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| RESEARCH ARTICLE

## Investigating the Concepts Dandyism and Bunburyism in Oscar Wilde's *The Importance of Being Earnest*

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| ABSTRACT

By the end of the eighteenth century, England witnessed a great event, that is, the French revolution, but what is more important is the British revolution which was the revolution of ideas. The Victorian age is an age of ideas, strictness, developments, depression, aristocracy, doubt, taboo, morals, and many other conventions. These changes are detected in great literary activities, discoveries in science, history, religion, politics, customs, and many other fields. Between the 30's and the 40s, many voices were heard through different kinds of art, showing the bad conditions of the working class. The major figure of the Victorian age is Oscar Wilde (1854 – 1900). He is the first to introduce problem plays, which deal with the problems of the age. His social comedies were not to solve social problems but to deliver his ideas about the vanity of his age.

| KEYWORDS

Dandyism, Bunburyism, vanity, the Victorian age, England.

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### 1. Introduction

English history witnessed a remarkable event before the turn of the 20th century, the French uprising, but what is more noteworthy is the English unrest, which is the upheaval of ideas. As G. K. Chesterton stated: "In France, it was what individuals did ... in Britain, it was what individuals wrote" [Chesterton, 1966,p.4]. The Victorian age was named after Ruler Victoria (1837-1901); the term Victorian means the possibility of uneasiness, pretention, old style, and deterioration. The period is described by unfaltering and fast development in governmental issues, financial aspects, science, morals, and religious conviction. Professor George Landor said that:

*Although such associations have some basis, in fact, they do not adequately indicate the nature of this complex, paradoxical age that was a second English Renaissance. Like Elizabethan England, Victorian England saw great expansion of wealth, power, and culture. [George & Landow, p. 1]*

Decency was of the most extreme significance, and outrage was to be kept away from. A large group of social standards must be pursued; if the guidelines were broken, outcomes would be horrible. The age saw numerous progressions because of the modern insurgency. These progressions were distinguished in extraordinary artistic exercises, disclosures in science, history, religion, governmental issues, traditions, and numerous different fields. Individuals' demeanors were various and changing because of these evident changes in the public eye overall. It was a period of various gatherings; each grasped its very own thoughts. Social and financial issues were to be seen; therefore, a feeling of too-fast change, and innovation infringing won, that the 'material' turned out to be really compare to the 'profound'. Destitute individuals lived in awful conditions, and progress turned into a twofold edged weapon that "at the base, maybe beneath the base, of the social scale were the failures"[Evans, 1858,p.187]. In this regard, the Victorian age was one of the inconsistencies, of two certainties or two-fold norms. John Fanceschina said:

*It espoused conservative ideals and embraced traditional middle-class morality on the outside but gave birth furtively to a fast amount of pornography and deviant sexual behavior. It was an age of great political achievements but also an age of political scandals in which high officials were caught in same-sex activity in Dublin Castle.[Franceschina, 1997, p.265].*

Heliobas points out in his book *A Romance of Two Worlds* that the Victorian period was "not of wisdom, health, or beauty, but one of drunken delirium" (Ch. 15). Journalists were never again hostile to social or worried about their own feelings; rather, they relied upon motivation to discover an answer for the issues of the age. Therefore, Authenticity spread in Victorian writing just as an enthusiasm for the person's brain science.

Thus, this age saw the start of numerous developments. Each grasped its own belief and life from its point of view, and each attempted to tackle the contemporary issues with their own answers; since a lot of the Victorian men of letter felt that their obligation was to speak to the general public, many assumptions showed up, others passed on, and many endure. Others were content with the advancement; however, others saw improvement as a frightful beast eating his very own youngsters. As human instinct varies, starting with one and then onto the next, it was with the aftereffects of Darwin's hypothesis. Some remained with their very own convictions in God and religion, similar to the extraordinary artist Alfred Tennyson. Others state that the eventual fate of verse is exceptionally encouraging, similar to Matthew Arnold, who contended this point in his basic paper *The Investigation of Verse*. He attempted to justify what he saw as a rotting age, where everything is determined and not felt, where industry crushed humanity, as he had written in *The Researcher Wanderer*: "O conceived in days when minds were crisp and clear/And life ran joyously as the shining Thames/Before this abnormal illness of present-day life/With its debilitated rush, its isolated points" (11.201-04). He analyzed the issue similar to the aftereffect of the absence of confidence and love and that the demolition was from inside, from the spirit, so the cure must start with the spirit. Others attempted to discover a trade for their shaken religion. Some observed it in the Realm. Progressivism was a lot more grounded conviction for some scholars like Bernard Shaw. Its precept was that man could make a paradise on earth by logical and social advancement. Others discovered it in Communism, as William Morris (1834-96), who was disappointed with the cutting edge modern advancement and believed that the political revolution is needed to "restore mankind to state in which work could ones more be enjoyed, without the exploitation of workers that seemed to him prevalent in Victorian England"[Abrams et al., 1986, p.1525]. Oscar Wilde also believed in socialism; he wrote his famous essay, *The Soul of Man Under Socialism*, which was written over one hundred years ago, yet its ideas are still relevant, and they are considered a reference for those who preach this doctrine. [Sreenan, 1998]

The real figure of the People of good taste just as of the Decadents was the Irish conceived essayist, Oscar Wilde, who "strolled before the primary parade wearing a sunflower and before the subsequent parade wearing a green carnation"[Chesterton, 1966, p.98]. By and by, Oscar Wilde was the first to present issue plays, which managed the issues of the age, to the Victorian theater (and later Bernard Shaw), which portrayed troublesome social issues, since it was when Authenticity got the advantage and journalists attempted their best to draw their 'disagreeable' reality in their work.

