basis of stylistics there have been developing new methods of investigation such as text stylistics, pragmatic stylistics, cognitive stylistics, and lingua cultural stylistics (Al-Sheikh, 2018:6).

In their description, Leech and Short (1981:11) identify stylistics’ goal as explaining the relation between language and artistic function, and its big issues are not so much 'what' as 'why' and 'how'. It links the two crucial, compatible factors, the literary/aesthetic account of the critic, and the linguistic account of the linguist, which is achieved by the apprehension of the 'what', 'why', and 'how' of stylistic devices and effects. The essential hypothesis of stylistics, is that style is shaped by the use of language in literature. That use of language may be an original, aesthetic, expression, or situational characteristic. Literature is expressed as an art form that uses language as its medium. Without literature, there are no creative activities at the literary scale, therefore; stylistics is completely concerned with the investigation and explanation of the medium of language, especially literature (ibid). Then, experiential value is of great importance to modern stylistics. Further, applied language uses stylistics as a method that uses textual analysis to make detections about the structure and function of language. Basically, finding out about what authors do is a good way of finding out about language.

Another good purpose for doing stylistics is the critical potential that it has for literary study. This is stylistics in its literary interpretative appearance where it can support critical readings by highlighting and explaining linguistic patterns in literary texts. This critical function is a reflex of the experiential value. Observing what writers do leads to a better understanding of language, then knowing about language is a tremendously effective way of finding out about what writers are doing (Simpson, 1979: 4-5). Stylistics’ main purpose, as an academic field, is to attach the study of language and literary criticism together to form and change the mentality of linguists and critics. Stylistics presupposes style which is found in every writer. An author exploits language according to his own imaginative and communicative wants. He frequently formats and modifies the resources of language obtainable to him and makes certain modifications and alterations in the existing structures and patterns of language. He sometimes deviates from the normal practice and violates linguistic norms. When the writer deviates from the norm of language, he produces



certain innovative expressions and unique linguistic forms and patterns. He also generates foregrounded elements in the language (ibid).

According to Crystal and Davy (1969:10), stylistics aims to analyze language habits to classify the features which are limited to certain kinds of social context, to clarify the reasons behind using such features as opposed to other replacements and to categorize the features into categories according to their purpose and social context. Widdowson (1974: 202) limits the purpose of general stylistics to stylistic analysis to explore the linkage between the resources of language code and the output of actual message. Stylistic analysis is concerned with patterns of use in a given context. Every user of a language obtains language rules and the conventions that control them to produce messages. Language rules ensure the grammaticality of her/his speech, and the agreements ensure its appropriateness. Messages can be understood when they are produced within the system of social convention.

Bradford (1997: xi) bounds the purpose of stylistics to literary texts. It permits researchers to identify and name the distinctive features of literary texts, and to designate the general and structural subdivision of literature. Thornborrow and Wareing (1998: 2) hold the same view that the goal of stylistics is to label the formal features of texts in order to show their functional prominence in interpretation of text. Niazi and Gautam (2007:109) simplify the aim of stylistics i.e. to provide the detailed description of the context, either linguistic, or situational. Stylistics concern is to examine grammar, lexis, semantics, as well as phonological properties, and discursive devices. But if stylistics is that linguistic field whose main concern is style, so what is really *style*? Style is one of the oldest and most tormented terms in literary criticism; its meaning is controversial, its relevance is disputed. It must be assumed that all texts manifest style, for style is a standard feature of all language, not something peculiar to literature or just to some literature.

A style is a manner of expression, describable in linguistic terms, justifiable and valuable in respect of non-linguistic factors (Childs & Fowler, 2006: 228). The tremendous propagation of linguistic theory since the publication of Saussure's *Course in General Linguistics* (1913, cited in Hendricks, 1980: 49) led to a revival of classical rhetoric into modern stylistics. The most revealing creation of this linguistic growth is the theory of style. The theory had witnessed dramatic changes: instead of being a means of persuading- a creative activity to produce expressive and impressive speech events, as in *elocutio*, the concept of style had come to mean "a differential mode of linguistic expression that is manifested on lexico-syntactic level". In the wide sense, we understand style as a feature adherent to music, clothes, architecture, painting, historical epoch, etc.

