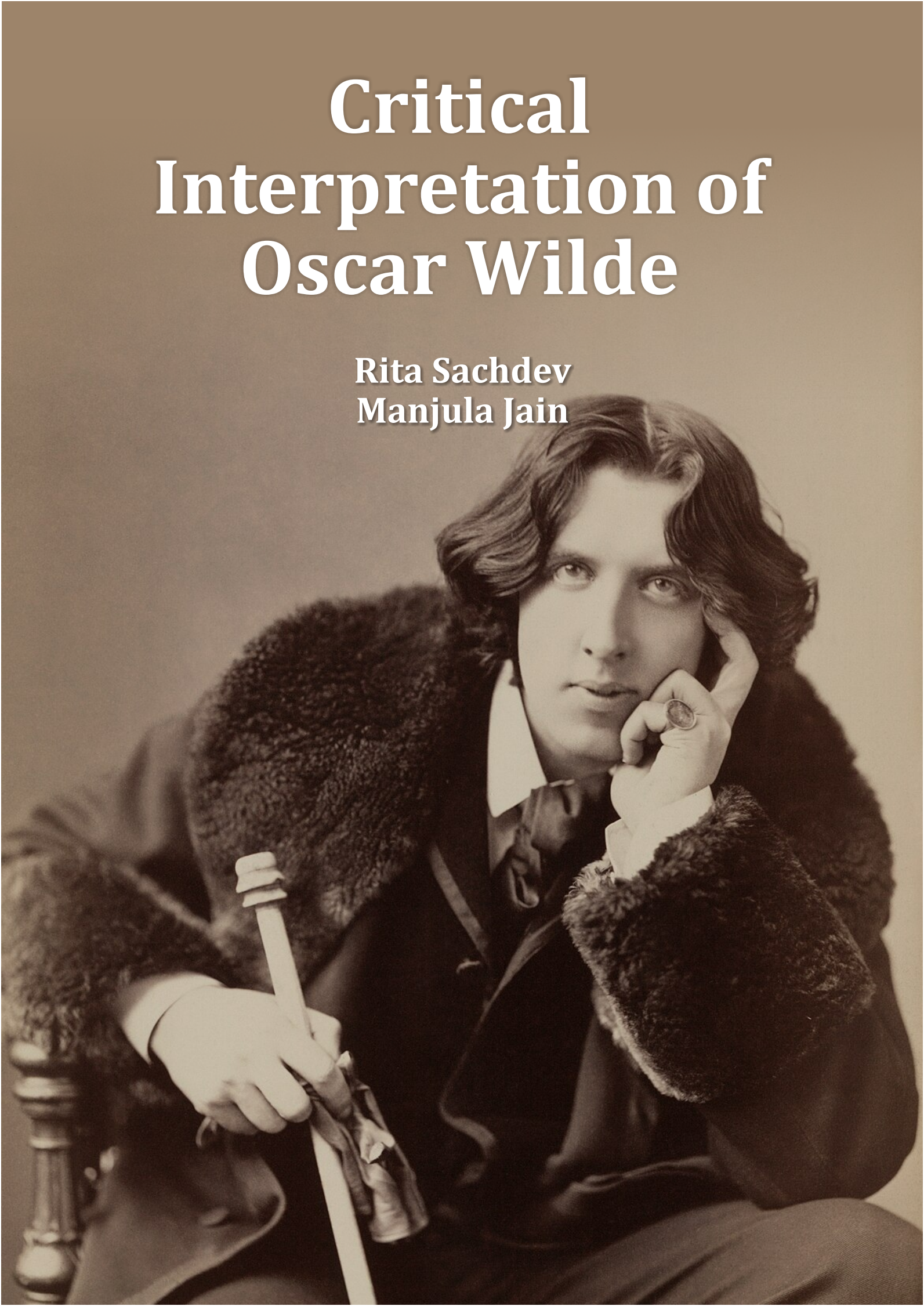
Critical Interpretation of Oscar Wilde

Rita Sachdev
Manjula Jain



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CHAPTER 1
OSCAR WILDE'S SATIRICAL WIT: SOCIAL COMMENTARY AND SHARP HUMOR

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ABSTRACT:

The famed Irish dramatist, writer, and poet Oscar Wilde left a lasting impression on literature with his unmatched caustic wit. Using humor and irony to analyze the customs and hypocrisies of Victorian society, this abstract goes into the heart of Wilde's sarcastic creativity. It also emphasizes how his sarcastic observations continue to have an effect on literature and society.Oscar Wilde, a late 19th-century literary giant, is honored for both his literary accomplishments and his great sarcastic wit. This abstract sets off on a trip through Wilde's wit's various sides, providing a peek into how he used humor as a tool to criticize the follies and mores of Victorian society.With its razor-sharp intelligence, deft wordplay, and piercing social satire, Wilde's wit was a complex treasure. He stands out as a master of sarcastic literature due to his eloquence and ability to create catchy one-liners and aphorisms. Wilde's humor offered a complex tapestry of sarcastic expression, ranging from the subtle and understated to the flamboyant and spectacular.A strict devotion to social conventions, moral conservatism, and an air of respectability characterized the Victorian era. Wilde's satirical quiver specifically targeted these traditions and hypocrisies. His plays, like as The Importance of Being Earnest and An Ideal Husband, act as humorous mirrors that reflect the pretentiousness and vanity of the day.Wilde's caustic humor served as a platform for societal criticism. His language was a tool for deconstructing the personas people portrayed to the outside world, and his characters frequently epitomized the ambiguities of Victorian society.

KEYWORDS:

Literature, Oscar,Wilde’s,Satirical, Social Conventions, Wit.

INTRODUCTION

Oscar Wilde is one of the most well-known satirists in the history of English literature, a literary personality of unmatched wit and eloquence. His writings peeled back the Victorian gloss, exposing the hypocrisies and absurdities of the culture and were frequently tinged with sarcasm and sublimated criticism. Readers, academics, and theatergoers are all enthralled by Wilde's caustic wit, which transcended his age in both his writings and personal life. This introduction takes the reader on a tour through Oscar Wilde's life and work, delving into the depths of his sarcastic brilliance and demonstrating the continuing value of his ideas. In The Picture of Dorian Gray, he examined the damaging results of living a life purely for hedonism and beauty. He examined the oppressive aspects of sexual taboos in Salome.Satirical insights by Oscar Wilde cut through space and time. His criticism of cultural conformity, the compulsion to seem well, and the suppression of uniqueness is still incredibly pertinent in today's society. His topics are timeless, ensuring that his books continue to enthrall audiences and readers while imparting insightful lessons and insights on modern society. The influence of Oscar Wilde goes well

beyond his own era. He had an enormous impact on the writers, playwrights, and humorists of later generations. He paved the way for the comic masterminds of the 20th and 21st centuries with his style of satire and humor, which set new standards for ingenuity and irreverence[1], [2].

The Mysterious Wit of Wilde

One must first wrestle with the mysterious figure that Wilde developed in order to comprehend the substance of his sardonic humor. On October 16, 1854, Oscar Fingal O'Flahertie Wills Wilde was born in Dublin, Ireland. He later adopted the name Oscar Wilde, for which he is best known. Intellectual precocity characterized his formative years, indicating the literary brilliance that would emerge later in life.Sharp wit became a distinguishing feature of Wilde's persona as he moved through the intellectual and social circles of his period. He was well known for his witty banter, his knack for turning a phrase, and his rapid, frequently scathing rejoinders. He was in high demand in London's literary and social circles because to his incisive tongue and flair for the theatrical[3], [4].

The Movement for the Arts and its Satirical Undercurrents

The aesthetic movement, which promoted art for art's sake and the pursuit of beauty above all else, swept over Europe in the latter part of the 19th century. With his immaculate taste, dapper clothes, and commitment to beauty, Wilde quickly rose to prominence as one of the movement's key members. He argued in favor of the inherent worth of art and against utilitarianism, expressing his views in his essay The Critic as Artist.However, Wilde's humor hid a more sarcastic edge behind the surface of aestheticism. He saw that the aesthetic movement, with its emphasis on elegance and beauty, could also be made fun of. He examined the effects of living just for aesthetics in his play The Picture of Dorian Gray, which served as an indictment of a culture preoccupied with looks[5], [6].

DISCUSSION

The Theater of Society: Plays by Oscar Wilde

The theater was the setting for Wilde's great sardonic wit mastery. His plays were a masterwork of satire, with witty language, cutting social insight, and scenic flair. Of his most well-known comedies, Lady Windermere's Fan, A Woman of No Importance, An Ideal Husband, and The Importance of Being Earnest are among the best. With surgical precision, Wilde dissected the vices and follies of the English upper class in these writings. The concept of the bunburyist a person who lives a double life to avoid social constraint recurs frequently throughout Wilde's plays. This subject gave Wilde the chance to investigate the conflict between appearance and reality, which was a major target of his sarcastic criticism.

The Struggles and Challenges of Wilde

As Wilde's reputation grew in the literary and social circles of London, so did the scrutiny of his private life. His humor and flamboyance were once praised, but they also had a dark side. His collapse was brought on by his liaison with Lord Alfred Douglas, the Marquess of Queensberry's son. The outcome of Queensberry's harassment, which included a disastrous message accusing Wilde of posing as a somdomite, was Wilde's unsuccessful libel action.The public spectacle of Wilde's trial in 1895 exposed the moral standards and biases of the day. I am the love that dares not speak its name, he famously said during cross-examination, shocked the entire community.

After being found guilty of gross indecency, Wilde was given a two-year term of hard labor, which tragically brought an end to his career and public life[7], [8].