Wilde appeared to criticize his society; he had gone to it for assistance and security. To him, society will stay shallow, flippant, and uninformed of its people's needs; it rebuffs the man without demonstrating to him the correct way; rather, it leaves him in no place. In *DP*, he declared that:

*Society ... will have no place for me, has none to offer; but Nature, whose sweet rains fall on unjust and just alike, will have clefts in the rocks when I may weep undisturbed. She will hang the night with stars so that I may walk abroad in the darkness without stumbling and send the wind over my footprints so that none may track me to my hurt; she will cleanse me in great waters and with bitter herbs make me whole. [Wilde,1973, p.208]*

It is to be or not to be. The eternal question of humanity. Wilde did not spare a moment like Hamlet; He picked 'to be' yet relied upon his own principles. Regardless of whether right or wrong, whether ordinary or not, that would be the inquiry. Wilde's presentation and the idea of oneself are identified with the progressive collapse of Victorian qualities toward the part of the century. Since the realist estimations of the working class couldn't fulfill him, he needed to make his very own qualities and character. His Irish white-collar class foundation and his homosexuality may likewise have constrained him in separating himself from the estimations of an English, class-cognizant, and homophobic network. While Wilde's separation from the shows of its time helps one to remember the uprisings of later innovator scholars, he varies from them by his enemy of essentialist or (de)constructivist idea of oneself. Not at all, like the innovator craftsman who attempts to find the substance of human instinct through his specialty; he considers each to be a fake development or a veil.

Wilde restored the satire of habits and breathed life into it back with the greatest style. His plays were brimming with clever and, simultaneously, insightful words that depict the truth of Victorian culture. He consolidated the shows of drama, similar to love and

companionship, with the unfashionable parody of habits to create another structure. He realized that the best way to get to his common group of spectators is by uplifting language and the sharp oddities and witticisms, which they appreciate.

*Because Wilde himself was such a rebel, it is not surprising that the conflict between his public and private life should have found expression in the tension between the sentimental effusions of melodrama and the cool poise, sophisticated social repartee. [Hirst, 1979,p.51]*

## **2. The Concepts Dandyism and Bunburyism in the Selected play:**

Awareness of class is basic to all English Comedies of Manner; Wilde used it to satirize the hypocrisy of his age by showing the difference between word and deed. Nevertheless, he was no preacher like Bernard Shaw; his social comedies were not to solve social problems but to deliver his ideas about Dandyism and the vanity of the Victorian age:

*Wilde directs most of his satire at ideas rather than people, and where the writer himself is not serious in his criticism, the audience will always be amused rather than shocked. Wilde is no Bernard Shaw, who uses the theatre as a pulpit from which to reform society; Wilde wants to mock the world, not change it. [Wilde, 1962,p.13]*

Subsequently, the parody of habits delineates designs, conduct, and the shows of a socialized society by methods for parody, which is coordinated against the indiscretions of this general public, particularly against the "variations of social conduct as opposed to of human direct in its bigger aspects"[Holmn,1985,p.91]. Budgetary and sexual achievement in what decide the direction of the characters that are assembled through fellowship and marriage. Other than the exchange strategy, Wilde utilized clever sayings and Catch-22s as different gadgets to get the consideration of his perusers and group of spectators. He mocked Victorian shows by flipping around them. In this way, numerous Victorian journalists assault Wilde's utilization of mottos, saying that they are "exhausting, mechanical tricks"[Ambivalence, p.18], in light of the fact that he took a verifiable truth and certified its opposite, at that point he played with his own declaration landing at a similar purpose of the start. H. G. Wells wrote in the Day by day News on October 1909 that:

*Wilde knew how to say the precise thing that, whether true or false, is irresistible. ... One might go through his swift and sparking plays with a red and blue pencil marking two kinds of epigrams; the real epigram which he wrote to please his own wild intellect, and the sham epigram he wrote to thrill the very tamest part of our tame civilization ... he lowered himself to superiority; he stooped the conquer. [Wilde, 1981, p.xxiv]*

Many critics were prejudiced against the conventions mocked by Wilde because his paradoxes or epigrams were evidence of his relativist way of thinking. However, Earnest Newman described Wilde's paradoxes as "seeing round corners"[Ambivalence, p.18], where the paradox declares truth with its reverse, and in this way, paradoxes uncover "the one-sidedness of each prevailing truth"[Ambivalence, p.18]. This method is very clear in *The Importance of Being Earnest*, where women read German philosophy and attend university courses while men are busy with cucumber sandwiches, muffins, and romance. Thus, Wilde's skill lies in his ability to turn conventional into exceptional through his epigrams:

*The light heartedness of Wilde's paradoxes conceals a strategy of the invention that succeeds in revealing the relativity of every so-called 'universal' or 'natural' truth. Indeed, Wilde's seemingly frivolous, nonsensical inversions of hackneyed clichés undermine the 'natural' truths of Victorian values by disclosing their ideological bias. [Ambivalence, p.18]*

W. B. Yeats said that Wilde is a man conversing with ideal sentences as though he had kept in touch with them medium-term with work, but all spontaneous[Ellmann,1969,p.9]. Wilfred S. Gruff composed that: "He [Wilde] was no matter what the most splendid talker I have ever gone over, the readiest, the wittiest, the most venturesome. No one could claim to surpass him or even sparkle at all in his organization. Something of his mind is reflected in his plays, however practically nothing"[Woodcock, 1950, p.117].

