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EVOLUTION FROM AN AESTHETE TO A MORAL WILDE: A TRANSITIVITY ANALYSIS OF  
HIS 'THE HAPPY PRINCE'

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ABSTRACT

This paper seeks to explore Oscar Wilde's evolution from an aesthete to a moralist as revealed in his popular fairy tale 'The Happy Prince' by the application of Halliday's Theory of Transitivity. According to Chappelle (1998), a text book serves as the unit of analysis in the Systemic Functional Linguistics (SFL). Correspondingly, Halliday (2004:33) says that the text is the form of data used for the linguistic analysis. Precisely, for the research in the transitivity framework, a text serves as the research data. Accordingly, I have exploited Wilde's text 'The Happy Prince' being my data. Again, as a purposive sampling technique, I have chosen, from the just cited text, the suitable data for specific purposes. Leech and Short (2007) claim that analysis of language (in transitivity framework) in a literary text leads to a fuller understanding of that text and thus an appreciation of the writer's artistic achievement. With an aim of a thorough understanding of my present topic, as many as 60 clauses as linguistic unit were selected from the aforesaid text for the sake of analysis. The data were analyzed in scope of transitivity analysis in relevance to Systemic Functional Grammar (SFG). Attempts have been made to analyze how the theme of evolution makes explicit expression through transitivity choices employed in the already introduced text.

**Key words:** transitivity, SFL, SFG, 'The Happy Prince', Oscar Wilde, aesthete, moralist, evolution.

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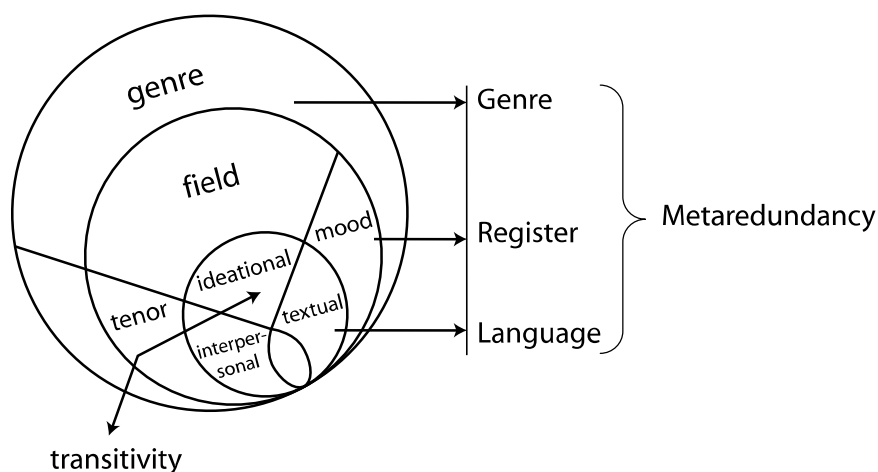
1. INTRODUCTION

A deficiency of attention to explore Wilde's moral qualities and Christian soul by delving into his works has always been described. It is due to our over celebration of Wilde as an aesthete, a witty person, a romantic homosexual figure and the stuff rather than a man of morally rich class. It is all as clear as day that Wilde was an advocate of the slogan, 'art for art's sake'. When we admit it, we mean to make a reference to Wilde's aestheticism, life of beauty, luxury, decadence, homosexuality, etc. Our blunder is just that we stop here leaving the other side of the coin unglanced. We always miss seeing 'the other Wilde' - a moral Wilde. If sincerely investigated, we must find Wilde developed into an advocate of 'altruism' 'Christian sacrifice' 'Christian brotherhood' Christian compunction, Christian love, and satire on institutionalized religious

authority etc. from a realization of the danger of excessive aestheticism. The illustration of this evolution of a playwright, novelist, essayist and poet is widely documented in his fairy tales i.e. 'The Happy Prince', 'The Young King' etc. Within the framework of transitivity, the theme of Wilde's transition from a faithful aesthete to an essentially morally conscious human has been investigated in the light of 'The Happy Prince'.