A Wit and Satire Legacy

Despite the difficulties he encountered, Oscar Wilde's legacy lives on as a reminder of the eternal value of sardonic humor. Readers and audiences today still find his scathing social satire and sharp critique of Victorian society to be compelling. The humorous and satirical works of Oscar Wilde provide not only a window into the past but also a mirror reflecting the excesses and pretenses of modern life.This examination of Oscar Wilde's sarcastic wit will go further into the many facets of his life and works, analyzing the subtleties of his humor, the delicacy of his criticism, and the significant influence of his legacy on the field of literature and beyond. We will explore the intricacies of his period through the prism of satire and see how his views still hold true in the twenty-first century[9].

CONCLUSION

The caustic wit of Oscar Wilde is a literary gem that never ceases to astound and enthrall readers of all ages. His scathing, biting, and frequently funny critiques of Victorian society are nonetheless relevant and influential now just as they were then.It is a credit to Wilde's brilliance as a writer and social observer that he could use words to expose hypocrisy, question society conventions, and elicit thinking. Social Criticism Wilde's humor offered a cutting critique of Victorian society's set-in-stone moral, social, and artistic standards. He bravely faced issues like pretentiousness, superficiality, and class divides.Literary Legacy Known for his humor, Oscar Wilde's works, such as the plays The Importance of Being Earnest and the books The Picture of Dorian Gray, are still studied, performed, and adapted today.Timeless Relevance Wilde's sarcastic views go beyond the bounds of his time, providing insights into society problems and human flaws that are still relevant now.In opposition to society norms and customs, he promoted independence, artistic freedom, and the celebration of one's unique personality.Wit The expression Wildean wit has come to mean intelligent, witty, and perceptive remark, highlighting his pervasive effect on satire and comedy.

Readers are prompted to consider their own beliefs and decisions by Wilde's critiques of conformity, consumerism, and the desire of social prestige, which continue to ring true.His unique literary style, replete with paradoxes, epigrams, and wordplay, has had a lasting impression on literature and continues to influence satirists, humorists, and authors today.Oscar Wilde's first-person narratives and his humorous exploration of gender norms and sexuality paved the way for crucial talks regarding LGBTQ+ rights and identity.The persecution that Wilde endured as a result of his homosexuality and eventual demise give his satirical works more depth and poignancy.Wilde's flamboyance, aestheticism, and quick wit have made him a cultural figure and a stand-in for unconventionality.In essence, Oscar Wilde's caustic humor transcends society standards and time constraints, encouraging readers to rebel against tradition, toss off authoritative figures, and to appreciate uniqueness. His writings continue to be a source of inspiration and humor, serving as a reminder of the wit's eternal ability to illuminate the intricacies of the human experience.The legacy of Oscar Wilde continues to serve as a light of creative and intellectual genius, inspiring us to both enjoy and decry the follies of the world around us.

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CHAPTER 2
THE DANDY IN WILDE'S WORKS: A STUDY OF ELEGANCY AND IRONY

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ABSTRACT:

The dandy, an archetypal figure associated with style, humor, and defiance of social conventions, plays a crucial and fascinating part in Oscar Wilde's works. Wilde dives into issues of individualism, aestheticism, and societal critique via his investigation of dandyism. The relevance of the dandy in Wilde's creative universe is examined in this abstract, which emphasizes the character's function as a vehicle for the author's razor-sharp humor, societal satire, and celebration of individualism. Additionally, it examines the tragic irony frequently connected to Wilde's dandies and their rejection of conventional gender roles. Readers are urged to reject conformity and embrace the pursuit of beauty and authenticity by reading Wilde's portrait of the dandy, which has left a lasting impact in literature and cultural conversation.

KEYWORDS:

Celebration, Dandy, Oscar, Wilde, Works.

INTRODUCTION

Drama as a profession and the theater industry as a whole had experienced significant transformations by the last decade of the nineteenth century. The theatre started to take on a more sophisticated literary tone in the latter three decades of the twentieth century thanks to writers like Oscar Wilde, George Bernard Shaw, and Sydney Grundy. In order to create intricately structured theatrical events, Wilde was able to combine elements from a variety of styles, techniques, and genres, including theater, fiction, and lyric. In his plays, he included sarcasm, a razor-sharp wit, symbolism, literariness, and absurd circumstances. His plays have an aristocratic viewpoint, a bright and lighthearted tone, and a brilliant and energetic style that seems to have been inspired by an individuality backed by the idea that art should be created for art's sake[1]–[3].

In Wilde's Plays, Dandy

It is crucial to understand that Wilde preferred to project an airy, superior, and dapper persona, but people who grew to respect him were unable to recognize the originality of his characters, particularly at a period when fallen ladies were a common theme in most plays. The dandy in his plays may be a reflection of Wilde himself, a dandy who does not adhere to authority or hierarchy but instead uses logic to create the invisible[4]–[6].

Dandy Man

Lord Illingworth in the play is a totally likeable guy, much as in the play A Woman Of No Importance. He discusses the dominance of the weak over the powerful. However, his alter persona raises questions about his likeability and, as the reader rapidly discovers, he personifies

the hypocrisy that is called into question throughout the play. While it is possible to sympathize with his eventual battle to reconcile a trait of himself with which he is ashamed, the reader will not find Lord Illingworth to be more appealing as a result.Instead, because he represents the artistic and moral freedom from mindless conventionality, he is terribly defective even at the play's conclusion. Wilde makes dandy difficult to define and his cultural allegiances obscure by giving his dandies witty speech. The fundamental tenet Lord Illingworth is shown adhering to is the rejection of the commonplace.

Girl Dandy

The appearance of a female dandy is not ignored by Wilde. Mrs. Allonby is indeed a dandy in her own right. She is the crucial component in maintaining the play's laughter, and her aesthetic rather than moral approval of the performance, as well as her look and behavior, distinguishes her from Puritanism. Madame Hester One learns about the plight, wonder, and mystery of women in worldly existence via the emancipated viewpoint of both Lord Illingworth and Mrs. Allonby. Thus, in Victorian times, Wilde was a true great dramatist.

Oscar Wilde, a literary giant of the Victorian era, is still an enigmatic man whose brilliance as a writer fascinates both readers and academics. One aspect, among the many that make up Wilde's identity and body of work, stands out particularly: his examination of the dandy. The dandy, a subject of intrigue, criticism, and self-expression, is a recurring theme in both Wilde's writing and his personal life. In this thorough investigation, we go through Wilde's literary works' multiple depictions of the dandy, his own personal philosophy, and the intricate relationships between art and life[7]–[10].

Defining The Dandy: A Historical Context

It is essential to understand the historical and literary context that formed the idea of the dandy before diving into Wilde's interaction with the dandy. The dandy, who first appeared in the late 18th and early 19th centuries, was a departure from traditional standards and traditions. This persona, which was frequently distinguished by excellent fashion sense, humour, and a relaxed demeanor, challenged preconceived notions of masculinity and propriety.

A Dandy Par Excellence, Oscar Wilde

Born in Dublin, Ireland, on October 16, 1854, Oscar Wilde became one of the most well-known dandies of his day. The groundwork for his eventual embodiment of the dandy image was built by his early preoccupation with aesthetics and the finer things in life. When he was younger, he had long, flowing hair, flashy clothes, and a refined appearance. His humor, a dandy trait, evolved into a powerfulinstrument in both his social interactions and his creative creations.

DISCUSSION

Dressing as an Art: Dandyism as Self-Expression

Wilde's dandyism depended heavily on his taste in clothing and his scrupulous attention to fashion details. I have the simplest tastes, he once famously joked. I am content with the finest at all times. The dandy's philosophy a rejection of the ordinary and a constant pursuit of the exquisite—is encapsulated in this sentence. Wilde's dandyism was a form of self-expression and an aesthetic statement, as seen by his velvet coats, meticulously selected accessories, and garish cravats.

The Dandy's Ethos: Unpretentiousness and Wit

A sense of nonchalance is essential to the dandy's way of life, and Wilde was the master of this attitude. But this nonchalance was far from apathy; it was actually a mask for a sharp mind and wit. Sharp and subversive humor typified Wilde's repartee, which had a lasting influence on his contemporaries. His razor-sharp wit served as both a weapon and a shield, allowing him to deflect criticism and cultural expectations.

Dandyism in Literature: Wilde's Plays and Novels

The study of dandyism is made possible by Wilde's creative creations, especially his plays and novels. Readers are introduced to the seductive and hedonistic Dorian in Wilde's sole book, The Picture of Dorian Gray, whose pursuit of pleasure and aesthetics epitomizes the dandy's attitude. Algernon Moncrieff, a character in The Importance of Being Earnest, epitomizes the dandy with his irreverent humor and contradictory ideas on morality and marriage.Wilde enthusiastically adopted the dandy identity, but he also used it to attack society. Because of his propensity to defy convention, the dandy acts as a mirror, illuminating the follies and hypocrisies of Victorian society. In The Picture of Dorian Gray, Wilde reveals the moral degradation that exists behind the surface of decency, and in his plays, he examines the culture's preoccupation on customs and outward appearances.

The Effects of Dandyism: Wilde's Retribution and Incarceration

Wilde's flirtation with dandyism has repercussions. He fell from grace because of his flashy lifestyle, turbulent personal life, and disastrous romance with Lord Alfred Douglas, the son of the Marquess of Queensberry. His public existence was tragically brought to an end by the ensuing controversy and his subsequent arrest, which also highlighted the conflict between the dandy's quest of individual freedom and society standards.

The Dandy's Legacy: Oscar Wilde's Influence and Modern Relevance

Literature, fashion, and the arts have all been forever changed by Wilde's embrace of dandyism. His influence lives on not just in his literary creations but also in popular culture. The dandy's rejection of uniformity is largely responsible for the emphasis on individualism and self-expression in modern fashion. The dandy's wit, as illustrated by Wilde, continues to be a benchmark of witty subversion.