## **3. The Comic Society Plays: Dandyism**

Before examining Wilde's comic culture plays, readers have to know first the fundamental portrayal in them, which is Dandyism. Baudelaire considered Dandyism as "sort of present-day courage, a method for epitomizing independence during a time of expanding similarity and utility"[Sammells, 2000,p.117]; the dandy makes his very own general public in the general public he rejects, that the more individuals are astonished by his/her conduct or dress or whatever unconventionality he/she receives, the more he/she fulfilled. Baudelaire said additionally that the dandy's inventiveness is communicated in the "glad fulfillment of failing to show any oneself" [Sammells, 2000,p.117]. From her came Wilde's of the mask, which he had expressed through Lady Markby in *Ideal Husband*, when she says, "indeed, as a rule, everybody turns out to be somebody else"[Wilde, 1972,p.157]. Wilde was abstract in his analysis since he felt that "the premise of life is just the longing for articulation, and Workmanship is continually displaying different structures through which the articulation can be attained"[Wilde, 1968,p.26]. He gives his musings shapes

through the characters. Bruce Bashford argued concerning the subject that: "... by adopting a mask the man is able to tell you who he is because he then has an identity to reveal"[Bashford,1978,p.219].

For Baudelaire, dandyism is devotion to the ego. A dandy is a person who plays by the standards of society yet never trespasses them; he treats them with abhor while covertly recognizing their need for him[Sammells, 2000,p.118]. The issue is that the dandy is consistently in contact with the world he despises. Wilde tackled this issue by making a universe of dandies through his plays, where their voices and activities control the round of life, i.e., a universe of their own creation:

In his earlier comedies, a void opens between high life conceived as melodrama and the dandy commentator who cannot act; in *An Ideal Husband*, the dandy invades but also succumbs to the fashionable world, while in *The Importance of Being Earnest*, Wilde creates a masterpiece by presenting a world in which only the dandy exists.

A dandy is disengaged from society essentially. His solid independence and sense of self keep him from speaking with others, a point about which Ian Gregor said that the job of the dandy is characterized to a great extent by his distance from the social world wherein he lives. "he is the obvious seal of non-connection. His best group of spectators is himself; his preferred view that exhibited him by his mirror ... the dandy is a dislodged individual; however this relocation is deliberate, to be sure it is pompously looked for"[George, 1966,p.502].

The dandy embodies Wilde's desire to express exquisite beauty in whatever he does or says. Thus, the dandy substitute moral values with aesthetic ones. The Philistine world is, above all, the world of Victorian morality, but the dandical world is the world of pure aestheticism [Tydeman, 1969,p.131]. In spite of the fact that all dandies wear eccentric, colorful, and showy clothes, it is the soul of uniqueness for them. They use it to shock society by watching the faces of their audience with a smile of satisfaction. Wilde's adaption of Dandyism is illustrated by his belief that individuals are not unique by nature, but each makes his own individuality by adopting a certain style of dress, haircut, etc. Dandies revolt against society by means of their paradoxes, which are full of contradictions, and Wilde is famous for his paradoxes, which can be seen in all of his books. For an instant, he said in *The Critic As Artist* p.48, that: "Learned conversation is either the affectation of the ignorant or the profession of the mentally unemployed."

Baudelaire saw the dandy as the "last burst of heroism in a decadent age"[Tydeman, 1969,p.131]. Wilde makes his dandies great aristocrats that their high rank unites with their elegance in speech and style to produce the effect of their superiority in order to dominate over the Philistines of their society. That's why the dandy's world is different from other worlds; consequently, Wilde's plays are different and artificial, depending more on coincidences than the natural and normal flow of events:

*Where we differ from each other is purely in accidentals; in dress, manner, tone of voice, religious opinions, personal appearance, tricks and habits, and the like ... this means a continual search for the new: this critic will seek for beauty in every age and in each school, and will never suffer himself to be limited in any settled costume of thought, or stereotyped mode of looking at things. He will realize himself in many forms and in a thousand different ways and will ever be curious about new sensations and fresh points of view. Through constant change, and through constant change alone, he will find this true unity. [Bashford, p.220]*

The Significance of Being Sincere is a satire with a plot intended to uncover Wilde's mind. It is considered a ludicrous parody, likewise. It is about the undertakings of two youthful dandies. John Worthing, who imagined an irksome sibling named Sincere as a reason to go out now and again and go to London; and Algernon Moncrief, his companion, who designed likewise a wiped out companion called Bunbury so as to get away from his duties. While posing as Sincere, Jack gained the love of Gwendolyn Fairfax, Algy's cousin, and she appreciates him for having a "very inspirational" personality. [Hochman, 1984,p.399] When he requests her hand from her mom, Woman Bracknell, he is obliged to uncover that he is an abandoned tyke who was left in a tote at Victoria Station. Woman Bracknell demanded that he should attempt to scan for his lost guardians or, if nothing else, one parent on the off chance that he needs to wed her little girl. Coming back to his nation house, where he lives with the little youngster, miss Cecily Cardew, who is under his guardianship, and her tutor Miss Crystal, John finds that Algernon is there under the expected personality of his concocted sibling Sincere and that the last had begun to look all starry eyed at Cecily, who thusly, had since a long time ago envisioned of adoring a man with the name of Sincere. With the landing of Gwendolyn and, after that, Woman Bracknell, everything transformed into turmoil. It is before long found that Miss Crystal is the inattentive attendant who had, twenty years back, lost the infant of Woman Bracknell's sister in Victoria Station. Subsequently, John, whose genuine name is Sincere, is actually, Algy's senior sibling. The play closes cheerfully with the grasp of the two couples.