## 2. Theory of Transitivity

'Transitivity theory' was formulated by the British-born Australian linguist M.A.K. Halliday (1981, 1985). It is a part of his Systemic Functional Grammar (SFG) which he developed under Systemic Functional Linguistics (SFL). As asserted in the theory, transitivity is the grammar of the clause as a structural unit for expressing a particular range of 'ideational meanings'. We traditionally know transitivity as a verb having an object (Rayhan, 2011). However, in his *Introduction to Functional Grammar*, MAK Halliday (1985) came up with an introduction to a new conception of transitivity. For Halliday, transitivity still refers to a verb, however, regardless of an object. He describes verbs as 'processes'. Hence, Halliday's transitivity is referred to as 'transitivity processes' which are nothing but 'verbs'. The root of transitivity in Systemic Functional Linguistics framework can be pinpointed in the figure below. Halliday (1971) and other linguists like Martin (1992), in their stylistics analysis, aimed 'to show why and what text means and how it does'. This school of linguists established that the meaning of a text is produced through two types of contexts namely (a) context of culture and (b) context of situation. Again, Halliday (1985) postulated that the meaning is also determined by three metafunctions namely ideational, interpersonal and textual. As transitivity is a mechanism of transmission of ideas, so it finds its root in 'ideational' function of language (see figure1).



**Figure: Genre, Register and Language**

(Cunanan, 2011)

Transitivity analysis in any text, as Halliday (1985) says, means analyzing language at the clause level. In the SFG framework, Halliday, (1981: 42) defines a clause as "the simultaneous realization of ideational, interpersonal and textual meanings." In general, a Hallidian English clause has three main parts: '*participant*' (*noun groups*) + '*process*' (*verbs*) + '*participant*' (*noun groups*). Besides, there may be another element in a clause which Halliday calls '*circumstances*' (adverbials, prepositional phrases). If so, the clause structure may also look like '*participants + process + participant + circumstances*'. However, circumstances may occur at the start, or in the middle or at the end of a clause. An example: I [*participant*] was [*process*] in Burma [*circumstance*]

In his 'An Introduction to Functional Grammar (IFL)', Halliday (1985) introduced six varieties of processes (verbs):

A. **Material processes (verbs):** It is a process (verb) of 'doing' or 'action'. The action is carried out by an 'actor' (participant in the subject position) and to an entity (participant in the object or complement position) which is called a 'goal'. An example:

My mom [actor] was writing [material process] a letter [goal] then [circumstance].

B. **Mental processes (verbs):** It refers to the process of actions by five human senses i.e. 'seeing' (eye), 'hearing' (ear), 'smelling' (nose) 'tasting' (tongue) 'feeling' (mind). Most frequent examples of mental processes (verbs) are (dis)like, love, fear, dare, think, understand, know, (dis)believe, hate, trust and thus all their synonyms. The participant in the subject position plays the role of a 'senser' and the participant in the object position plays the role of a 'sensed phenomenon'. An example:

I [senser] saw [mental processes] a tiger [phenomenon] in the zoo [circumstance].

C. **Relational processes (verbs):** This process refers to some verbs that describe, identify, characterize and possess a person or thing etc. – more specifically processes of 'being' and 'having'. Participants in the subject position function as 'carrier' and participants in the complement position function as 'attributes /identifier'. In relational processes, verbs are usually 'verbs to be'.

As per the state of 'being' and 'having', relational processes have been divided into three main categories (Rayhan 2011: 26):

- (ii) Intensive : '**x is a**' ( sameness between two things)
- (iii) Circumstantial: '**x is at a**' (definition of entity in terms of location, time, manner etc.)
- (iv) Possessive : '**x has a**' ( indicates that one entity owns another)

An example: He [career] was [relational process] a school teacher [identifier].