Oscar Wilde's interpretation of the dandy was a nuanced balancing act between art and life. His dandyism served as a vehicle for self-expression, a critique of society, and a defining characteristic of his philosophical outlook. Wilde was a dandy par excellence thanks to his humor, superb taste in clothing, and persistent dedication to the pursuit of beauty. Wilde not only established the dandy via his literary works and personal life, but he also left a legacy that enthralls and inspires us today, showing us that life itself can be a piece of art. We shall undertake a thorough investigation of Oscar Wilde's dandyism in the pages that follow, diving its depths and revealing its lasting significance in the twenty-first century.

CONCLUSION

A complex and mysterious character archetype is fascinatingly explored in Oscar Wilde's works through his representation of the dandy. The underlying topic and thread running through all of Wilde's writings is his infatuation with dandyism, a style distinguished by style, humor, and a

conscious disregard of social conventions.The dandy represents the celebration of uniqueness and the rejection of uniformity in Wilde's works. By supporting the authenticity of the self, this character opposes conventional standards and expectations.Dandyism and aestheticism have a similar emphasis on the pursuit of beauty and the arts for their own sake. The dandy, sometimes represented as an aesthete, finds beauty and creativity in the little things in life.The dandy is a platform for Wilde's scathing societal criticism. Wilde exposes the shallowness and hypocrisy of Victorian society through the dashing character's eccentric actions and insightful criticism.The dandy is a vehicle for Wildean wit, which uses paradoxes, comedy, and epigrams to question ideas and get readers thinking. The literary style of Oscar Wilde is known for its humor.The distinctions between masculinity and femininity are sometimes blurred in Wilde's dandies, which is a defiance of conventional gender conventions. It was innovative to explore gender fluidity in this way. Wilde's svelte characters frequently have sad fates, highlighting the conflict between uniqueness and conventional norms. His stories become richer and more poignant thanks to this irony.The dandy's disregard of social norms echoes Wilde's own convictions and serves as a critique of Victorian society's rigidity. It asks readers to reconsider the existing quo.Wilde's investigation of dandyism has left an enduring mark on literature and society, inspiring other generations of authors, artists, and outsiders.The dandy, in Oscar Wilde's writings, is a multifaceted character archetype that personifies the ideas of individualism, aestheticism, societal critique, and humor. Through his dapper characters, Wilde encourages readers to consider societal expectations, embrace the pursuit of beauty and honesty, and recognize the intricacies of human nature. Wilde's sharp satire on Victorian society is conveyed via The Dandy, which has a lasting impact on literature and cultural conversation.

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CHAPTER 3
WILDE'S EXPLORATION OF AESTHETICISM: A REVIEW

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ABSTRACT:

Aestheticism originated with the Pre-Raphaelites and the Romantic movement in late 19th-century Western Europe and America. It implies a love of art and emphasizes the significance of beauty in comparison to other values, such as morality and practical utility. In the words of Robert Vincent Johnson, aestheticism is not one single phenomenon, but a group of related phenomena, all reflecting a conviction that the enjoyment of beauty can by itself give value and meaning to life. Aestheticism makes an effort to keep art and life apart in order to minimize moral consequences. Art is appreciated for the immediate aesthetic pleasure it brings, rather than letting views about life impact the production of art. However, by focusing on sensual pleasure and a life ideal of beauty, aestheticism put Victorian respectability and morals in jeopardy. One of the most well-known people associated with literary estheticism is Oscar Wilde. He was usually seen as a contentious representative of estheticism, mostly due to his looks. Walter Pater and John Ruskin, two of Wilde's undergraduate instructors, exposed him to the aesthetic tenets. He carried Pater's philosophical teachings about with him everywhere he went and dubbed them his Golden Book since they had a profound impact on his life. Wilde was motivated by Ruskin to impart his artistic tastes to others.

KEYWORDS:

Aestheticism, Exploration, Movement, Romantic, Wilde’s.

INTRODUCTION

Wilde is well-known for his poetry, plays, short stories, criticism, and one book, The Picture of Dorian Gray, which he wrote in his later years and which deals with the subject of commitment to art it was initially published in 1890 and updated in 1891. The three individuals who seek beauty in life who make up the story's core cast are Lord Henry, a wise instructor of aesthetic ideals, Basil Hallward, an artist, and Dorian Gray, a model who is discovering aesthetic principles. The majority of the book centers on a conversation between these three guys, who are all captivated by one another's attractiveness and viewpoints. Due of its emphasis on male interest, the narrative has been hotly discussed as to whether it is an example of aestheticism or is morally disgusting. Literary Influences in the Life of The Picture of Dorian Gray Wilde purchased J.K. Rowling's A Repours while on his honeymoon in a Parisian bookshop. Huysman. He was quite interested in the book. He returned, bought every copy, and read the tale several times. A young Parisian who pursues both immoral and virtuous encounters is the subject of this wicked tale. It is impossible to tell if the book is about a sinner or a spiritual saint, according to Joseph Pearce, who claims that the narrative is poisoned. Wilde's evil side was brought to his attention by A Rebours, and it hang over Wilde like an ominously dark cloud or lurk within him like a shadow of his darker self, as stated in the narrative, which is about souls tortured by the present, disgusted with the past, terrified and despairing of the future[1]–[3]. In the novel Lord Henry and Dorian Gray frequently meet to discuss life concerns and the beauty in life. This is

how Wilde made a book have a significant influence on Dorian Gray's life when he wrote The Picture of Dorian Gray later, much as A Rebours did. After some time, Lord Henry advises Dorian Gray to read the yellow book, so named because the book's cover is yellow, because he believes it will have an impact on the young man's life: It seemed to him that in exquisite raiment, and to the delicate sound of flutes, the sins of the world were passing in dumb show before him. Things that he had only vaguely imagined became suddenly real to him. Similarly, to A Rebours, the yellow book is about a young Parisian who attempts to understand what it is like to live throughout previous eras; what type of feelings and ideas that are circulating. Things of which he had never dreamt were progressively disclosed. The Parisian adolescent also seeks to synthesize the different states of mind that he has experienced throughout history, loving for their mere artificiality those renunciations which men have unwisely called virtue, as those natural rebellions which wise men call sin.

Like Wilde, Dorian Gray cannot free himself from the book; he is likewise intrigued by the book and purchases all versions that are offered. As a result, Dorian Gray develops an addiction to the lethal book. In the same way that Wilde interpreted A Rebours, the character has the idea that the narrative is about a phase of his own life that he has not yet experienced. Studies in the History of the Renaissance by Walter Pater is another book that impacted The Picture of Dorian Gray. In fact, the description of how Dorian Gray perceives the yellow book appears to be nearly similar to the account of how Wilde read A Rebours, according to Pearce. Pater uses aesthetic criticism to examine the works of a select Renaissance painters and the European culture of the period in this study. Wilde felt the text to be transformative. He referred to it as the Golden book and never traveled without it. He explains the connections between poetry, philosophy, and religious life by, for instance, contrasting the beauty of Greek and Christian religions. The study contains numerous philosophical principles that Wilde utilized as a compass in his life, according to Pater, who claims that the fifteenth century was an impassioned age, so ardent and serious in its pursuit of art that it consecrates everything with which art has to do as a religious object. Pater focuses on Winckelmann and his expertise in Greek classics in one chapter from the Studies of the History of the Renaissance.

According to Winckelmann, no other culture values beauty as highly as the Greeks do: monuments of beauty are built, people are prized for their beauty, and it grants them the right to fame. Since artists recognize beauty, many who are attractive want to get renown via them. As a result, because the novel is about the significance of becoming and maintaining beauty, artists are given the opportunity to have supreme beauty ever before their eyes. Dorian Gray stands for the pinnacle of beauty that artist Basil Hallward may appreciate seeing in front of him. Through Basil Hallward's statement, which reads, What the invention of oil painting was to the Venetians, the face of Antinoüs was to late Greek sculpture, and the face of Dorian Gray will someday be to me, Wilde even makes a direct parallel between Greek sculpture and Dorian Gray. The Greek sculptures, in the words of Winckelmann, are the ideal artists of themselves, cast each in one flawless mould - works of art which stand before us as an immortal presentment of the gods. Basil Hallward describes Dorian Gray in Wilde's novel as having the lines of a fresh school, a school thathas all the intensity of a romantic spirit and all the Greek spirit's perfection[4]–[6].

He is the union of the spirit and the body Wilde Rev. Ed. Winckelmann believes that the sculptures depict the gods in all their perfection, and Basil Hallward believes that Dorian Gray exemplifies the same perfection of the Greek spirit. The Greek classics served as Wilde's source of inspiration, and as a result, he was frequently attacked for writing in a way that implied same-

sex devotion. The work was seen as being about guys who were intrigued by each other sexually since the prevalent belief was that a man cannot be artistically adored by another man. Winckelmann does, however, make the interesting argument that the beauty of the Greek sculptures was a sexless beauty; the statues of the gods had the least indications of sex. There is moral sexlessness in this situation, a sense of powerlessness, and an ineffective completeness of nature, yet it nonetheless has a unique divine beauty and meaning. Similar to this, it's possible that Wilde concentrated on the person's beauty whether they were a man or a woman. The book then includes a variety of biographical elements. Wilde was inspired to write the yellow book by A Rebours because of its perilous plot and immoral nature. Like Wilde, Dorian Gray becomes hooked to a moral, sinful novel that transforms his life[7]–[9].

Then, Wilde's interpretation of the aesthetic principles throughout the book appears to have been influenced by the aesthetic critique in Studies in the History of the Renaissance, particularly the treatment of Greek art there.Character Similarity Oscar Wilde used to see a painter named Basil Ward, who at one time had an exceptionally beautiful model in the studio, and this is where the concept of The Picture of Dorian Gray originates from. Wilde said that it was unfortunate that such a gorgeous face would age. The artist thought it would be fantastic if the figure stayed youthful and the picture aged instead. This intrigued Wilde, who then began to develop the concept into a short narrative. By naming one of his key characters Basil Hallward, he expressed his gratitude to Basil Ward.