Wilde's plays earned their prevalence in a matter of moments for their comic scenes and clever repartees. The previously mentioned four comedies were his lone comic culture plays, which were an immediate assault on the vanity of Victorian culture. The plays have devised and, in one way or another, comparative plots so as to be a fit world for the dandies. In addition, these plays have a

lady of a past, and in every one of them, there is a character that speaks to Oscar Wilde, the exceptional dandy. Wilde had a couple of thoughts to express through his plays, yet the virtuoso of his mind gave them another shape each time. His plays share something for all intents and purposes with the Rebuilding comedies. In *The Significance of Being Sincere*, Algy stated: "My obligation as a man of honor has never meddled with my pleasure at the slightest degree" (1989); this "totals up the standards by which the youthful blood of Reclamation comedies lived"[Tydeman op cit., 1969p.167].

As per Christopher Nassar, Wilde had taken his idea from Walter Pater, who translated innovation as another mentality towards life [Ambivalence, p.9], accepting that humankind had developed by losing its honesty progressively through finding the insidious side in the human instinct. The third phase began when Wilde thought that he had gone too far beyond the limits, so he wrote *The Importance of Being Earnest*, where the characters are seen as babies playing with their own life. Wilde expressed their need to return to their childhood by making them christened with other babies; the process itself is done to infants, or we can say, small babies.

In *The Importance of Being Earnest*, Wilde enlarged his scope of thoughts once again to incorporate pretty much every part of life. Under the shallow surface, the play handles three fundamental subjects of "Parody of Habits", which are: 'Sex' (with interrelated themes like Marriage, Separation, Infidelity), 'Companionship', and 'cash', just as death; the nature of style; financial matters; magnificence; and truth; the brain science of generosity, the decrease of privileged; nineteenth-century ethics; the great system [Tydeman, 1969,p.103]. Fashion, likewise, has its part in this play. At the point when Woman Bracknell was educated about Jack's habitation, she said that it is "the unfashionable side; however, it could without much of a stretch be changed" when Jack's clever answer came: "Do you mean the style or the side?" (1676). In the play's title, Wilde gave us an image of its subject, taunting the Victorian accentuation of genuineness; however, it is a twofold edged weapon since Wilde's methods for the joke is through two dandies, John Worthing and Algernon Moncrieff. Thus, parallel to his irony, Wilde shows us the moral failure of Dandyism. Otto Reinert commented that: "just as the conformist pretends to be, but is not earnest, so Algernon and Jack pretend to be, but are not, Ernest"[Tydeman, 1969,p.158]. The play also deals with the theme of 'Surface' or 'Appearance'. If we examine Algy's reply, in act 1, p.1669, when Jack denies being Ernest, we can understand how superficially they think:

*You have always told me it was Ernest. I have introduced you to everyone as Ernest. You answer to the name of Ernest. You look as if your name was Ernest. You are the most earnest looking person I ever seen in my life.*

So, Jack looks earnest and is not one. In another incident, when Cecily is about to meet Ernest (Algy), she says to herself: "I am so afraid he will look just like everyone else," and when Algy enters, 'very gay and debonair' she immediately cries: "He does" (1983). So, what prompts her to say so is his appearance. Moreover, when Lady Bracknell praises Algy, she says: "He has nothing, but he looks everything. What more can one desire?" (1704). Finally, Gwendolen admits that "in matters of grave importance, style, not sincerity is the vital thing" (1700). Thus in the world of Wilde's play, being both Ernest and earnest is a matter of surface and style[Sammells, 2000,p.108].

Richard Foster said that Wilde's society comedies depicted real, social, and human issues, The fact that so many of his characters speak in Oscar Wilde-esque ways almost completely destroys them. [Tydeman, 1969,p.166]:

Wilde told Beerbohm Tree that the witty aristocrat in his play is quite different from anyone who had been on the stage before. When Tree asked if that meant he was supernatural, Wilde replied, "he is certainly not natural. He is a figure of art. Indeed," he added, 'if you can bear the truth, he is MYSELF' [Sammells, 2000,p.97].

In any case, the issue that numerous faultfinders settled upon is that Wilde's characters are not so much human, they need strength, and his representation of them resembles an "actual existence like investigations or sketches"[Tydeman, 1969,p.87], the Windermere's resemble mechanical dolls. Mrs. Arbuthnot is somewhat terrible that she is placing herself in the issue; however, rejecting the arrangement. Jack and Algernon turned into the plot-producers that shape their lives as they "shape their phrases"[George,1966,p.516]. Wilde was extraordinary in demonstrating their habits, impulses, social deceptions, and splendid surfaces[Wilde,1981,p.xv]. However, he was not ready to demonstrate their focal spirits that were implied :

*To analyze character to the depth requires imaginative sympathy of a very special kind ... He [Wilde] had a quick eye for the foibles of mankind and a rough working hypothesis as to their passions and weaknesses. [Tydeman, 1969,p.89]*

Wilde was a self-writer and a vain person. He connected this to his characters, and as opposed to exhibiting a gem to the group of spectators, he "welcomes himself and his quick sentiments into the universe of the spectator" [Johnson, 1976,p.151]. Wilde's half-covered characters can be the aftereffect of his fixation on the idea of the 'veil', which was utilized by William Shakespeare. He required the reality of veils since he accepted that when one put on his cover, he would be liberated from the weight of life

and could convey what he needed with no dread or timidity under his interesting personality. Cover for Wilde mirrors his mystery life and his desire to hide it. He comprehends the puzzle of Jekyll and Hyde; therefore, he made each character demonstration similarly to this legendary figure, "Move takes place in the daylight, yet the spirit works in the dark"[Johnson, 1976,p.152], that is to have a double life, concealing some liable mystery from quite a while ago; however it is at long last found, and for which they are normally absolved.