D. **Behavioral processes (verbs):** It refers to the process of 'behaving'. It is often very tough to determine behavioral processes (verbs) firstly because it is homologous with material process (verb) and secondly because it is akin to mental process as well. That is why it is often avared that behavioral processes stand between material and mental processes. It is kind of material and kind of mental. Nonetheless, the following can be remembered as the know-how by which we can make a behavioral process distinct:

- i). in the process the verb is 'intransitive'; so there is no participant in the position of object.
- ii). the verb indicates an activity in which both physical and mental aspects are inseparably detected.
- iii) the basic structure of behavioral process is 'participant (behave)+process'

The only one participant in the behavioral process plays the role of 'behave'. An example: Several people [behave] laughed [behavioral process].

E. **Verbal processes (verbs):** Verbal process signifies the action of saying, telling, asking, laughing, insulting, praising, shouting, etc. The participant in the subject position is the *sayer* who says something and something which is being said is the *verbiage* and to whom it is said is the *receiver*. An example: 'For God's sake hurry up, [verbiage] Francis [receiver]', he [sayer] said [verbal process] terribly [circumstance].

F. **Existential processes (verbs):** Existential process refers to a class of verbs that denote that something exists or is present in reality. Conventionally, an existential process clause employs a '*There + verb to be + participant*' structure. There is only one participant functioning as an 'existent'. An instance: There was [existential process] a big tree [existent] close behind our house [circumstances].

### **3. A brief introduction to 'The Happy Prince'**

Oscar Wilde's 'The Happy Prince' is a 19<sup>th</sup> century wonderful fairy tale based on an evolution of a Happy Prince who eventually fermented to the wide route of love, humanity, activeness, morality, values, altruism, sacrifice etc. from a narrow by-lane of excessive aestheticism, selfishness, hedonism, social injustice and obliviousness towards fellows etc. The story has a commencement with a statue who was once a Happy Prince when alive. He lived in a palace by freaking, seeking sensual pleasure and amusement and was maddened by brilliance of indoor art, beauty and luxuries. He was cut off from the outer world and was ignorant of the woes and dolor of the surrounding poor people. In course of circumstance, he died a Happy Prince. Afterwards, a statue was made after him in his glorification and was clad in gold, sapphires, and ruby. He was placed on a hilltop and thereby was able to witness, for the maiden time, the bale and miseries of city's

impecunious section of people. A kind of contrition came upon the Happy Prince and conducted a conversion in his bosom- indifference to earnestness, happiness to unhappiness, aestheticism to morality. He who was unacquainted with tears cried at the pangs of his impoverished city fellows. With a Swallow's collaboration, the Prince motivated with Christian compunction gave away all his gold, sapphires, rubies –everything he had to obviate the poor folk's hardship and set them at ease and happiness. The swallow passed away. The statue being unattractive was flung away. However, God owns the Happy Prince and the Swallow for their moral deeds and placed them in the heaven.

#### **4. Some previous transitivity analyses**

Nguyen (2012) points out that transitivity analysis made a start with Halliday's (1971) noteworthy study on William Golding's 'The Inheritor'. This is a classic work on transitivity analysis. In Carter and Stockwell's view (2008), it is one of the groundbreaking analyses in stylistics. Since then, researchers have applied transitivity framework time to time in exploring how language structures produce certain meanings and ideology in a literary text. Transitivity application explores language use in other ambits like newspapers, too. Transitivity was investigated by Hubbard (1999) on characterization in Salman Rushdie's 'The Moor's Last Sigh'. Hubbard through his analysis essayed to put value on 'transitivity analysis' as a vehicle of explicating reader response to characters in fiction. In 2009 Yaghoobi carried out a systemic analysis. He investigated the same news actors in two newspapers The Newsweek and The Kayhan International by names. His analysis unfolds that the two media were ideologically opposed to each other and the same news actors were represented as opposed to each other. In 2011, Cunanan, a PhD researcher, attempted to inquire into Virginia Woolf's 'Old Mrs. Grey' using transitivity as a framework in a stylistic analysis. It offers an exposition that by attending to an author's linguistic choices readers can reproduce the elusive and subjective mind style of that author or persona. Song's (2013) transitivity analysis of 'A Rose for Emily' explains the processes and their functions in building of the theme and characters in the text. Asad Mehmood et al. (2014) used transitivity as a tool to investigate that language forms perform a communicative function in Wilde's 'The Nightingale and the Rose.' Ezzina (2015) came up with a piece of work of transitivity analysis on Thomas Pynchon's 'The Crying of Lot 49'. The analysis upholds the fact that transitivity analysis can unveil the linguistic techniques employed by the postmodern writers like Pynchon.