Leech and Short (1981:32) demonstrate that style is "the cover of our feelings and it is the tool of the writer to transfer the message to readers. Another point is that choice of words from linguistic concepts. Literary Stylistics, as denoted, deals with the structure of the literary text, and the narrative text is not exceptional. Of these narrative genres is *fairy tale*. Narration is an intrinsic characteristic of human behavior. Humans tell stories for human survival on the planet: they tell stories to pass their traditions, worldviews and cultures from one generation; it is a communicative device human used to cast their identities. A fairy tale, in a broadest sense, is a piece of prose about the adventures of a hero in a fairly land. Cuddon (1998:302) gives an account of the nature of this narrative genre claiming that the term "belongs to folk literature and is part of the oral tradition." The fairy tale in its written form tends to be a narrative in prose about the fortunes and misfortunes of a hero or heroine who, having experienced various adventures of a more or less supernatural kind, lives happily ever after. Magic, charms disguise, and spells are some of the major ingredients of such stories, which are often subtle in their interpretation of human nature and psychology (ibid). Cuddon (ibid) stresses the assumption that the origin of fairy tales is obscure. However, some think that they may have come from the East.



Section II: A Stylistic Analysis of Oscar Wilde's *The Selfish Giant*

Wilde's *The Selfish Giant* (1974:570-2) is a short story with a simple structure and moral lessons, one of them is humanitarian love. The fairy tale starts with the sense that children enjoy playing in a beautiful garden owned by a Giant. The Giant is away staying with a Cornish ogre, but after seven years away from his garden, he returns one day and frightens the children away, not wanting them to play on his property. He builds a wall around the garden to keep the children out and puts up a sign warning the outsiders from coming in the garden. The children have to play in the road instead, but they miss playing in the selfish Giant's garden. The garden, too, misses the children: when spring arrives, the garden remains under the spell of winter, with snow, frost, wind, and hail all assailing it and preventing the trees and flowers from blooming and flourishing. The selfish Giant realizes that he has been selfish for barring the children from his garden, and is delighted one day to see that the children have crept into the garden, causing the wintry weather to give way to glorious spring. The trees are in blossom. However, the cold weather remains in one portion of the garden, where a single solitary boy is unable to reach up and climb a nearby tree. The Giant connects between the children's arrival to his garden and the arrival of spring. Therefore, he strides out into his garden to welcome the children back, but, fearing that he will show them away as he did before, they leave. Only the boy remains, and the Giant picks him up and helps him up into the tree, which embraces the child. The boy, in turn, embraces the Giant for helping him. The other children, seeing that the Giant is selfish no longer, return to play in the garden, and he tells them that it is their garden now, for them to play in, and he leaves them to do so, having ruined the wall he built. However, at the end of the day when the children have to return home, the Giant notices that the boy he helped up into the tree has disappeared. None of the other children knew who he was; all they know is he has 'gone away'.

Years go by and the boy doesn't return. The Giant is sad. But then one day, he sees the boy in the garden, and goes to greet him. But he notices that the boy is wounded, with the prints of nails in his hands and feet. The boy tells him that they are the wounds of Love, and that the Giant shouldn't be afraid. He then tells the Giant that, because the Giant let him play in his garden once, he will now take the Giant to *his* garden, which is Paradise. When the other children arrive to play in the Giant's garden, they find the Giant has fallen down dead.