Consequently, Wilde's dialogue became an imitation of his talk, and his personality, as Yeats had mentioned, "was deliberately adopted and therefore a mask – it was the only escape from the hot-faced bargainers and the money-changers" [www.pgileirdata.org]. Wilde believed in the truth of masks or reasons for using them because he lived in a world where 'absolute truths are unmasked in ideological lies, only the mask is sincere by the recognition of its own artificiality' [Ambivalence, p.13]. For this reason, Wilde's characters are simple, uncomplicated figures. They are fit for the kind of comedy he wrote. He deliberately distorted actuality and had most of his characters "behave as if that [comic] vision were all but universal" [Tydeman,p.167]. In *The Importance of Being Earnest*, the dramatic effect is not drawn from foolish people trying to make their own reality, but as Richard Foster said, it is of archetypal roles being travestied. The characters know that they are in a play, and they know what kind of play they are acting in [Ibid, p.165].

*It is possible to regard Wilde's four principal plays as a series of attempts to resolve a particular clash between manners and morals, between style and content, between the author and his characters. [George, 1966,p.501]*

In *The Importance of Being Earnest*, Wilde succeeded in creating such a world, a world where everyone is, more or less, a dandy and where events happen not according to natural results but depending greatly on rather strange coincidence:

*The characters in The Importance of Being Earnest all speak in the same way, with that extraterritorial perfection that has nothing to do with naturalism and everything to do with Wilde's assertion that language is the parent and not the child of thought ... defined by what they say rather than what they are, and characterized by indeterminacy and instability. [Sammells, 2000, p.109]*

In the play, everybody is nervy and unconventional. Rather than placing a dandy with his peculiar thoughts in the realm of Victorians so as to deride it, Wilde made a universe of dandies where each comprehends the other, and each, from inside this world, mocks the shows of the external Victorian one. Otto Reinert contended that the characters Vigorously be constantly impudent; sassiness is their entire nature, dislike Ruler Goring's ridiculing veil of illuminated incongruity in a rich society. [Tydeman, 1969,p.154]

Algernon and Jack are contending in their dandyism, however much of the time, Jack had all the earmarks of being more reasonable and sensible than Algy, who seemed, by all accounts, to be "the genuine voice of cynicism"[Tydeman,1969,p.162], and who derides nearly everything, marriage, ladies, society, and so forth., as Gwendolen had let him know: "Algy, you generally receive a carefully improper mentality towards life" (1679). What showed Algernon's void in his consistent sentiment of yearning and his powerlessness to take a look at himself from eating? In this way, Wilde has "diminished the roué figure to a man of straw or muffins"[Tydeman,1969,p.163]. Algy admits this issue too when he tells Jack that: "when I am in a tough situation, eating is the main thing that consoles me. Undoubtedly, when I am in a tough situation, as any individual who realizes me personally will let you know, I reject everything aside from nourishment and drink" (1698). Thus, the propensity for eating isn't the consequence of physical yearning but an otherworldly one. It additionally has another association, i.e., a getaway from deduction truly in basic circumstances. He lives for joy and pleasure at detail; subsequently, earnestness does not move toward becoming him, and Jack discloses to him commonly that he is continually blathering. Kerry Powell had another clarification for Algy's craving. He said that:

*It has a moral dimension, suggesting the individual's revolt against repression by conventional society, and the guilt, real or imaginary, that accompanies such behavior. Algernon's eccentric appetite is revolutionary in its disregard for propriety and its defiance of authority. [Powell, 1985,p.0228]*

Wilde may have this thought as the main priority since he accepted that the individual must reject the typical or the traditional disposition forced on him to satisfy himself. By and by, Algy is a clever and sure, perhaps excessively sure, youngster. He had that comical inclination, which he appears on everyone, even his hireling, though disapproving of the breaking points and limits between them. Notwithstanding his insignificant and negative way, he is very cautious about his dress and, obviously, about his buttonhole, as he had said to Cecily in their first gathering: "may I have a buttonhole first? I never had a hunger except if I have a buttonhole initial" (1685). W.S. Bunnell depicted him as the accompanying:

*His dress is immaculate. His clothes were the correct fashion of the period, but they were worn with the slightly flamboyant air of the dandy. There is a formal single-breasted black coat; the trousers are fairly tight; boots are of patent leather; the collar is high or*

*winged; a figured waistcoat, a cravat, and a flower worn in the buttonhole give a touch of colour. His hair is parted in the middle and is perfectly straight. He is either clean-shaven or has a small waxed moustache. [Wilde, 1962,p.11]*

Algy was very conceivable of his general public and realized how to adapt to it, as he told Jack: "on the off chance that I am incidentally somewhat overdressed, I compensate for it by being in every case enormously over-instructed" (1689). By and by, Jack did not concur with Algy and answered that: "your vanity is strange, your direct a shock" (1689). Like Ruler Darlington, he was out of cash as he commented on numerous events; as in the episode when Jack said that he was about to offer a huge reward for his lost cigarette case, Algy answered that: "Well, I wish you would offer one. I happen to be more than generally hard up" (1668). He gave no consideration at all to the issues of family and relations; he was unaffected and totally unsympathetic[Wilde, 1962,p.19] to them. At the point when Jack portrayed Woman Bracknell as a beast, his great rearing caused him to apologize to Algy for talking gravely about the last's auntie. However, Jack needed not to stress, for Algy had no inclination about this issue:

*Algy: my dear boy, I love hearing my relations absudes. It is the only thing that makes me put up with them at all. Relations are simply a tedious pack of people who haven't got the remotest knowledge of how to live nor the smallest instinct about when to die. (Act.1, p.1678)*

Jack was rather different from Algy, though he dressed in the same manner. He was described by W. S. Bunnell as:

*His outdoor clothes include a black silk top-hat, gloves, light-colored spats, and a frock coat. Ideally, his clothes should be very similar to Algernon's but suggest, very subtly, a less extravagant air. [Wilde, 1962,p.12]*

Both share a similar interest in delight. At the point when Jack is asked what had carried him to town, his answer is: "Gracious, delight, joy! What else ought to bring one anyplace?" (1666), and Algy's "obligation as a refined man has never meddled with my pleasure in the littlest degree" (1689), he generally has a business arrangement that he is "on edge to miss" (1684). Therefore, the two have all the earmarks of being the experts of what Wilde called the incredible blue-blooded specialty of doing nothing [Wilde, 1962,p.12] totally: Algernon: Well, I'm hungry.