#### **5. Findings and transitivity analysis of 'The Happy Prince'**

Albeit a statue, the Happy Prince is a doer and engages in more than 16 material processes in the transitivity system employed in the tale. As we have learnt beforehand, material processes refer to physical action. It suggests that the physical actions of the Happy Prince in the transitivity framework somewhat predominantly manifest his evolution from an aesthete to a moral personality. The material processes fabulously reveal the 'actions' of the past and present 'done' by the Happy Prince. As some *meronymic* actors (Simpson, 2004, p. 76), Wilde has attributed some material processes to the non-human-human parts of the Happy Prince like 'the laden heart', the statue, tears etc. These non-human meronymic actors substitute The Happy Prince who is still in the role of a 'doer'. Furthermore, in the transitivity framework, the choice of pronominal actors like 'I' 'you' 'he' which are, in Lamberchat's (1994) language, discourse referents have played a vital role in referencing the entity, the Happy Prince. Transitivity choices i.e. 'are weeping', 'cannot choose but weep', '(tears) running down' etc. conceptualize that the Happy Prince is now disconsolate to view the privation and miseries of the neighboring community. Following this observation, Christian compassion awakes in the Prince. If juxtaposed, the processes i.e. 'did not know' (what tears were) and 'are weeping' constitute skilful binary pair which superbly reflects the conversion of a sympathetic Prince from an uncaring, happy young man. Likewise, processes i.e. (never) 'dreams' (of crying) and 'cannot choose but weep' are very technically used binary transitivity processes that further implies an evolution of the Happy Prince to a morally strong man, now crying in mercy, from a happy –go-lucky prince who never dreamt of crying. Over and above, the processes i.e. 'lived' (in the Palace of Sans-Souci ) 'played', 'led' (the dance in the Great Hall) and (tears) 'running down' escalate the image of the Happy Prince's reversal between two states. Thus, the material processes are very representative of actions and activities of the Happy Prince's life's two phases and very

instrumental in the transitivity system to interpret the theme of evolution. Maximum material processes the Happy Prince participates are goal-less. It indicates that Happy Prince's actions were not able to affect the entities around him- more precisely the poor section of people around him. When alive, the happy Prince used to indulge in the objects of art and enjoyment. However, when turned into a statue, his heart got laden with unhappiness to gradually recognize all the distress and tribulations of the city men, women and children. Apropos of abatement of those people's sufferings, he sacrificed his aesthetic decorations and thus he developed into a bona fide 'Christian soul' showing his love and pity for others' misery.

The Happy Prince involves in more than 20 relational processes. Majority of the relational processes are 'verb to be' which well identifies and describes the happy and unhappy time of the Happy Prince. As per their properties, relational processes delineate what the Happy Prince was and what he is now in course of time - the change from an aesthetic ideal to a Christian compunction. Therewith, the processes i.e. 'look' also present the outward look of the Happy Prince and the processes like 'have' makes reference to the aesthetic material possession and the non-material humanistic spiritual possession as well. The choices of the attributes in the relational processes are also of very mastery style. 'Gilded' 'beautiful' 'admired' 'bright sapphires' 'happy' 'happy Prince' 'happiness' etc. identifiers symbolize aristocracy and an obsession with jewelry, ornamentations and ostentations, beauty, material happiness, etc. which impart a notion of high materialism and excessive aestheticism of the Happy Prince.