In his seminal study, *The Linguistic Study of Literary Text* (1962:302-7), Halliday believes that "in talking of" the linguistic study of literary texts we mean, off course, not "the study of language" but "the study (of the language) by theories and methods of linguistics. Halliday (1964:302-7) defines linguistic stylistics as "the description of literary texts, by methods derived from general linguistic theory, using the categories of the description of language as a whole, and the comparison of each text with others, by the same and different authors, by the same and different genres. One aspect of *LS* is that it takes into consideration the frequency of the re-occurrence of certain clause processes in the body of the literary texts. So, "we also need to know the relative frequency of this clause process in other works of the same period and the same genre (ibid.) *LS*, in this sense, is a comparative approach.

Having a stylistic insight into Wilde's *The Selfish Giant* in terms of Halliday's functional model, the stylistic analysis shows the frequent re- occurrences of the clause processes as shown in table 2:



Material		Relational		Mental			Verbal		Existential	Behavioral
Transitive Action Clause	Intransitive Action Clause	Attributive Clause	Identifying Clause	Cognition	Perception	Affection				
99	10	51	3	11	22	22	18	17	11	
105		54		55						

Table 2: Types of Clauses in Part One of Frankenstein

Out of a total 260 clause constructing the fairy tale, no less than 105 have Material processes. In less degree are the Mental processes, and in a least degree are the Relational processes. Accordingly, the interpretation will concentrate on these salient categories.

The material action clauses are the representations of actions performed by participants doing something which may be done to some other entity. Wilde, in his choice of the fairy tale, charges the whole scene of the garden with the energetic play of the children until the appearance of the Giant. In other phrase, there are actors doing perform actions in the theatre of nature in this drama of existence. So, *every afternoon, as they were coming from school, the children used to go and play in the Giant's garden*. Even the garden is plagued snow, gloom and stillness; the children never cease to do actions. The Giant beholds a most wonderful sight. *Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees*. The analysis of the Material Clause process can be illustrated in table 3:

They	found	The Giant	Lying dead under the tree
Actor	Process: Material	Goal	Circumstance

Table 3. Material Clause (Actor and Goal)

The Human experience is molded or shaped by the structure to which the human language adds. Here, Walton has used language to describe what has happened to interact or express apppoint of view. If the ideational function is concerned with the relationship between the external world and the internal world of



our experience (Halliday, 1985:112), then the Actor and addresser communicate their strange experience in the Arctic region by the Ideational function, "We, however, lay to until the morning, fearing to encounter in the dark those large loose masses which float about after the breaking up of the ice". All those fears, sufferings and stances of suspense are encoded in the structure of clause. The ideational function of language, in Halliday's words (ibid), is reflected in the structure of the clause by the use of transitivity system.

Though fictional in fabric, the events and happenings described in Walton's letter are representations of reality. Being a structure of verbal signs, the language of the story in Section 1 is a chain related to the physical world. The narrative text, hence, represents reality in a highly artistic way. Human hopes and fears are artistically systematized in the language structure. One point to be stressed in this stylistic analysis is that the predominance of linguistic constituents is not confined to the Transitive/ Intransitive Material Clauses. Within these linguistic stretches, there is asset of syntactic-sematic resources which function as coherent ties to create the texture of the text. And, and but as coordinators are used to bind the clauses into a network of interrelated options. This is clearly shown in, "We wrapped him up in blankets, and placed him near the chimney of the kitchen-stove", or, "We attempted to carry him into the cabin; but as soon as he quitted the fresh air, he fainted". These citations and others are the linguistic resources which construct and build up the mental image of the world.

The Selfish Giant is not merely a description of the nature in its changeable seasons. The change of the nature of the garden leads to a dramatic change in the psyche of the Giant. He becomes more thinkable, more perceptual and more affectionate creature. In a word, he is changed from the state of brutality to the state of humanity. Here this may lie the frequent re-occurrences of the mental clause processes, next to the Material clause processes. The self-giant asks one's self: 'I cannot understand why the Spring is so late in coming,' said the Selfish Giant, as he sat at the window and looked out at his cold white garden; 'I hope there will be a change in the weather.' In reality, it is not the weather change; The Giant is greatly affected by the miserable condition of a little boy: It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up to the branches of the tree, and he was wandering all round it, crying bitterly. Therefore, the Giant's heart melted as he looked out. 'How selfish I have been!' he said; 'now I know why the Spring would not come here. I will put that poor little boy on the top of the tree, and then I will knock down the wall, and my garden shall be the children's playground for ever and ever. These psychological transformations may lead to the transformation in the linguistic choices throughout the direction of narration. It is the dramatic change from the selfish giant into the humanitarian giant while humanitarian love becomes the true message veiled by these keen sections.