*Jack: I never knew you when you weren't ...*

*Algernon: What shall we do after dinner? Go to the theatre?*

*Jack: Oh no! Loath listening.*

*Algernon: Well, let us go to the club.*

*Jack: Oh no! I hate talking.*

*Algernon: Well, we might trot around the Empire at ten?*

*Jack: Oh no! I can't bear looking at things. It is so silly.*

*Algernon: Well, what shall we do?*

*Jack: Nothing!*

*Algernon: It is awfully hard working doing nothing. However, I don't mind hard work where there is no definite object of any kind. (Act 1, p.1677)*

The most significant thing is that the two of them share the act of Bunburyism, i.e., the twofold life. Algy's technicality could be blamed for making Bunbury, yet Jack's not kidding, and rather a traditional character negates Bunburyism. Yet, this Catch 22 is Jack's life. He was Ernest, the fun loving man nearby, and the genuine Jack who was a watchman for the delightful youthful Cecily in the wide open. Bunburyism is a method for getting away from everyday social practice, which is managed by oppressive shows. The Bunburyist is not kidding about not being serious [Tydeman,p.157]:

*... we have the amusing picture of two young men, firmly set on living only for pleasure and forced into an ingenious pretence in order to escape from their very light responsibilities and checks on their freedom of movement. [Wilde,1962,p.14]*

The two men created a Bunbury to live in a joyful world. Algy is cognizant of his own development, while Jack rejects the name Algy provides for their conduct. Be that as it may, to get away from the misleading shows is to live in a universe of good anarchy[Tydeman,1969,p.158] on the grounds that his break can be deciphered as a sort of disorderly record:

*The escape from the convention is itself a flagrant instance of hypocrisy; pretence is the price the Bunburyist pays for freedom from the pretence of the convention. [Tydeman, 1969,p.158]*

What is different between the two is that Algy was determined to keep Bunbury, even after marriage telling Jack to do the same. The latter intends to kill Ernest after marriage, which has an ironic indication intended by Wilde:

*Algernon: Nothing will include me to part with Bunbury, and if you ever get married, which seems to me extremely problematic, you will be very glad to know Bunbury. A man who marries without knowing Bunbury has a very tedious time of it.*

*Jack: That is nonsense. If I marry a charming girl like Gwendolen, and she is the only girl I ever saw in my life that I would marry, I certainly won't want to know Bunbury.*

*Algernon: Then your wife will. You don't seem to realize that in married life, three is a company, and two is none. (Act 1, p.1670)*

The endeavor to execute Ernest symbolizes the trouble of being sincere in a universe of a lie. Wilde comprehends his reality, so he places Jack in the stunning circumstance of discovering that he is grieving Ernest, who happens to sit inside his home, and his other propensity for Algy of showing up at the most awkward time, that Jack is unequipped for either coming clean or keeping his Bunbury. The two cases are hard to do, as Jack himself admits to Gwendolen: "It is extremely difficult for me to be compelled to talk reality. It is the first run-through in my life that I have ever been diminished to such an excruciating position, and I am actually very unpracticed in doing anything of the sort" (1697). At the point when things are uncovered, Jack apologizes to Gwendolen for talking reality: "it is a horrendous thing for a man to discover all of a sudden that for his entire life he has been talking only reality. Would you be able to excuse me?" (1709). Jack accepts that lying is a sort of heroism [Sammells,2000,p.110], as Wilde has contended in his hypothetical article DL that lying is craftsmanship: "Lying and verse are expressions – expressions, as Plato saw, not detached with each other" [Wilde, 1968,p.5], but rather, at last, he concedes his shortcoming when he says: "... I've currently acknowledged without precedent for my life the crucial significance of Being Sincere.(1709) "

As expressed previously, Jack showed up more customary than Algernon. This is clear in his dialogue with Mrs. Crystal when mixing her up to be his mom; however, when she shouted to be unmarried, Jack's answer was mostly Victorian, i.e., customary and rigid, and halfway dandiacal:

*Unmarried! I do not deny that it is a serious blow. But after all, who has the right to cast a stone against one who has suffered? Cannot repentance wipe out an act of folly? Why should there be one law for men and another for women? (Act.2, p.1708)*

Be that as it may, Jack's final words, "Mother, I excuse you", are what blew the rigid tone of his discourse. Throughout the play, the two men demonstrate themselves to be neither sincere nor Ernest. Everyone cherishes Ernest, yet no one is very certain what his identity is until the end when the two of them relinquish Bunbury for marriage. At the end of the day, they yielded their opportunity for Victorian shows. Along these lines, Bunbury is one of the 'extraordinary focuses in the swing of the pendulum, Victorianism the other' [Tydeman,1969p.158]. Here, each character accomplishes his personality by being what he isn't, or at the end of the day, by wearing a cover to demonstrate what Wilde had contended in Reality of Veils and in DL: "... what is intriguing about individuals in great society ... is the veil that every last one of them wears, not the truth that lies behind the mask".[Wild, Oscar Wilde; 1969,p.9].