Careers of the relational processes are basically the Happy Prince. There is an inclusive career 'everything' (of the Prince) thereof the process is 'was' and the attribute is 'so beautiful'. It offers an inclusive and absolute portrayal of the Happy Prince that he was a downright aesthete. He was unaffected by the pathetic picture of the poor at all as long as he was in the palace.

However, some other relational processes offer the obverse picture of the Happy Prince alongside. Now, the processes like 'were' and 'looked' and the attributes like 'filled with tears' and 'so sad' communicate an entire transformation of the Happy Prince. Now, he can feel the sufferings of the people and he becomes very sad. In this way, the exploitation of binary attributes i.e. 'so beautiful' and 'so sad' displays a somersault from an aesthetically happy man to morally awoken Prince. The Prince was living a life of an aesthete following Pater's advice "to burn always with this hard, gem-like flame, to maintain this ecstasy, is success in life". But, he is now repenting and doing moral deeds and sacrifice. Thereby, the relational transitivity patterns are skillfully employed to highlight the theme of transformation of the Happy Prince -from 'unfeeling materialism' to spiritual perfection.

The Happy Prince participates as a senser in the repeated mental process 'see'. This repetition of the process 'see' in the tale reflects a foregrounded exposure that the Happy Prince is now in an active observation of the sorrows and sufferings of the surrounding area. The sensed phenomena are the suffering people like 'poor woman', 'young man' 'ugliness and misery of the city' etc. In the transitivity framework, the mental processes define the present character of the Happy Prince who is in the stronger role of the effectual and active senser of the phenomenon- the suffering people. This inner sympathetic feeling affects the entities like the poor people positively. The Prince sees, feels and understands the burnt of other people and converts into a Christ like figure with a sacrificing spirit to resolve their sufferings. But, this Christ like present Prince was, in total contrast, a pleasure seeker in art, and beauties in his palace life. In this manner, transitivity choices highlight a conversion of the Happy Prince from an aesthete to a morally spirited man.

The narrative is pre-eminently expressed through the verbal processes (verbs: 20+) which construct the macro conversations between the Happy Prince and the Swallow. Almost all the verbal processes continually use the verb 'said' and the sayers are the Happy Prince and the Swallow, which connotes that there was not a boss- subordinate relationship but a friendly communion between them. It might be counted as Christian love. As a sayer the Happy Prince is now more concerned about the removal of the poor people's sorrow and deprivation, which has got a crystal clear expression through the verbiages. The verbiages constitute of chiefly 'imperatives' which express the Happy Prince's requests, strong request, serious appeal, command, thanks, 'good bye', 'citing' the needy people etc. to the Swallow for disbursing Prince's precious

belongings to those needy people and remove their sorrows and pangs. Thus, the verbiages in the transitivity choices of verbal processes comprise dialogues between the Happy prince and the Swallow and reveal a story of the Happy Prince's moral spirit and advocacy for Christian mercy and morally good deeds but the Happy Prince was once upon a time an aesthete. The sayers of one or two processes are God and the angel, of which the verbiages recognize moral deeds done by the Happy Prince accompanied by the Swallow and there is a proclamation of awards for the duo.