Lord Henry and Dorian Gray are the other two prominent figures who resemble Oscar Wilde. Lord Henry Lord Henry, a character in the book, is modeled after both Wilde and Pater, his college professor. In a similar fashion to how Lord Henry educates Dorian Gray about the need of living a moral life, Pater persuades Wilde of the philosophy of Aestheticism. However, Lord Henry in the novel also has a striking resemblance to Wilde. The novel, where tea parties, social events, and encounters with influential people play a key role in Lord Henry's life, essentially mirrors Wilde's lifestyle. Wilde loved to socialize and was frequently asked to events for the affluent. He was also well known for hosting his own tea parties, being amiable, kind, and having a vivacious personality. Everyone who enjoys chit-chat, humor, music, and a refreshing drink made themselves at home. At these gatherings, Wilde delivered protracted lectures during which he made novel observations about other people, illogical claims, and self-deprecating paradoxes. However, he was also tremendously skilled at quoting poetry, both his own and those of others. The speeches served as the ideal vehicle.

Promote his artistic opinions. In a similar vein, Lord Henry uses extraordinary claims to elicit responses, as in his declaration that there are only two kinds of people who are really fascinating people who know absolutely everything, and people who know absolutely nothing. Lord Henry appears to have a clear notion of what life is like and how it should be spent, and he tries to persuade Dorian Grey of his thoughts. The trick to being youthful is never to have a feeling that is unbecoming. Many of his eye-catching assertions, such as the purpose of life is self-development. These are in fact Wilde's own words; as a result, he was able to convey his views on estheticism with readers through Lord Henry Wilde. To realize one's nature perfectly that is what each of us is here for.Dorian Gray is a young, attractive, and first naive model. According to Wilde's revised edition of his work, his mode of dressing, and the particular styles that from time to time he affected had their marked influence on the young exquisites of the Mayfair balls and Pall Mall club windows, who copied him in everything that he did, and tried to reproduce charm Wild. John Gray, Wilde's boyfriend, is the actual Dorian Gray, though.

John Gray is the attractive and endearing individual who inspired Wilde to write Dorian Gray, but the two characters do not have any other traits in common. Instead, Dorian Gray more closely resembles Wilde, particularly in terms of how he first became aware of artistic ideas as a young man. Through the book, Wilde was able to establish his aesthetic concepts and reach a wide audience by weaving them into the dialogue of his major characters. Pater, in particular, had an impact on Wilde's relationship with religion and Aestheticism. Wilde was impacted by many persons in his search for meaning in life. Lord Henry has a similar impact on Dorian Gray. Dorian Gray finds Lord Henry's unwavering opinions of everything to be both troubling and fascinating. He actually can't stop thinking about what Lord Henry said. The need to always stay youthful and attractive drives him to deceive and even commit murder despite his desire to live by artistic values. Unlike Dorian Gray, Wilde did not commit murder, but his understanding of aestheticism progressively shifted to include a fascination with sinners.

Aesthetic Style There is no agreed-upon timeline for the emergence of Aestheticism; it may have occurred before 1860, earlier, or later. Other names for the concept include Aestheticism, Aesthetic Movement, Decadence, Fin-de-Siècle, Beauty without realism, Art for art's sake, and Art for its own sake. Since it describes the changes in art that came subsequently, the term aestheticism is still in use. Aestheticism embraces how art differs from reality rather than emphasizing nature and reality, as did the Pre-Raphaelites. Next, Art for art's sake refers to experimentalism in the fields of painting and poetry, while Aesthetic Movement is connected to decorative arts, interior design, and fashion. As Elizabeth Prettejohn points out, Wilde promotes the Aesthetic Movement during his lectures in America, but he refers to it less formally as aestheticism and aesthetic movement. The terminological ambiguity in Victorian writing helps to explain the various definitions of what is regarded as art.

According to Malcolm Budd, a more general definition of aesthetics is artistic appreciation, wherein artistic appreciation is the aesthetic evaluation of works of art. When taken more specifically, however, aesthetic and artistic values are divided. The beauty, life, and expressiveness of art then comprise its aesthetic experience, while the artistic value refers to its uniqueness. In other words, even if something is attractive on the surface, its artistic value is determined by its uniqueness. Whether artistic pleasure should be differentiated from purely sensory pleasure, for example, is another perspective. Such as enjoyment of a flavor or color. Or whether solely sensory enjoyment ought to be considered a type of artistic enjoyment. Aestheticism is frequently portrayed as feminine or effeminate in contrast to modernism's masculine rigor besides defining whether it Additionally, as Rita Felski notes, The feminine male deconstructs traditional oppositions between. He is a man, but he is not connected with masculine utility, logic, or progress. Dorian Gray, according to Felski, is a feminine man because of his scarlet lips, golden hair, and eternal youth Aestheticism may thus be defined in a variety of ways, and the lines separating the notion are fuzzy. The definition of the notion appears to have been influenced by many Victorian era perspectives, such as those on women, the workforce, religion, and morality.

According to Pearce, the movement was never a homogenous whole and never shared anything other than the broadest and vaguest of aims and aspirations Wilde is fascinated with the Aesthetic Movement, aesthetic appreciation, sensory pleasures, and a feminized man, notwithstanding the lack of agreement on what is meant by estheticism. Thus, in my opinion, he adopts the aesthetic. View of Women According to Felski, women were frequently viewed as standardized and uniform because to their consumerist behavior and natural sentimentality which contrasts with

the traits of an Aesthete, who values originality and self-fulfillment. They were also seen as mechanical, depersonalized, and ultimately soulless at the same time.

Here, it appears like Wilde is attempting to advance art by elevating creative women while discounting regular women. Additionally, Wilde said a variety of derogatory things about women, like No woman is a genius. Women are only for show. They are never articulate, but when they do speak, they are lovely. It's unclear why people make these unfavorable remarks about women; it's hard to tell if they're trying to attract attention or are just being sarcastic. Felski asserts that both art and women could be seen as decorative and functionless. The belief that women were an ornamental sex may not have been unique to Wilde; rather, it may have been held by many people. Wilde himself was admired by ladies at the same period.Hesketh Pearson notes that he came to the realization that success required the favor of women since, in his opinion, they controlled society early in life Unlike the remarks made about the women in the book, Wilde praised his own wife, but as Pearson points out, he believed that being married included adultery, and once he realized that he also had feelings for males, he was continually unfaithful. Faithfulness is to the emotional life what consistency is to the life of the intellect merely a confession of failure, according to a similar principle described in the book.

Lord Henry argues that weddings do not foster uniqueness in order to justify his disapproval of unions: Men marry because they are weary, women marry because they are curious: both are disappointed. The main disadvantage of marriage is that it teaches one to be selfless. And the colorless are the selfless. They are not distinctive According to Johnson, an Aesthete places a high value on uniqueness and personal fulfillment in order to give meaning to his life Women may only function as the other of a male subject, a stimulus to his pursuit of the ideal the individualistic perspective of a male Aesthete does not encourage feminine self-consciousness. As Wilde writes in the novel: Women inspire us with the desire to do masterpieces, and always prevent us from carrying them out women must therefore take a back seat so as not to stifle men in their pursuit of a free spiritual aesthetic lifestyle. According to Wilde, people shouldn't possess things, hold positions of authority over others, or engage in manual labor in order to foster individuality A person's identity is determined by who they are, not by what they own. Therefore, Wilde believes that individuals shouldn't own things since ownership limits uniqueness. There will always be individuals who are against someone having authority over others. Furthermore, Wilde did not think that there was any dignity in manual labor and therefore machines should perform all dull and filthy work while the role of the government would be to produce and distribute necessities. All power is degrading; both to those who have it and those who are exposed to it.

DISCUSSION

A late-nineteenth-century creative movement known as aestheticism emphasized the pursuit of beauty and the elevation of art above all else. In his writings, Oscar Wilde, a significant player in this movement, studied and championed aesthetic ideas. His works, especially his novel "The Picture of Dorian Grey" and his essays, are rich in aesthetic topics.Wilde's aesthetic philosophy, frequently associated with the motto Art for Art's Sake, held that the primary aim of art is to exist for its own sake rather than to serve a moral or utilitarian role. He was of the opinion that art should be admired solely for its beauty and the feelings it creates.The Picture of Dorian Grey: Oscar Wilde's sole novel, The Picture of Dorian Grey, is a striking examination of aestheticism. Dorian Grey, the protagonist, becomes the epitome of artistic ideals. While his portrait ages and

shows the repercussions of his evil activities, he remains perennially youthful and attractive. The story explores the conflict between moral deterioration and aesthetic perfection, underlining the consequences of a life devoted only to beauty.Lord Henry Wotton, a figure in Oscar Wilde's The Picture of Dorian Grey, personifies Wilde's aesthetic theory. He pushes Dorian to embrace hedonism and aestheticism, proposing a life devoted to pleasure and beauty. The novel's study of these concepts is centred on Lord Henry's impact over Dorian.

In his works, Wilde frequently blurred the barriers between art and reality. The image serves as a concrete portrayal of the consequences of Dorian's deeds in The Picture of Dorian Grey, emphasizing the interplay between the beautiful and the moral.Wilde utilized aestheticism to criticize Victorian society's moral rigidity and hypocrisy. His caustic wit and plays, like as The Importance of Being Earnest, revealed the ridiculousness of conventional standards and morals.The Critic as Artist, dig into critical philosophy and aesthetics. He contends that critics are artists in their own right, and that criticism is a creative act. These writings expand on his thoughts on the significance of art's independence from outside influences.Wilde's support for aestheticism ultimately led to his demise. For his gay associations, he was imprisoned, and his writings were censored. His encounter emphasized the conflict between cultural conformity and the pursuit of aesthetic ideals.Oscar Wilde's examination of aestheticism in his writings continues to be an important contribution to the late-nineteenth-century creative and intellectual scene. His writings questioned conventional morality and embraced the pursuit of beauty, leaving an indelible mark on the worlds of literature and art.