Unavoidably, the two men live by untruths. They are rouges who love misdirection, yet not for trickery; it is for their own, own pleasure. Algernon is a charming youngster from a decent family; he despises oppressive relatives; likes sustenance and great organization; however, he decreases each circumstance and feeling to a motto. He doesn't separate between genuine issues and passing impulses, in contrast to Jack, who gives an equalization to Algy's eager frivolity [Wilde,1981,p.xxviii]. He recognizes what is not kidding and what is wonderful; hence, we discover him a customary figure with regard to Cecily and Gwendolen. By and by, when Jack and Algy meet up, they give the play a unique flavor through their clever sayings and conundrums.

In *The Importance of Being Earnest*, we find many female dandies. As we had said previously, Wilde has made in this play an existence where no one but dandies can live. Gwendolen Fairfax is a young lady who can be viewed as a parallel to Algernon to her greatest advantage in dress, fearlessness, distinguished and stubborn nature, epigrammatic language, and "her familiarity with her place in the public eye and the significance of her satisfaction in the world" [Wilde, 1981,p.16]. She knows her capacities and is resolved to adapt to the cutting edge insanity of the age and to create in numerous ways, as she had told Algy. She is her mom's girl, never at a misfortune for word and "loaded with instant decisions on all parts of elegant life and customary morality" [Wilde, 1981,p.xxix]. She is very mindful of the way that individuals are not what they appear. In this regard, she contrasts with the past female dandies in that she doesn't wear a veil; however mindful of the way that the world is brimming with covers. She is immediate, and up to a point, along these lines, she despises backhanded conduct, saying that: "at whatever point individuals converse with me about the climate, I generally feel very sure that they mean something different. What's more, that makes me so apprehensive" (1673). Her revelation of her fascination with Jack or the name Ernest in act 1, p.1673, is a case of her hair sparseness:

*Gwendolen: ... Even before I met you, I was far from indifferent to you ... I am told: and my ideal has always been to love someone of the name of Ernest. There is something in that name that inspires absolute confidence. The moment Algernon first mentioned to me that he had a friend called Ernest, I knew I was destined to love him.*

She stuns us with the above discourse; however, we should not overlook that the job of the dandy is to stun and delight the group of spectators. Her emphasis on the name Ernest uncovers her adoration for appearances. She disclosed to Jack that she adores him for his name and not for his great character. Through her, Wilde is deriding the Genuineness of the age, believing it to involve appearances as it were:

*Gwendolen is an 'advanced' young lady whose disconcerting lack of modesty in declaring her love and interpreting Jack's embarrassing words make her a difficult person to propose to. [Wilde,1981,p.18]*

Her presentation suggests different things too. It uncovers the sentimental young lady who puts stock in otherworldly love, which depends on "effortlessness and Non-romantic sensibility" [Tydeman1969,p.162]. By and by, her commitment to wed Ernest won't prevent her from resembling any lady who carries on with a twofold life by the wedding for design or delight. In this demonstration, she is going to be an ordinary lady of the Victorian age, a lady with a veil, to accentuate Wilde's affirmation that each individual will, in the end, has his own cover.

Concerning Cecily, Jack has disclosed to us that she is definitely not a "senseless Sentimental young lady ... she has a capital hunger, goes on long strolls, and gives no consideration at all to her exercises" (1679). She is a young lady of nature; consequently, she has a propensity for experience, however, just in her creative mind. She is likewise smart and very equipped for taking care of various circumstances either by complimenting individuals or by parodying them, and occasionally, she appears to be fairly evil. She had a feeling of wonder that makes her anxious to get familiar with the outside world, which is, for her, London society; however, she speaks of a balance to it with her "lively astuteness and unsettling dismissal for typical shows of conduct, or sincerity and spontaneity" [Wilde, 1981,p.xxix]. Incapable of being in direct contact with that world, she lives in her conjured up universe, of which she makes day-by-day accounts in her journal. Neil Sammells remarks that: "Cecily has two arrangements of fiction: her adoration letters and her journal, the two of which give anecdotal records of her association with the similarly anecdotal Ernest".[Sammells,2000,p.106].

Till now, she is most likely a blameless dandy since she has not confronted this present reality yet; at the same time, similar to Woman Windermere, she will before long go through the period of experience and become a promising full, grown dandy. She parallels Gwendolen, who, similar to her, won't hang tight for Algernon until she becomes an adult since she detests "sitting tight even five minutes for anyone," which demonstrates her eager nature. Dissimilar to Algy, who was resolved to hold up until she ends up thirty-five, and that is an extraordinary persistence for a man like him. The two young ladies meet additionally with different focuses, in particular, the journal, which is a means by which they demonstrate their creative nature and their aim to sensationalize their lives. Gwendolen thought of her journal as something significant that she never traveled without, in light of the fact that "one ought to consistently have something wistful to peruse in the train.(1694) "

Bunnell considered the presentation of the journal as "another request of Wilde's comic virtuoso. Of course, it joins satire of circumstance with a parody of character. As an unimportant satire of circumstance, it is amusing" [Wilde,1981,p.26]. It demonstrates how Cecily, that youthful and unpracticed young lady, had treated Algy, the clever dandy, in her journal. She keeps on deriding and uneasiness him, that he remains in complete numbness of what is happening, unknowingly, he is making a trick of himself, and when he attempted to propose to her, she, much the same as Gwendolen, took the main position. By the by, when the two young lady act together, they increment each other's preposterousness. They decipher occasions in a manner to suit their very own desires without perceiving their outlandishness. They speak to a lighthearted element when they meet.