#### **6. Adapting the findings with Wilde's personal life**

We can pointedly attribute this evolution of the Happy Prince to Oscar Wilde's personal life history. Earlier in his life, Wilde developed a blind devout of the aesthetic movement in Victorian England and declared that art has nothing to do with morality and no book is moral book; books are either well written or bad written. Eventually, he chose to live the decadent, sensual life. It is not deniable that Wilde was enjoying art, beauty, luxuries, homosexuality etc. until a certain period of his life. He believed Walter Pater's philosophy that art should not be bound by morality. But, this is not the entire picture of Wilde. Later in his life, Wilde grew obvious religious faith and moral concerns. Excess of anything is bad. Wilde happened to believe in this tenet. Every transgression has a condign punishment. He believed it, too. He got inspired to the duty to wife and duty to children. Pearce (2000) explored much of – "how caring a father he was to his two sons, Cyril and Vyvyan, and how in love he seemed with his wife, Constance. Family life suited him and he thrived on it." He also believed in duty to God. He believed in doing moral deeds. He believed in Christianity, the Church. He upheld love as a good deed. He felt the necessity of Incarnation. Wilde was, in the language of Quintus (1977), simply a product of his age and could not resist the Victorian predilection to preach. More precisely after the event of imprisonment for homosexuality and release from the prison, Wilde got married for a comeback from the unhealthy fascination of outlandish sexual habit, restricted himself to a pretty family life, had children and was lost in the true beauty of a bound life of traditions and moral and social conventions. Thus, in the course of time he turned a Christian from an aesthete. Nassaar (2002) points out that the protagonists of the fairy tales 'The Happy Prince' and 'The Young King' also develop from an aesthete to a Christ-like figure. Martin (1979) says that 'The Happy Prince' is a semi-autobiographical account of the author's change of heart resulting in his sudden contempt for hedonism and aestheticism.

Verily Wilde early in his life was influenced by aestheticism. But, in deeper surveillance, Wilde emphasizes morality and warns against uncontrolled aestheticism. In a letter to *St. James's Gazette*, Wilde himself admits that his 'Dorian Gray' is a story of moral. And the moral is this: All excess, as well as all renunciation, brings its own punishment" (*The Picture of Dorian Gray*, Ed. Andrew Elfenbein. 248). This concern as to the violation and punishment attests to Wilde's moral conscience and religious allegiance. Wilde had a passionate religious belief. His serious submission to the Church of Rome despite his father's strong opposition insinuates this matter of fact. Pearce's (2000) research finds that Wilde was emotionally attracted to faith (Christianity) but temporarily tempted to doubt (aestheticism). Wilde's wife's words stand more germane to this claim, who says, "my poor misguided husband, who is weak rather than wicked...." Put in simple words, Wilde was attracted to aestheticism but developed a strong faith in religion and moral values subsequently.

#### **7. Conclusion**

Transitivity choices of Wilde in the 'The Happy Prince' serve as a very instrumental vehicle to build up a successful story of a Happy Prince's transformation from an aesthete to a moral man who discovers true Christian beauty of life although after death. This story is essentially analogous with the biography of Oscar Wilde who also reversed himself on the issue of aestheticism and made a complete submission to the bonhomie of Christianity although in deathbed.

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## Appendices

### A. 1. List of material process clauses :

No.	Material process clauses of “The Happy Prince”
Para:01; L:1-2	High above the city, on tall column (circ: location: spatial), stood [pro: material] the statue of the happy Prince [actor]. <b>1</b>
Para:04; L:2-3	“The Happy Prince [actor] never [circ] dreams of [pro: material] crying for anything[goal]” <b>2</b>
Para:19; L: 1-2	And tears[ actor] were running [pro: material] down his golden cheeks [circ] <b>3</b>
Para:20; L: 1	Why [circ] are you [actor] weeping [pro: material] then [circ]? <b>4</b>

Para:20; L: 2	You [actor] have quite[circ] drenched [pro: material] me [goal]. <b>5</b>
Para:20; L: 3-4	I [actor] did not know [pro: material] what tears were [goal] <b>6</b>

Para:20; L: 4	I [actor] lived [pro: material] in the Palace of Sans Souci [circ: spatial] <b>7</b>
Para:20; L: 4-5	Where sorrow [goal] is not allowed to enter[pro: material] <b>8</b>
Para:20; L: 5-6	In the day time [circ: temporal] I [actor] played [pro: material]with my companions [circa: accompaniment] <b>9</b>