CONCLUSION

He believed that humans were made for more than just stomping around in dirt. The government should serve as the people's servant, not their master, and the machines should become the people's servants, not their rivals. Instead of encouraging employment, Ruskin gave lectures on the virtues of labor, the importance of beauty, and the negative effects of all machinery. He believed that the filthy industry had ruined England's lovely natural surroundings. Wilde advocated for a society in which machines did all the dirty labor, but he opposed the factories that were erected during the industrial revolution. He believed that they ruined the natural beauty and made the nation appear unsightly: all the factory chimneys and vulgar workshops should be transported to some far-off island. These opinions are obviously at odds with one another; Wilde desired the use of machines for menial tasks but did not find the industries in his neighborhood to be visually appealing. He does not appear to have thought about how tough it is to preserve the natural beauty while still using technologies to assist people.

The participation of Christendom was a subject of some of the conflicts among the founders of aesthetics over aesthetic ideals. He did not embrace the Renaissance because, in his opinion, the aesthetic inevitably suffered when the humanism of the Renaissance weakened the links with these Christian roots. Pater, on the other hand, suggested that the Renaissance involved liberation from Christendom and he welcomed a change. In his opinion, the Renaissance was a positive development. He claims in the book that the terror of God is the key of religion, which would imply that people were afraid of God or felt guilty for not doing properly when God was looking over them.While Wilde, unlike Ruskin, was drawn to the stunning structures in Rome and the religion that gave rise to them, he thought religion was too rational. He was troubled by a pessimistic rationalism that led him towards skepticism, according to Pearce. When Lord Henry remarks, I wonder who it was [who] characterized man as a rational animal, it reflects this in the

story. It was the definition that was offered the earliest. Though there are many aspects about man, he lacks reason. Instead, Wilde only considered religion from an artistic standpoint, emphasizing the senses more than the intellect. Dorian Gray, who sought to elaborate some new scheme of life that would have its reasoned philosophy and its ordered principles, and find in the spiritualizing of the senses its highest realization, serves as the embodiment of this. From an aesthetic standpoint, Dorian Gray pursues spirituality through the senses; he knew that the senses, no less than the soul, have their spiritual mysteries to reveal.

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CHAPTER 4
SOCIAL CRITIQUE: THE PICTURE OF DORIAN GRAY

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ABSTRACT:

The idea put out by Oscar Wilde that life imitates art more than art imitates life may very well indicate that it is inherently incorrect to read literature as a historically objective depiction of reality. One may argue that Wilde wants to communicate the idea that art should be used to exaggerate and romanize a harsh or dull reality rather than being a means of expressing realism or developing accurate perceptions of the world. One cannot help but notice vivid descriptions of the flowers in Lord Henry's Garden in the opening chapters of Wilde's A Picture of Dorian Gray. 'The Picture of Dorian Gray' (1890) and Virginia Woolf's essay 'A Room of One's Own' (1927) both heavily emphasize the notion of art mimicking life. Oscar Wilde was a writer in the late Victorian society living as a homosexual man while homosexuality was outlawed. The Picture of Dorian Gray is filled with themes of aestheticism and the value of art, which allows us to understand the context that influenced the text. Both texts were influenced by significant events that happened in both authors' private lives and were then put into their art. The essay A Room of One's Own, which was written by Virginia Woolf and published the year before women were granted the right to vote, is frequently viewed as an attack on the patriarchal society Woolf was criticizing.

KEYWORDS:

Critique, Dorian, Gray, Picture, Social.

INTRODUCTION

Despite the fact that the twentieth century saw significant advancements in women's rights and sexual equality, Woolf weaves the theme of women and society throughout the essay. This demonstrates the significance of reading works in their social and literary contexts since it offers the audience that the words are relayed to fresh meaning. Both authors' texts shed light on typically silenced voices in the late Victorian era because social context is dependent on culture and has various dependents, such as social class, gender, and religion. For example, Wilde struggled as a homosexual man in a society that saw his lifestyle as one that would corrupt traditional Victorian values, and Woolf as a woman in a society that had only recently started to become somewhat progressive[1]–[3].

Life vs art is a subject that recurs throughout The Picture of Dorian Gray. In the book's prologue, Wilde declares that all art is quite useless, implying that it adds nothing to practical life and is only a diversion. The future that Wilde envisions for himselfone in which he may do as he pleases without suffering the consequencesis shown in his work. This notion is reflected in the character of Dorian, who wishes to live forever young. Basil's preoccupation with him and the topic of aestheticism he is all my art me to now serve to heighten Dorians' conceit. Reading The Picture of Dorian Gray within its literary context emphasizes the significance of doing so in order to fully comprehend the work. Basil's character is utilized to attack the aestheticism

movement. Wilde was condemned for frequently attempting to uphold the maxim art for art's sake attributed to the French philosopher Victor Cousin. Walter Hamilton's criticism here implies that society was scornful of the aestheticism movement. Critics would frequently attack Wilde for predominantly expressing the aestheticism subject in his writings, saying critics find it easier to laugh than read his work[4]–[6].

When Dorian becomes fixated on a book that Lord Henry sends him, the various moods through which the world-spirit had ever passed, a form of reverie, a malady of dreaming, and the content of the book almost possess Dorian, Wilde incorporates the idea that we cannot take literature as truth, implying that art or in the case of Dorian literature depends on the reader or audience to piece the fiction together in order to create an idea that will speak some truth, as Fritz argues that while Wilde used his novel to criticize Victorian society, he also used it to present his idea of concrete utopianism, where society and individuals can overindulge in whatever they want without suffering the consequences. Wilde's novel has been called a critique of Victorian society because it criminalized Wilde for acting on his own feelings of lust and love with people of the same gender.Modernism was a major literary subject during the 20th century, and Virginia Woolf is regarded as one of the genre's finest authors. In order to let the reader explore the thoughts of the characters, Woolf used modernism in her articles. Since Woolf built her fictional characters on actual people, we can see that through examining broader themes, we learn more about literature.

The Character of Judith Shakespeare that exemplifies this. By creating a character based on a real-life person, the author advances her feminist argument by providing a perspective on women's issues that is grounded in reality. Judith, a wholly invented figure who became a metaphor for women and a voice for them against the unfair playing field they had against males, is a way for Woolf to mask her personal struggles with sexual discrimination. Women were not allowed to exist in literature, where men thrived and women remained invisible; according to Saloman, they are the women who didn't make it into the history books. Women writers, like the Bront, had to use male names to get their works published while concealing their gender. By shifting her own voice through nameless women. Woolf creates a universal voice for all women and emphasizes the struggle of being nameless in a society that does not value their voices or art. Her creation of an imaginary woman and a nameless narrator to tell the story of other women in literature speaks volumes on the patriarchal society she was criticizing in her essay[7], [8].

Although Wilde does not utilize the first person to elicit a sense of intimacy with the characters as Woolf does, he instead employs a first-person narrative, The Picture of Dorian Gray explores the notion of portraying one's own experiences via fictitious characters. We may appreciate how Wilde's personal experiences inspired his characters and their experiences by comprehending the societal backdrop of The Picture of Dorian Gray.Since Basil is an artist, it would be simplest for Wilde to represent himself via him when he uses him to address the audience: It often seems to me that art conceals the artist far more completely than it ever reveals him. Because he is drawn to attractive men, the character Basil reflects Wilde's homosexual alter ego. Basil also represents Wilde and his own work because they share a profound love for the aestheticism movement and excellent art. Basil is the painter of Dorian Gray, just as Wilde is the painter of the narrative, according to the critic Oates, who also claims that Basil dons the artist's mask to portray the reality of his passion. Wilde draws on his personal experiences when writing the book, employing many personas to explore and display various facets of his artistic nature.

DISCUSSION

The characters in The Picture of Dorian Gray and A Room of One's Own both experience internal turmoil as they attempt to conform to social expectations. The narrator's problems with her public and private identities illustrate Woolf's theory that some women shy away from genuinely revealing themselves in writing out of concern that it might alter society's perceptions of their femininity. Woolf, in the opinion of Restuccia, thought that women decided to make the message of sexual inequality palatable, in order to make it easier for society to digest. This demonstrates how, despite their best efforts, women had to tone down their message in order for the patriarchal society to even consider their opinions and the reforms they sought. Women and men disagree over the concept that women may still retain the ideal idea of femininity while speaking out against the societal assumptions that put them at a disadvantage. This is still a serious subject in today's feminism.

Even when Woolf depicts the narrator trying to find her own space in public among the public, she is thrown out and placed somewhere where women are locked up, beaten and flung about the room. This provides support for Woolf's idea that women should have their own space to write and create art freely and enable their art exclusive from men. This is more proof that the essay is based on Woolf's own experiences as a woman who wrote during the 20th century; this particular section of the essay illustrates how sexual inequality forced women to refrain from joining in public settings out of fear of ridicule, which had an external impact on women.Wilde's internal struggle with his sexuality as a homosexual man in a society where being gay was against the law is mirrored in The Picture of Dorian Gray. Dorian keeps the portrait of himself locked away from the public view; the portrait, which once showed his beauty, now revealed his sin, the terrible pleasure of a double life. The term pleasure is used in a way that has sexual overtones, which ties to Wilde's own dual existence with a wife and kids while also having a relationship with a young man.

While Dorian's physical appearance survives, his reputation and the portrait begin to deteriorate over time as a result of his involvement with sandals and a criminal lifestyle while under the sway of Lord Henry. Wilde contrasts his topic of aestheticism with depictions of London's ugliness, comparing the city to insects and describing its streets as streets like the black web of some sprawling spider. This represents Wilde's internal struggle with not being allowed to be who he truly was. It can also be seen as Wilde's criticism of Victorian society, which valued beauty on the surface but did not see the ugliness surrounding their views. In contrast to the description of the studio room at the beginning of the book, the description of the city is a huge contract.