The conflict between Gwendolen and Cecily results from the double-dealing of Jack and Algernon. Despite the fact that the females' contention is respectful superficially, however, it is sharp and clever from underneath; they "show the entire scope of pleasant verbal affront, while never leaving from the strictest requests of the good form" [Wilde,1981,p.28]. Gwendolen assaults as an informed lady. However, pounding in her mockery, her impoliteness is interesting instead of stunning in light of the fact that it doesn't hurt anybody. She feels progressively better than Cecily, who is consequently very intense in her assaults because of her grungy nature:

*When she [Cecily] is told that sugar is no longer fashionable, she puts four lumps into Gwendolen's tea; her answer to the information that "cake is rarely seen at the best houses nowadays" is to cut a large slice for Gwendolen. Action speaks louder than words. [Wilde,1981,p.29].*

In the above-expressed scene, Wilde's craft is at its best since it demonstrates the battle between two ladies who are resolved to keep their life partners or sweethearts. It is a double of clever words wherein the contention is "pursued over a tea-table"[Hirst, p.57]. At that point comes Woman Bracknell, who recommends another sort of joke for Wilde. Without her, the play would not have its imperativeness. He made her the symbol of the Victorian Age by making her demonstrate indistinguishable worries from any scrupulous mother in the public arena, "specifically, a distraction with appearances and assurance to wed her girl off splendidly, or if nothing else presentably"<sup>77</sup> [Wilde, 1981,p.xxxi]. She is a genuine case of the hired fighter Victorian mother. Simultaneously, she is Wilde's mouthpiece by which he assaults the Victorian Age. Particularly in the episode when Jack was searching for his dad's Initiating name to find that it is Ernest, Lady Bracknell recalls that she used to loathe the name:

*... her mind's eye, steadily on the funds, sees other matters – love, literature, virtue – exactly for what they are. She is a kind of choric ballast that weights the satire's indirection with direct scorn.[Tydeman,1969,p. 165]*

Lady Brcknell is found in every one of the plays, with various names; however, having a similar frame of mind. In any case, Wilde has given much consideration to her character, that she is the just one between her parallels to get consideration from the pundits. She epitomizes female quality as she makes habits; characterizes design; forces on others what they ought to do or say as per shows of the general public to which she speaks; she tells Algy: "Never talk discourteously of Society, Algernon. Just individuals who can't get into it do that" (1703). She is completely mindful of the way that her general public is vain; she tells Jack: "We live, I lament to state, during a time of surfaces" (1703), and that the "main god she recognizes is Society; the life of Society is for her the kingdom of heaven" [Wilde, 1981,p.35]. She adores control, carries on with balance, and practices her power over everybody in the play, declining any contention, expecting that she may be persuaded. This demonstrates her obstinacy and that she couldn't care less about what others may feel because of the topic. In this regard, she appears to have confidence in Master George's assessment of the person who is persuaded by a contention, thinking about him/her as a nonsensical individual:

Lady Bracknell is interesting in that the reader feels that he/she have in a tranquil common feeling of the word a "character". Be that as it may, she also develops her entire method of discourse out of muddling herself with her very own voice. On the off chance that she exists by any stretch of the imagination, it is a reverberation chamber. She is utilized to talk in tones of imperious order ... paying little mind to what she is discussing. [George, 1966,p.517]

The realities affirm that Wilde is doing what needs to be done in showing such female characters. They are out of the blue stern, notwithstanding, draws laughing with an elevated soul since Wilde had made Bracknell unaware of her own trickery, that group laugh at her and not with her. Regardless of the way that he turned out ineffectively as a piece of her character, he just drew the outline sketch yet did not fill in with tints:

*Lady Bracknell is brilliantly done, but she is a brilliant surface only. She has no depth and no subtlety. Wilde has seen her with absolute clearness, but he has seen her, as it were, in two dimensions only, not in the round.[Tydeman,1969,p.89].*

#### **4. Conclusion**

Oscar Wilde, by the acknowledgment of many critics, is a brilliant treasure for art; he revived the comedy of manner and brought it back to life with the most wonderful style. His plays were full of witty and wise words that portray the reality of Victorian society. His comedies were not known for their particular plot, but they were contrived ones to fit Wilde's dandies. In the selected play, he enlarged the role of his male dandy and diminished the role of the female dandy. He used to make his male characters witty and smart, while his females were shallow. Women, for him, are nothing; they stick to their silliness and shallowness up to the last and have laid the harsh and ironical criticism of Wilde.

Wilde did not separate his characters by gender and personality only, but he made them of two different, contrasting, and conflicting words. One is the world of ideas, sentiments, mysterious pasts, passionate ideas about romance, marriage, men, letters, stolen bracelets, diaries, and, to sum up, a world of Philistines. The second world is the dandy person, a male dandy, in particular, witty epigrams, Wilden characters, elegant impassionate, aesthetic, irresponsible men who are living for worldly pleasure only and seeking freedom of self and passion. The Philistine world reflects Wilde's sin, while the second one reflects Wilde's Dandyism.

The majority of the Philistine characters concede that they had trespassed, yet they demand that they are unadulterated on the most fundamental level and that any physical sin couldn't influence the spirit. This is actually what Wilde had stated, so they pardon by society. Unexpectedly, the dandies realize their wrongdoings; however, denying their reality on the bases of dandiacal guidelines. They dismiss their general public and need to be liberated from all limits to communicate all the more unmistakably. This is the thing that Wilde did in his play *The Significance of Being Sincere*. There is only offensiveness and magnificence. The Philistines are nostalgic, while the dandies are a long way from nostalgia, and they are aware of their prevalence and pleased with it. Their first need is their independence and personality.

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