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## THE PROBLEM OF DEATH AND IMMORTALITY IN THE MATERIAL OF O. WILDE'S TALE "THE SELFISH GIANT"

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The article examines the problem of death and immortality in O. Wilde's philosophical tale "The Selfish Giant" for the first time.

The story "The Selfish Giant" was included in Oscar Wilde's collection of fairy tales "The Happy Prince and Other Tales" and was published in 1888. "The Happy Prince and Other Tales (or Stories)" is a collection of stories for children by Oscar Wilde first published in May 1888. It contains five stories: "The Happy Prince", "The Nightingale and the Rose", "The Selfish Giant", "The Devoted Friend", and "The Remarkable Rocket". In 2003, the second through fourth stories were adapted by Lupus Films and Terraglyph Interactive Studios into the three-part series Wilde Stories for Channel 4.

In his philosophical writings, Oscar Wilde ingeniously reveals the problem of death and immortality of the individual primarily in the meta-anthropological dimensions of human existence (terminology of Professor Nazip Khamitov).

The Selfish Giant is a symbol of the development and transformation of the human personality, which, thanks to kindness and interaction with children, achieves symbolic immortality.

The research methodology is the meta-anthropology of the Ukrainian researcher, corresponding member of the National Academy of Sciences of Ukraine, leading researcher of the Institute of Philosophy named after Grigory Savych Skovoroda, Doctor of Philosophical Sciences, Professor Nazip Vilenovich Khamitov.

The purpose of article is to analyze the problem of death and immortality in O. Wilde's philosophical work "The Selfish Giant".

The author comes to the conclusion that the problem of death and immortality lies in the personal transformation of the Selfish Giant. Based on the methodology of N. Khamitov's meta-anthropology, we observe the meta-anthropological development of the protagonist's personality.

At the beginning of the philosophical tale, the Selfish Giant is at the level of everyday life. Then, under the influence of interaction with children, the Selfish Giant reaches the boundary dimension. That is, he has a personal worldview.

Before his death, the main character moves to the highest meta-anthropological dimension – meta-boundary existence. The Selfish Giant achieves mystical immortality. His soul goes to heaven.

*Key words:* death, immortality, O. Wilde, the Selfish Giant, Soul.

**Formulation of the problem.** According to the Ukrainian scientist P. Nesterenko, "death and immortality are an eternal problem of human existence, which philosophers and scientists have tried to solve throughout the history of mankind, but there is still no clear answer to the question of whether the immortality of personality is possible" [3, c. 4–5].

According to the Ukrainian researcher T. Kusherets, "the problem of death and immortality of the individual is correlated with the desire for death "Thanatos" and the desire for immortality "Osiris", which are manifested in the human being and affect the actions and psychology of other people.

If in the human being, the urge to death “Thanatos” manifests itself in the lack of faith and hopelessness, then the urge to immortality “Osiris”, on the contrary, manifests itself in the desire to believe, hope, and unconscious attraction to eternal life” [1, c. 41].

We can agree with the authors. From this we can come to the conclusion that studying the problem of death and immortality is relevant for Ukrainian society.

We aim to analyze the problem of death and immortality in O. Wilde’s philosophical tale “The Selfish Giant” for the first time.

The story “The Selfish Giant” was included in Oscar Wilde’s collection of fairy tales “The Happy Prince and Other Tales” and was published in 1888. “The Happy Prince and Other Tales (or Stories) is a collection of stories for children by Oscar Wilde first published in May 1888. It contains five stories: “The Happy Prince”, “The Nightingale and the Rose”, “The Selfish Giant”, “The Devoted Friend”, and “The Remarkable Rocket”. In 2003, the second through fourth stories were adapted by Lupus Films and Terraglyph Interactive Studios into the three-part series Wilde Stories for Channel 4” [4].

The research methodology is the meta-anthropology [2] of the Ukrainian researcher, corresponding member of the National Academy of Sciences of Ukraine, leading researcher of the Institute of Philosophy named after Grigory Savych Skovoroda, Doctor of Philosophical Sciences, Professor Nazip Vilenovich Khamitov.

So, **the aim of our article** is to analyze the problem of death and immortality in O. Wilde’s philosophical work “The Selfish Giant”.

**Main material.** The tale begins with the motif of life. Children play in the garden of the Selfish Giant. Children are a symbol of youth and purity.

“Every afternoon, as they were coming from school, the children used to go and play in the Giant’s garden.

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” [5].

The Selfish Giant himself has been visiting the Cornish ogre for years (seven years). When he returns home to his castle, he notices children playing in his garden. He chases them away and forbids them to come to his garden.

“One day the Giant came back. He had been to visit his friend the Cornish ogre, and had stayed with him for seven years. After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived he saw the children playing in the garden.

‘What are you doing here?’ he cried in a very gruff voice, and the children ran away.

‘My own garden is my own garden,’ said the Giant; ‘any one can understand that, and I will allow nobody to play in it but myself.’ So he built a high wall all round it, and put up a notice-board.

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He was a very selfish Giant” [5].

When the Selfish Giant drove the children away, there was no place for them to play. But the Giant did not care.

Nature itself began to protest against the selfishness of the Giant. When spring came, winter remained in his garden.

“Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still Winter. The birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw the notice-board it was so sorry for the children that it slipped back into the ground again, and went off to sleep. The only people who were pleased were the Snow and the Frost. ‘Spring has forgotten this garden,’ they cried, ‘so we will live here all the year round.’ The Snow covered up the grass with her great white cloak, and the Frost painted all the trees silver” [5].

The Selfish Giant was waiting for spring to come. But spring still did not come. And one morning a bird sang outside the Giant’s window. The children came to his garden, sat on the branches of the trees, and everything began to come alive.

The selfish Giant came out to them and said that from now on this is also their garden. And with the Giant, personal changes began to take place. The selfish Giant invited the children and they began to come to him to play every day after school.

“Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children, yet he longed for his first little friend, and often spoke of him. ‘How I would like to see him!’ he used to say.

Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge armchair, and watched the children at their games, and admired his garden. ‘I have many beautiful flowers,’ he said; ‘but the children are the most beautiful flowers of all.’

One winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting” [5].

One morning the Selfish Giant died. He saw God in the form of a child. The Lord took the soul of the Giant to his eternal kingdom.

“Suddenly he rubbed his eyes in wonder, and looked and looked. It certainly was a marvellous sight. In the farthest corner of the garden was a tree quite covered with lovely white blossoms. Its branches were all golden, and silver fruit hung down from them, and underneath it stood the little boy he had loved.

Downstairs ran the Giant in great joy, and out into the garden. He hastened across the grass, and came near to the child. And when he came quite close his face grew red with anger, and he said, ‘Who hath dared to wound thee?’ For on the palms of the child’s hands were the prints of two nails, and the prints of two nails were on the little feet.

‘Who hath dared to wound thee?’ cried the Giant; ‘tell me, that I may take my big sword and slay him.’

‘Nay!’ answered the child; ‘but these are the wounds of Love.’

‘Who art thou?’ said the Giant, and a strange awe fell on him, and he knelt before the little 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.’

And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms” [5].

**Conclusions.** To sum it up, the problem of death and immortality lies in the personal transformation of the Selfish Giant. Based on the methodology of N. Khamitov's meta-anthropology, we observe the meta-anthropological development of the protagonist's personality.

At the beginning of the philosophical tale, the Selfish Giant is at the level of everyday life. Then, under the influence of interaction with children, the Selfish Giant reaches the boundary dimension. That is, he has a personal worldview.

Before his death, the main character moves to the highest meta-anthropological dimension – meta-boundary existence. The Selfish Giant achieves mystical immortality. His soul goes to heaven.

So, in his philosophical writings, Oscar Wilde ingeniously reveals the problem of death and immortality of the individual primarily in the meta-anthropological dimensions of human existence (terminology of Professor Nazip Khamitov).

The Selfish Giant is a symbol of the development and transformation of the human personality, which, thanks to kindness and interaction with children, achieves symbolic immortality.

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## ПРОБЛЕМА СМЕРТІ ТА БЕЗСМЕРТЯ НА МАТЕРІАЛІ КАЗКИ О. ВАЙЛДА «ЕГОЇСТИЧНИЙ ВЕЛЕТЕНЬ»

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У статті вперше досліджена проблема смерті та безсмертя у філософській казці О. Вайлда «Егоїстичний велетень».

Історія «Егоїстичний Велетень» увійшла до збірки казок Оскара Вайлда «Щасливий Принц та інші казки» та була видана у 1888 році. «Щасливий принц та інші казки (або оповідання)» – це збірка оповідань для дітей Оскара Вайлда, яка вперше опублікована в травні 1888 року. Вона містить п'ять оповідань: «Щасливий принц», «Соловей і троянда», «Егоїстичний велетень», «Відданий друг» і «Чудова ракета». У 2003 році друге-четверте оповідання були адаптовані Lupus Films і Terraglyph Interactive Studios у трисерійну серію Wilde Stories для Channel 4».

У своїх філософських працях Оскар Вайлд геніально розкриває проблему смерті та безсмертя особистості в першу чергу в метаантропологічних вимірах людського буття (термінологія професора Назіпа Хамітова).

Егоїстичний Велетень – це символ розвитку та трансформації людської особистості, яка завдяки доброті та взаємодії з дітьми, досягає символічного безсмертя.

Методологією дослідження виступає метаантропологія українського дослідника, член-кореспондента Національної академії наук України, провідного наукового співробітника Інституту філософії ім. Григорія Савича Сковороди, доктора філософських наук, професора Назіпа Віленовича Хамітова.

Мета статі – проаналізувати проблему смерті та безсмертя у філософському творі О. Вайлда «Егоїстичний Велетень».

Автор приходиться до висновку, що проблема смерті та безсмертя полягає в особистісній трансформації Егоїстичного Велетня. Виходячи з методології метаантропології Н. Хамітова, ми спостерігаємо метаантропологічний розвиток особистості головного героя.

На початку філософської казки Егоїстичний Велетень перебуває на рівні буденного буття. Потім, під впливом взаємодії з дітьми, Егоїстичний Велетень досягає граничного буття. Тобто у нього виникає особистісний світогляд.

Перед своєю смертю, головний герой переходить на найвищий метаантропологічний вимір – метаантропологічне буття. Егоїстичний Велетень досягає містичного безсмертя. Його душа відходить у рай.

*Ключові слова:* смерть, безсмертя, О. Вайлд, Егоїстичний Велетень, Душа.