Material clauses are concerned with the experience of the physical world, whilst mental clauses deal with the internal world of the mind. This type of processes encodes meanings of thinking and feeling. Halliday and Matthiessen (2004: 197) state that mental clauses that is stated in chapter three (3.5.2) "construe a quantum of change in the flow of events taking place in our own consciousness." In other phrase, mental process clauses are those of feeling and perceiving have Senser and Phenomenon as participant roles. In Frankenstein's part one, there are less pervasive than the Material Process Clauses. Halliday asserts that the Senser is required to be human, and Phenomenon may be an object, a person, an institution or abstraction or event. The following figure shows the Senser and Phenomenon in the Material Process Clauses, as in table 4:



Sensor	Process: Mental	Phenomenon
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Table 4. Mental Clauses (Sensor and Phenomenon)

A close reading of Wild's *The Selfish Giant* shows that the fairy tale is a sequence of paintings in words, sequential images of states. For instance, in describing the scene of the garden: ***It was a lovely scene, only in one corner it was still winter. It was the farthest corner of the garden, and in it was standing a little boy.*** These states may explain the prominence of the Relational clause process though in less degree than the Material and the mental processes.

Next to the Mental Clauses in the frequency of process occurrence of linguistic element are the Relational Clauses. The Relational Actions create links between the actions as well as the actors along with certain attributes that are associated with them. The relational processes are defined by Halliday (1994: 119) as “processes of being suggesting that one participant affects the other in anyway.” They may be intensive, possessive or circumstantial. Participants are either Carriers or Attributes. According to the findings of *Frankenstein* that relational process clauses are less dominant than material process clauses. The best examples will be selected for stylistic analysis, as in table 5.

Table 5. Relational Process Clauses (Carrier and Attributive)

It	is	your garden	now
Carrier	Process: Relational	Attributive	circumstances

The above example shows the process of relational clauses by the verb "were", and the circumstantial element in the attribute "your garden" while the circumstance (adverb of time) increases the depth of the grammatical structure. The relational process is used to relate the participant to its description. In other words, "we" is the carrier and "your garden " is the attribute. Relational processes construe the relationships of being and having between two participants. Halliday (1985: 101) shows that “the clause consists of going-on or being this going-on is sorted out in the semantic system of language, and expressed through the grammar of the clause.” The characteristics of above clauses have one participant "Carrier" and an "Attribute" that is realized as an adjective or a noun. The "Carrier" is either to be animate or inanimate. The "Carrier" is animate as in two first examples "we", and "Attribute" is an adjective and "to be", "were" as the main processes. In the third example, the "Carrier" is inanimate and the "Attribute" is an adjective. An attributive process is not reversible. Therefore, the test whether the clause cannot be passivized or not can be applied to this process, as in:

It is your garden [attributive]

Now your garden it is [Wrong]

The Attribute "your garden" is attached to the Carrier, "it ". Those two participants are inseparable. Having explored the prominent clause processes in Wilde's *The Selfish Giant*, it is time to look into the other stylistic features that build up the imaginative picture of the world, i.e. figures of style (i.e. simile , metaphor, personification, metonymy, synecdoche, etc.). Metaphorical forms of expression are characterized by meaning transfer. Meaning, here, is approached directly. Of these expressive and impressive powers is metaphor. Metaphor, in the general sense, is the interfusion of divergent entities, as in, *The sky is weeping*. The metaphorical structure is not only deviant from the norms of the ordinary language; it carries that



content of sadness, as if someone is weeping. Instead of using the direct expression, "It is raining," the meaning is expressed in an indirect manner.