Para:20; L: 10	So [circ: manner] I [actor] lived [pro: material], so [circ: manner] I [actor] died [pro: material] <b>10, 11</b>
Para:20; L: 7	Round the garden [circ: spatial] ran [pro: material] a very lofty wall [actor] <b>12</b>
Para:20; L: 7-8	But I[actor] never[circ:temporal] cared to ask [pro: material] what lay beyond it [goal]. <b>13</b>
Para:20; L: 13	I[actor] can not choose but weep[pro: material] <b>14</b>

Para:21; L: 10-11	I [actor] cannot move[pro: material] <b>15</b>
Para:45; L: 2-3	...the leaden heart [actor] had snapped[ pro: material] right in two [circ] <b>16</b>

**B. List of relational process clauses :**

No.	Relational process clauses of “The Happy Prince”
Para:02; L: 1	He [career] was [pro: relational] gilded all over with thin leaves of fine gold [identifier]. <b>1</b>
Para:02; L: 1-3	For eyes [circ] he [career] had [pro: relational] two bright sapphires and a large red ruby glowed on his sword-hilt] <b>2</b>
Para:03; L: 1	He[career] was [pro: relational] much admired [attribute] indeed [circ] <b>3</b>
Para:03; L: 1-2	“He [career] is[process] as beautiful as a weathercock” [attribute]. <b>4</b>
Para:04;	“... who[career] is[pro: relation] quite happy[attribute]” <b>5</b>



L: 3-4	
Para:05; L: 1	“He [career] looks [pro: relational] just like an angel[attribute]” <b>6</b>
Para:19; L: 1	The eyes of the Happy Prince [career] were [pro: relational] filled with tears [identifier] <b>7</b>
Para:03; L: 5	His face [career] was [pro: relational] so beautiful [attribute] in the moonlit night [circ: temporal]. <b>8</b>
Para:20; L: 1	I [career] am [pro: relational] the Happy Prince [identifier] <b>9</b>
Para:20; L: 2	When I [career] was [pro: relational] alive [attribute] <b>10</b>
Para:20; L: 2-3	When I [career] had [pro: relational] a human heart [identifier] <b>11</b>
Para:20; L: 8	Everything [actor] about me [circ] was [pro: relational] so beautiful [attribute]. <b>12</b>
Para:20; L: 9	Happy [attribute] indeed [circ] I [career] was [pro: relational] <b>13</b>
Para:20; L: 9-10	If pleasure [career] be [pro: relational] happiness [attribute] <b>14</b>
Para:20; L: 10-11	Now that [circ: temporal] I [career] am [pro: relational] dead [attribute] <b>15</b>
Para:20; L: 12	Though my heart[career] is [pro: relational] made of lead [attribute]. <b>16</b>
Para:21; L: 11	My feet [career] are [pro: relational] fastened to this pedestal [attribute]. <b>17</b>
Para:22; L: 1-2	But the Happy Prince [career] looked[pro:relational] so sad [attribute] that the little Swallow [career] was [pro: relational] sorry [attribute]. <b>18</b>
Para:28; L: 22	Alas! I [career] have [pro: relational] no ruby now [attribute]. <b>19</b>
Para:41; L: 1-2	...the Happy Prince [career] looked [pro: relational] quite dull and grey [attribute] <b>20</b>

**C. List of mental process clauses :**

No.	Mental process clauses of “ <b>The Happy Prince</b> ”
Para:20; L: 11-12	I [senser] can see [pro: mental] all the ugliness and all the misery of my city [phenomenon] <b>1</b>
Para:21; L: 3	I [senser] can see [pro: mental] a woman [phenomenon] seated at a table [circ: spatial]. <b>2</b>
Para:28; L: 13	I [senser] can see [pro: mental] a young man [phenomenon] in a garret [circ: spatial]. <b>3</b>