The depiction of London in the book reflects Dorian's internal conflict as he embodies the society in which he lives. In the nineteenth century, London was seen as a city with a significant class divide because it was home to some of the wealthiest families in the world who benefited from the industrial revolution and the working class in the east of the city, which Dorian frequently visits. In the book, London serves as both a metaphor for Dorian's internal conflict and a real place.

Due to his Irish heritage and lack of involvement in London's elite social circles, Wilde had a unique viewpoint on the city that allowed him to examine these elite groups through his writing.Although Wilde's novel is not centered on women, it can be said that the changes that women called for affected the way he presented women. Both The Picture of Dorian Gray and A

Room of One's Own were written around significant changes in society for women, which for Woolf was largely relevant to her essay. The character Sibyl Vane is used in The Picture of Dorian Gray to represent femininity and women in a Victorian society. Sibyl is depicted as a woman who works and earns her own money, rather than taking on a passive domestic role that would have been expected of women in a Victorian era, and she values Dorians love and attention more than practicing her art. It's possible that Wilde is alluding to the disadvantage that women face because of the societal norms that they are expected to follow when Vane says that her acting career is worthless in comparison to the feelings she has for Dorian. Vane's inability to pursue her career because of her feelings for Dorain ultimately leads to her downfall.

The Suffragette movement began in 1848, and although it didn't immediately result in any significant changes, it did start a conversation and dispelled the myth that women should be submissive and follow the rules that men set for them. The Victorian era saw the beginning of change for women's rights. According to Kerrie Powell, the actress was a sad character trapped between domesticity and a career in Victorian literature. Lord Henry represents sexist views during the Victorian era as he asks Dorian if he wants his wife to work, suggesting that even if people did not see a problem with their wives working, they would not be able to voice their opinions as Lor Henry's influence over Dorian suggests. Wilde presents Vane as the ideal woman as she leaves her career for Dorian but shows the downfall of both characters once she adheres to traditional Victorian gender roles.

CONCLUSION

To sum up, it is crucial to study literary works in the context of their social and literary histories in order to better comprehend the writers' genuine motivations for creating their works. Social histories help us to understand why the author chose to write about certain experiences in their works. Without understanding the social context behind the characters, he created, Wilde's novel would just remain a work of fiction and not a significant work of literature that enables us to comprehend a Victorian society. In The Picture of Dorian Gray, we can see how his own experiences with his sexuality and the elitist London society have affected the way he portrays his characters and uses them to voice his own experiences. The same may be said of Virgina Woolf, who used the narrator's voice in A Room of One's Own to express her personal reality and how early 20th-century society regarded female authors. Knowing how Wilde incorporated themes of modernism into A Room of One's Own demonstrates how Woolf was willing to stray from conventional writing styles, just as she desired society to do with traditional gender roles, and it provides us with insight into the trends that influenced literature. When it comes to literature, Oscar Wilde's adage that life imitates art more than art imitates life appears to ring true since writers often employ exaggerated versions of their own life events as inspiration for their writing.

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CHAPTER 5
FROM INCARCERATION TO INSPIRATION: OSCAR WILDE'S IMPRISONMENT AND LITERARY EVOLUTION

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ABSTRACT:

Thirteen years before serving the infamous jail sentence that gave rise to his 55,000-word letter to his lover Lord Alfred Douglas, De Profundis, Oscar Wilde first set foot inside a prison in 1882. He had agreed to a nine-month lecture tour of America despite being strapped for cash and only having released a slim collection of poetry at the time. He was escorted to see the local prison during his trip in Lincoln, Nebraska, along with the young literature professor George Woodberry. In a subsequent letter to suffragist writer Helena Sickert, Wilde described how the warden had brought them into a yard where they encountered poor odd types of humanity in striped dresses making bricks in the sun. He said with satisfaction that all the faces he had a sight of were mean-looking, which comforted me, because I would hate to see a criminal with a noble face.

KEYWORDS:

Imprisonment, Impact, Oscar Wilde, Wilde’s, Works.

INTRODUCTION

Wilde's opinions on jail had evolved by 1889, becoming less snobby but no less dismissive. In his review of a book of poetry by Wilfred Blunt that was composed in the bleak cell of Galway Gaol, he concurred with the statement made by the book's author that an unjust imprisonment for a noble cause strengthens as well as deepens the nature. The concept that jail was essentially normal and a strengthening activity for the lower classes, however, nonetheless appealed to him as a sinister, evil opportunity to mix the terrible with the unimportant. He could have Algernon, the cheeky and indebted character, declare midway through The Importance of Being Earnest, I am really not going to be imprisoned in the suburbs for dining in the West End. as late as 1894. Algernon retorts angrily when told by a menacing solicitor that the jail itself is stylish and well-aired; and there are enough opportunity of do exercise at certain designated hours of the day[1]–[3].

Early on in De Profundis, Wilde quotes Walter Pater, an old Oxford don, with admiration, saying that failure is to form habits, and his own class snobbery was properly inconsistent and unexpected. He was meticulous about his appearance and decorating preferences, and he had a cold eye for judging someone's cultural standing.He is reported to have commented, My heart was turned by the eyes of the doomed man, in response to a question regarding the reading preferences of a death row convict in Nebraska: But if he reads The Heir of Redclyffe, it's perhaps as well to let the law take its course. He describes his relationship with young, working-class male prostitutes as a moral and creative slip at several places in De Profundis: I let myself

be led into extended spells of thoughtless and sensuous comfort. I surrounded myself with people who had meaner spirits and smaller natures.

However, in other places, he portrays himself as a Christ figure who is derided by the British Philistine for the same offense that the Pharisees used to denounce Jesus: associating with those who are supposedly dishonorable and low.In the lengthy essay on the gospels, Christ mocked at the 'whited sepulchre' of respectability, Wilde writes around halfway through De Profundis. He viewed material prosperity as something that should be abhorred in all ways. He perceived riches as a burden on a guy. If Wilde's practice of dining at pricey, upscale establishments with gorgeous grooms and valets was an act of reveling in sensual ease, it was just his means of insulting as he believes Christ insulted the tedious formalisms so dear to the middle-class mind. In some moments, he would assert that he had a mind that was so noble as to be devoid of trivial class biases[4]–[6].

The irony of using the court's description of his acts of gross indecency with other men persons as justification for his actions was undoubtedly not lost on Wilde. When asked what the common jobs of the Parker brothers, Charles and William, were, Wilde responded, I did not know it, adding that if he had known, he shouldn't have cared. What they were didn't matter two pence to me. They pleased me. My desire to civilize the neighborhood is strong[7], [8].The Parkers and other working-class male escorts may have been noble enough to civilize the neighborhood in Wilde's eyes, but his closest love relationships were with other artists and intellectuals.He was the focal point for a select group of individuals who each shined brightly in their own right for the whole decade prior to his trial, condemnation, and two-year sentence for gross indecency. The poet John Gray, whose verse output may even surpass that of Oscar Wilde, the art critic Robert Ross, who became one of the few steadfast lifelong friends of Wilde, and the feckless, alluring, hot-tempered Douglas all fought for acceptance as gay men with a consistency and directness that Wilde never quite matched.

He frequently used parables and fairy tales to discuss what Douglas famously referred to as the love that dares not speak its name, a style he had absorbed from his Irish parents' creative passion in their own heritage. He frequently defended the alleged love in its idealized, chaste Platonic form. It is beautiful, it is fine, it is the noblest form of affection, he argued during a stirring address during his first trial. You too have the love of things unattainable; he said in a cryptic letter to his teenage friend Harry Marillier in 1886, reflecting on it in a resoundingly conflicted way. There are romantic memories and the longing for romance, but there is no such thing as a romantic experience, as you will occasionally discover, just as I have. And, oddly enough, the result of all of this is an odd amalgam of ardor and apathy.Even though I am aware that there is no such thing as a brand-new experience, I would personally give up everything for it. I believe that I would be willing to die for something other than what I believe to be true. For a thrill, I would burn at the stake and remain skeptical.

In those lines, you can hear Wilde adopting a tone that differs greatly from the biting, sarcastic one he used in Nebraska. It would eventually become De Profundis's tone.Saying that Wilde's time in jail contributed to the development of that tone would be to mischaracterize Wilfred Blunt in the same way that Wilde himself did. According to some passages in De Profundis, prison did seem to deepen and strengthen the author's character, but only to the extent that it provided him with a source of intolerable, ongoing misery to which he could direct all of his creative and verbal abilities. At one of the letter's pivotal moments, he addresses Douglas and

says, The important thing, the thing that lies before me, the thing that I have to do, or be for the brief remainder of my days one maimed, marred and incomplete, is to absorb into my nature all that has been done to me, to make it part of me, to accept it without complaint, fear, or reluctance.Between January and March of 1897, at the conclusion of his detention in Reading Prison, Wilde penned De Profundis. Since his early years at Pentonville, where he endured severely from dysentery and hunger, his health had marginally improved.

He was sentenced to hard labor but was deemed too frail to perform genuinely taxing labor, so at first he was sent to pick oakum by himself in his cell, a monotonous task that included unwinding rope into strands. He was given the responsibility of dispersing books from the small prison library after being transferred to Reading. He ultimately obtained permission to write a letter in his cell, but only under the condition that each day's pages be collected at dusk. Wilde only sometimes had the chance to read the text in its entirety.These strange constraints may explain why so many ideas and phrasessuch as the supreme vice is shallowness recur consistently throughout De Profundis, yet Wilde obviously intended for his work to transcend the limitations that led to its creation.

Near the end of the letter, he says, as for the corrections and errata, referring to the numerous changes he made after having a chance to read it. I have made them in order that my words should be an absolute expression of my thoughts. Like a violin, language needs to be in tune, and just as too many or too few vibrations in a singer's voice or a string's shaking would cause the note to be off, so too much or too little in words can sabotage the message.De Profundis might initially appear to be out of tune. Especially in its first half, which is a sixty-page rebuke of Douglas for emulating Wilde's loving devotion and financial extravagance with cruelty and indifference, it is petulant, vindictive, bathetic, indulgent, excessive, florid, massively arrogant, self-pitying, repetitive, showy, sentimental, and shrill. One of the virtues of English writing is that.