Extended in its classical rhetoric sense, metaphor in Halliday's functional paradigm has come to mean "variation in the expression of meaning" (1985:320). The figure of style is labeled as *grammatical metaphor* since "there is a strong grammatical element in rhetorical transference (ibid). In other words, "the lexical selection is just one aspect of lexicogrammatical selection, or "wording" and that metaphorical variation is lexicogrammatical rather than simply semantic" (ibid). It is of interest to point out that *lexicogrammat* is a natural symbolic system. A human language generates two modes: the *congruent* (the literal) and the *incongruent* (the figurative). To Halliday (1985:322), "the incongruent modes develop alongside the congruent." Halliday also confirms that the borderline between these two modes is still elusive. The reason is that when a metaphorical mode loses its own activity, it becomes a part of the linguistic stock of language. It becomes the norm. And this is a natural process of language change.

Applying this notion to the narrative text in analysis, there are instances of metaphorical expressions detected such as, "*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, or, " 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."* These metaphorical expressions serve as impressive power to carry the aesthetic and psychological traits of the narrative characters.

In addition to the metaphors, a set of similes can be found throughout the text. Literary speaking, if metaphor is a covert comparison between two or more entities (e.g. Helen is the rose of Troy), simile is an overt comparison (Helen is like the rose of Troy). Of the examples of the simile in the *Selfish Giant*, "*He was dressed in grey, and his breath was like ice*. One more aspect of meaning transfer is that all the elements of nature such as spring, frost, and hail. They are attributed with human senses and characteristics. This is clearly illustrated in the following extract:

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.

Being a fairy tale, the linguistic choices are figurative in function. They represent the relationship between languages in reality. The reality is here imaginatively structured. This coherence or the conceptual relationship is created by cohesion or the cohesive ties used to bind the separate linguistics structures in the body of the tale. Let us consider the coordinative forms in, "*Then the Spring came, and all over the country there were little blossoms and little birds,*" or, "**The only people who were pleased were the Snow and the Frost.**" Let us consider also the anaphoric relationship where the plural pronoun *they* refers to the *children* in the structure, "*The poor children had now nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones, and they did not like it.*" No less important than that is the semantic distribution of the themes themselves. The garden looks like a paradise where the children are playing in,

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.

After the Giant's rude behavior and the children deserted the garden, the whole scene has dramatically changed. These natural changes toward the worst only in the garden of the Selfish manifest how meaning sometimes lies in action "not in words" (Jasim & Aziz, 2010:308).

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.

But if the earthly garden is changeable, the heavenly paradise is permanent, and the Giant deserves it, after his regret and his good deeds perfumed for the little sad child, "and the child smiled on the Giant, and said to him, *'You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise.'*" By humanitarian love, the earthly paradise becomes parallel to the heavenly paradise. Here is the great message encoded and carried by the clause processes of the fairy tale.

Concluding Remarks

Having investigated Wilde's *The Selfish Giant* in terms of Halliday's SFL, the stylistic analysis has shown the frequent co-occurrences of the Material clause processes. The whole plot is charged with the children in the garden and the responses of the Giant as well. But, bodily actions are not without the patterns of cognition and perception. This may explain the predominance of the Mental clause processes next to the Material category. In addition, the processes display the different relational states in the story, and here comes the frequent co-occurrences of the Relational clause processes. Still, the clause processes are not the only stylistic aspects of *The Selfish Giant*. The figures of style are functional, in the sense, they are encoded and they carry the aesthetic and the psychological vicissitudes of the characters. In addition, the cohesive ties play a significant role in the creation of the coherence of the literary text. All these reciprocal interactions in the linguistic structures lead to the production of meaning proper, the ultimate aim of the stylistic exploration.

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