**D. List of verbal process clauses:**

No.	verbal process clauses of “ <b>The Happy Prince</b> ”
Para:21; L: 10-11	The statue [sayer], continued [pro: verbal] ... “Swallow, Swallow, Little Swallow[receiver], will you actor not bring her the ruby out of my sword-hilt? [verbiage]” <b>1</b>
Para:21; L: 18	“Swallow, Swallow, little Swallow” [receiver], said [pro: verbal] the prince [sayer], “will you not stay with me for one night and be my messenger?” [verbiage] <b>2</b>
Para:22; L: 3	“Thank you, little Swallow” [verbiage], said [pro: verbal] the prince [sayer] <b>3</b>

Para:25; L: 3-4	"It is because you have done a good action" [verbiage], said [pro: verbal] the Prince [sayer]. <b>4</b>
Para:28; L: 1-2	" Have you any commissions for Egypt?" [verbiage], he [sayer] cried [pro: verbal]. <b>5</b>
Para:28; L: 3-4	"Swallow, Swallow, little Swallow" [receiver], said [pro: verbal] the prince [sayer], "will you not stay with me one night longer?" [verbiage] <b>6</b>
Para:28- 29; L: 2-5	" my eyes are all left that I have left. ... Pluck out one of them and take it to him..." [verbiage] said [pro: verbal] the prince [sayer]. <b>7</b>
Para:30; L: 1-2	"Swallow, Swallow, little Swallow, [receiver] " said [pro: verbal] the Price " do as I command you [verbiage]" <b>8</b>
Para:34; L: 1-2	"Swallow, Swallow, little Swallow" [receiver], said [pro: verbal] the prince [sayer], "will you not stay with me one night longer?" [verbiage] <b>9</b>
Para:35; L: 1	" In the square below" [verbiage], said [pro: verbal] the Happy Prince [sayer], " there stands a little match-girl" [verbiage] <b>10</b>
Para:35; L: 7-10	"I will stay with you one night longer," [verbiage] said [pro: verbal] the Swallow [sayer], "but I cannot pluck out your eye. You would be quite blind then. [verbiage]" "Swallow, Swallow, little Swallow, [receiver]" said [pro: verbal] the Prince [sayer], "do as I command you." [verbiage] <b>11, 12</b>
Para:37; L: 1-4	"You are blind now," [verbiage] he [sayer] said [pro: verbal], "so I will stay with you always [verbiage]." "No, [verbiage] little Swallow [receiver]," said[pro: verbal] the poor Prince [sayer], "you must go away to Egypt [verbiage]." "I will stay with you always, [verbiage]" said [pro: verbal] the Swallow [sayer] <b>13, 14, 15</b>
Para:39; L: 1-3	"Dear little Swallow [receiver]," said [pro: verbal] the Prince [sayer], "you tell me of marvelous things, but more marvelous than anything is the suffering of men and of women. There is no Mystery so great as Misery [verbiage]." <b>16</b>
Para:40; L: 1-3	"I am covered with fine gold [verbiage]," said [pro: verbal] the Prince [sayer], "you must take it off, leaf by leaf, and give it to my poor; the living always think that gold can make them happy [verbiage]." <b>17</b>
Para:44; L: 1-6	"Good-bye, [verbiage] dear Prince [receiver]!" he [sayer] murmured [pro:verbal], "will you let me kiss your hand?[verbiage]" "I am glad that you are going to Egypt at last [verbiage], little Swallow [receiver]," said [pro: verbal] the Prince[sayer], "you have stayed too long here [verbiage]; but you must kiss me on the lips, for I love you [verbiage]." "It is not to Egypt that I am going [verbiage]," said [pro: verbal] the Swallow [sayer]. "I am going to the House of Death [verbiage]."
Para:54; L: 1-3	"You have rightly chosen,[verbiage]" said [pro: verbal] God [sayer], "for in my garden of Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me [verbiage]."