DISCUSSION

As a result of the dreadful months, he had earlier in his sentence spent reading Dante and the gospels, Wilde's voice in De Profundis was powerful, propulsive, resonant, and rich in biblical terms. One does not seem to be reading a written thing in De Profundis, Max Beerbohm said in the pages of Vanity Fair five years after Wilde's untimely death. Yet the letter's lengthy, complex sentences make clear that great care was taken in selecting the right words to express what was being said. As Wilde puts it, that mode of existence in which soul and body are one and indivisible in which the outward is expressive of the inward: in which Form reveals was sought after.Wilde saw deceit and imposture as virtues in his early works, ranging from the philosophical conversation The Decay of Lying from 1889 to The Importance of Being Earnest. Now he sought a language that would directly express the turbulent emotional states it described in its terse contractions and luxuriant expansions, in its churning internal rhythms and abrupt stops, in the music that could be produced by contrasting snappy sentences with complex ones and by pitting heavy words against their light counterparts.

Wilde said early on in De Profundis that Douglas's impact on him represented the triumph of the smaller nature over the bigger nature. One interpretation of the book is that it represents Wilde's attempt to demonstrate his nobility his generosity of spirit in comparison to both the Victorian philistines who sentenced him and the meaner young men with whom he occasionally spent the nightby developing a voice strong enough to accomplish the victory on the page that he had

failed to accomplish over Douglas.Consider what Wilde refers to as his own wishes for De Profundis as a second, kinder approach to interpret the book. Perhaps, he muses at the end of the letter, there may come into my art also, no less than into my life, a still deeper note, one of greater unity of passion and directness of impulse. The essential goal of modern art is intensity, not wide. We are no longer engaged in art that is type-focused. With that exemption, we must comply.

I scarcely need to emphasize that I cannot categorize my difficulties in any way. Only when imitation ceases do art begin. But something has to be introduced into my work, whether a better harmony of the words, richer cadences, more intriguing color effects, a more straightforward architectural arrangement, or at least some aesthetic quality.After reading those lines lately, I saw that the voice reminded me startlingly of Emerson, whose words Wilde references in De Profundis and whose tone I began to see him channeling throughout the letter. Emerson and Wilde both enjoy using epigrammatic expressions. Our very attire makes us repulsive. We are crazies of grief. But he also exhibits the American writer's penchant for juxtaposing opposing ideas, morbid obsession on topics of fate and death, and style of crafting sentences in which the ground beneath the reader's feet always appears to be dangerously shifting.

CONCLUSION

It's probably accurate to claim that Wilde was forced to write in this style by prison. It compelled him to swap out his snooty aesthete voice for that of a survivor, a suffering, a betrayed lover, a prophet, and in yet another Emersonian voice an educator. In the letter's final, heartbroken line, Wilde tells Douglas, you came to me to discover the Pleasure of Life and the Pleasure of Art. Perhaps I've been chosen to impart to you the beauty and significance of sorrow, which is something far more magnificent.Following De Profundis, Wilde only released the lengthy poem The Ballad of Reading Gaol and two letters to the Daily Chronicle urging specific measures to lessen the cruelties of prison life. At the age of 46, broke, depressed, and just in time for baptism, he passed away. He had lived lavishly, endured much pain, fiercely maintained his injured pride, and finally struck upon a magnificent, complete harmony of words in De Profundis.

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CHAPTER 6
THE DOUBLE LIFE OF OSCAR WILDE: EXPLORING THE SOCIAL EXPECTATIONS

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ABSTRACT:

In this Chapter, I examine the dualism in The Importance of Being Earnest, the most well-known society comedy by Oscar Wilde. In order to take advantage of the society's hypocrisy, namely the ruling class, my theory is that Wilde used the well-known Late Victorian idea of double identity as well as a dualistic theme in the play, which is shown in the language and in the techniques of lying. To reveal a higher intention of the work and fully comprehend the play's wit, the argument has focused on analyzing the characters, the double language, and the lying in a historical, biographical, and, to some extent, colonial context.

KEYWORDS:

Characters, Dualism, Duplicity, Identity, Language, Lying, Oscar Wilde, Post-Colonialism, Satire.

INTRODUCTION

One of the most popular writers of his day, Oscar Wilde was also a complicated individual with many paradoxes. He was the son of a renowned surgeon and a nationalist poetess, and he was born in Dublin in 1854. He attended Magdalen College in Oxford after Trinity College in Dublin. He came to London, where his fellow Irishmen Bernard Shaw and William Butler Yeats had gone, after graduation because he had to work to support himself. In 1882, Wilde visited America on a successful lecture tour where he asserted that to disagree with three-fourths of all England on all points of view is one of the first elements of sanity Wilde established himself as a lecturer and a writer for periodicals but foremost as a spokesperson for the aesthetic movement whose credo was art for art's sake. He had two boys after his marriage in 1884. However, he excelled as a critic of literature and society in articles like The Decay of Lying The Soul of Man under Socialism and The Critic as Artist He authored three volumes of short fiction with limited success[1]–[3].

His one and only book, The Picture of Dorian Gray made a splash, but his greatest fame came from writing the society comedies Lady Windermere's Fan, A Woman of No Importance, An Ideal Husband, and The Importance of Being Earnest, which were performed in London between 1892 and 1895. But in 1895, after dating Lord Alfred Douglas, he was charged with homosexuality and given a two-year term in jail with hard labor. He authored The Ballad of Reading Gaol (1898), a ballad, and De Profundis, a prose confession and autobiography, both while incarcerated.He was a broken man who had been divorced and declared bankrupt when he was released from prison in 1897. He fled to France, where he lived in exile and died in 1900 while using a false identity. Wilde's dualism is both interesting and perplexing. He was a multifaceted individual with conflicting social standing. He was an Irishman who had been colonized and a socialite at the same time. He was also a successful writer who was well-liked in

high society and a communist. According to Holland 3, he was the Anglo-Irishman with Nationalist sympathies; the Protestant with lifelong Catholic leanings.

He was a dandy who wore vibrant costumes as opposed to the conservative black suits of the Late Victorian middle classes, yet he was nevertheless accepted into high society due to his endearing demeanor and clever banter. As a representative of the aesthetes, who rebelled against the Victorian era's solemn beliefs and loved art,by deploying spectacular imagery, exaggeration, dandyism, and decadence to parody middle-class viewpoints, Wilde confounded and horrified his audience. He was able to critique society in both his personal life and his art; he criticized his audience while he entertained it. But after being detained, he transformed from idiot to martyr, turning his situation tragic. Three days before he passed away, when asked about his life, Wilde said: Some said my life was a lie but I always knew it to be the truth; for like the truth it was rarely pure and never simple. The last line echoes one of the characters in Wilde's most well-known play, The Importance of Being Earnest - A Trivial Comedy for Serious People a play that has been performed worldwide. My argument is that Wilde used the well-known Late Victorian idea of a double identity in this play, together with a dualistic theme that was apparent in the language and lying techniques, to take advantage of society's hypocrisy[4]–[6].

Two of the main male characters in The Importance of Being Earnest, Jack and Algy, have created identities that allow them to live parallel lives. The dualistic concept is demonstrated not just by the characters' usage of several identities but also by the play's language and the play as a whole. The conversation is filled of paradoxes, misunderstandings, and lies that are true and vice versa: the characters frequently say one thing while really meaning another and appear more sincere while they are lying. The name Ernest is a pun. What message is conveyed by the dualistic language and double identity theme? What information can you trust? Why all the contradictions?

Why would you lie? In this article, I'll demonstrate how the idea of dual identity and dualism in The Importance of Being Earnest is linked to the language and lying, uncovers a culture of false standards, and ends up being a deconstruction of Victorian moral and social ideals. I will also contend that a colonial background may help to partially explain dualism, double identities, and lying. Wilde served as a hated other since he was secretly gay and Irish. Wilde gained access to the privileged through his study and reading of Classics at Oxford. Thus, he may be considered a temporary foreigner. In Wilde's Comedies of Society, Peter Raby claims that Wilde emulated Englishness as a subtle form of insult and that he utilized this position to portray and expose English society, a culture that still governed a significant portion of the world.

In the late Victorian era, the idea of a double identity was a well-established concept that many of Wilde's fellow writers also wrote about. There is a fascination with the notion of a double existence and the divided ego in Robert Louis Stevenson's best-selling horror novella The Strange Case of Dr. Jekyll and Mr. Hyde (1886), a work which Wilde knew and admired with the use of a potion, Dr. Jekyll may become the evil Mr. Hyde. This twin, as he refers to Hyde, gives him an alibi and release from the constraints of social conformity, and [allows] Jekyll himself to still walk the path of righteousness, according to Henry Jekyll's Full Statement of the Case, which is found at the conclusion of the novella. Jekyll states that he is committed to a profound duplicity of life and that man is not truly one, but truly two because all human [7]–[9].

Sir Arthur Conan Doyle's Sherlock Holmes stories where the two male protagonists share a complimentary connection, are another narrative where dualism, or split personality, is explored.

Dr. Watson is Sherlock Holmes' devoted sidekick and scribe. Sherlock Holmes is a great investigator with terrible secrets. Conan Doyle described Wilde's sole book, The Picture of Dorian Gray, as being on a high moral level, and Victorian society did place a great value on morality. There are several examples of duality and living a double life in The Picture of Dorian Gray (1891). The main character, a narcissistic young man seeking pleasure, sacrifices his soul in exchange for eternal youth, yet while he is still youthful and attractive, his image grows dreadful and represents his depraved soul. Wilde himself had been engaging in activities that were illegal and vilified by ‘respectable' society, which forced him to live a double life at the time the essay was published. My goal is to demonstrate that even though The Importance of Being Earnest is a lighthearted comedy, Wilde mocked the pretensions and social moralities of the English in his novel. Dorian tells his friend Basil in the novel, my dear fellow, you forget that we are in the native land of the hypocrite, to which Basil responds, England is bad enough I know, and English society is all wrong.

The works previously listed have a dualistic theme, particularly the ideas of twofold identity and complementary character. A detailed study of the book and an examination of the characters and language served as the foundation for my approach. I've built the analysis on historical and biographical critique. Even though biographical criticism is not totally reliable, I nonetheless included information about the playwright and the surrounding culture in the introduction because I think these details hint at deeper meanings in the play. In subsequent paragraphs of the article, I have attempted to connect my views to both Wilde's biography and the intellectual movement of the period. Wilde has been a central character in gay studies, but his flexibility has also given him a place in political criticism because he was a socialist, gender criticism because he challenged gender stereotypes, and postcolonial criticism since he was an Irish writer. These many points of view overlap, but I have considered the postcolonial component as one setting where the doubling is confirmed.

According to Peter Barry in Beginning Theory, postcolonial critics use three main concepts: first, the idea of otherness; second, a concern with the language; and third, an emphasis on identity as doubled or fluid. Imperialistic rhetoric uses binary oppositions to contrast good and bad, conqueror and subject or self and other.As a result, I partly based the essay's structure on these traits. Being an Irishman and a gay, Wilde's perspective implies the idea of otherness. A chapter titled Characters and Connotation examines how otherness is related to dual identity, and a chapter titled Language and Lying examines the issue of language and how it is utilized. I have used a variety of secondary sources to provide commentary on the play. Of particular significance has been the comprehensive The Cambridge Companion to Oscar Wilde edited by Peter Raby, which contains essays on the Irish question, language, and lying as well as Wilde's fiction by Jerusha McCormack and Oscar Wilde: the resurgence of lying by Declan Kiberd. Both The Origins of The Importance of Being Earnest and Wilde's comedies of society by Peter Raby examine the names and backgrounds of the characters.

Language, dandies, morality, and deconstruction have all been explored in Jeremy Lalonde's A 'Revolutionary Outrage': The Importance of Being Earnest as Social Criticism and Geoffrey Stone's Serious Bunburism: The logic of The Importance of Being EarnestI shall delve into the play's characters in this chapter. I shall first look into if the characters' names indicate anything about them and whether they have several identities or aliases. The dualistic notions of doubling and complementary character will next be discussed. There is a name preoccupation in The Importance of Being Earnest, particularly with the name Ernest. According to Griffith in Writing

Essays on Literature, playwrights frequently utilize stock characters and give them names to represent their attributes in order to keep their characters basic enough for the audience to grasp during a performance.

Therefore, learning more about the names of the characters and any potential meanings associated with them will help us better comprehend who they are. Giving anything a name essentially gives it a personality, which is particularly intriguing in a drama that is solely about identification. Furthermore, many of the characters have dual identities or at the very least, a hidden past. Jack Worthing, a.k.a. John Worthing, is the play's main character. Jack is the Justice of the Peace at a rural estate in Hertfordshire. He stands for all the Victorian moral principles of duty, honor, and respectability as the serious, responsible guardian of his adoptive father's granddaughter Cecily. When one is placed in the position of guardian, one has to adopt a very high moral tone on all subjects, he once said. One has a responsibility to act in this way.

Jack must fly to London to help him out because he pretends to have a reckless brother named Ernest who leads a scandalous life and constantly gets into trouble; In order to get up to town I have always pretended to have a younger brother of the name of Ernest, who lives in Albany, and gets into the most dreadful scrapes. As a result, Jack is free to act whatever he pleases for days. Jack may live the life he claims to be against in London by going by the name Ernest; My name is Ernest in town and Jack in the country. In order to maintain his honorable reputation, he so adopts Ernest, his alter ego, as both a justification and a masquerade. Jack is actually unaware of his own name and identity since as a newborn, he was discovered in a handbag in the cloakroom at Victoria Station. The name of Worthing was taken from a beach town in Sussex where Wilde had vacationed while working on one of his comedies. Wilde was known for using place names as well as other readily available material into his comedies.

The name John/Jack is typically and straightforward enough for us to learn from Gwendolen that there is very little music in the name of Jack.It does not thrill. Worthing had the serious qualities appropriate to a guardian and a Justice of the Peace. It makes no sense at all, and I feel sorry for any lady who is married to a John (307). As a result, John Worthing is a reliable, honorable name that fits the protagonist's role as a justice of the peace, a protector, and a cornerstone of society. His name and identity, however, are uninspiring and so constricting. He therefore has new options thanks to his creation of Ernest.In one of Wilde's social comedies, A Woman of No Importance, when Mrs. Allonby makes fun of her missing husband Ernest, the name Ernest had previously occurred. The claim that Oscar Wilde was writing out his Irishness in the dual selves of his protagonists is more compelling than the case for The Importance of Being Earnest being a specifically gay play, according to Russell Jackson in his essay The Importance of Being Earnest, which acknowledges that earnest in some circles was a code-word for homosexuals.

The characters in The Importance of Being Earnest are more preoccupied with the name Ernest than with the notion that they are being sincere. It might be a life ambition to marry an Ernest; Gwendolen declares, my desire has always been to adore someone with the name of Ernest. That name has a certain quality that exudes complete assurance. It had always been a girlish dream of mine to love someone whose name was Ernest. There is something in that name that seems to inspire absolute confidence. The moment Algernon first mentioned to me that he had a friend named Ernest, I knew I was destined to love you, and Cecily is of the same opinion. Any unfortunate married woman whose spouse doesn't go by the name of Ernest, I pity her. At the play's conclusion, Jack must make sense of his two names and identities before he can realize

who he truly is. Algernon Moncrieff, also known as Algy, is the other primary protagonist of the play. He adopts Jack's nickname Ernest to force himself on Cecily and creates an imaginary buddy to hide his secret existence. The name Algernon Moncrieff has a Scottish, aristocratic quality, and is not in the least bit offensive. It is an aristocratic name, in truth. He is the lovely, indolent, selfish, and witty dandy of the play and Wilde's alter-ego, exactly like Lord Byron. Half of the chaps who get in to bankruptcy Court is called Algernon, the play says.

Goring in An Ideal Husband, Lady Windermere's Fan, A Woman of No Importance, and The Picture of Dorian Gray star Lord Darlington, Lord Illingworth, and Lord Henry Wotton, respectively. While the first two are nice and the first two are bad, Algy just believes in living a lovely life. He has created a fictitious ailing buddy named Bunbury who lives in the country and frequently invites Algy to his deathbed in order to be able to escape humdrum social commitments and go down into the country whenever I choose. Algy may enjoy himself while also implying responsibility and seriousness. He later poses as Ernest, Jack's imaginary brother, to pursue Cecily in the performance. Because of this, despite his great status within the nobility, Algy uses Bunbury as a cover and Ernest as a double in order to blend in and further his career. Another instance of dualism in the behavior of the characters may be seen in Lady Bracknell, Algy's aunt and Gwendolen's mother, who positions herself as the society's moral policewoman and implies that she is the sole trustworthy authority on taste and decency.

She is exposed as a parvenu, a social climber, and absolutely not an aristocrat: When I married Lord Bracknell, I have no wealth whatsoever. But I never imagined for a second that I would let it get in the way of my plans. Lady Bracknell's name comes from a location in Berkshire that Wilde had visited and where Lord Alfred Douglas's mother had a vacation residence. Gwendolyn and Cecily, the two young women who play the roles of the city and the country, respectively, each have a secret life. The names of the two young women are distinguished in such a way that: Cecily Cardew, has a musical lightness about it, whereas Gwendolyn Fairfax, carries a certain weight and crisp urbanity, appropriate for Lady Bracknell's daughter Gwendolyn, the sophisticated city lady, leads a double life in the sense that she pretends to go to a lecture but instead runs away to Ernest in the country.As nearly a child of nature, Cecily Cardew, Jack's ward, is as naturally creative, energetic, and capable of conjuring up a fantastical existence as Jack and Algy. In her journal, she leads a double life in which she makes up a relationship and even an engagement to Jack's evil brother, Ernest.

The diary becomes her fantasy world; I keep a diary in order to enter the wonderful secrets of my life She even buys herself a ring and writes letters from him, The three you wrote me after I had broken off the engagement are so beautiful, and so badly spelled, that even now I can hardly read them without crying a little Miss Prism, Cecily's governess, in contrast, has two very different sides: one rigid and prude puritan side where she highly She also harbors love affections for the vicar, Chasuble. Her terrible secret is that, twenty-eight years ago, she mistakenly put the baby in her purse, which she left at Victoria Station, thinking it was a manuscript. Chasuble, who loves to use metaphors, refers to Miss Prism as Egeria, after the Roman nymph who taught the Roman ruler how to be judicially responsible and control himself. As a result, her name has come to be an adjective for a lady who gives advice. However, Miss Prism's true name, Laeticia, which means joy and delight, demonstrates that she has two personalitiesa more morally upright governess and a more sentimental side.

As opposed to this, Canon Chasuble D.D. is appropriately and fittingly called after the liturgical garment known as a chasuble and an ecclesiastical canon. D.D. stands for Doctor of Divinity, and he performs baptisms on a regular basis; Miss Prism describes it as one of the Rector's most constant duties in this parish. Since Jack and Algy also want baptisms, Chasuble may be understood as having a strong connection to the idea of naming something. To name anything is to define it. Thus, there is a motif of christenings throughout the play, and when Jack and Algy wish to be baptized, it seems as though they are trying to change their identities and return to their younger selves. From a postcolonial perspective, where one might virtually be condemned by a name since a name could expose your nationality or your otherness, changing one's name and assuming a new identity is a way to fit in better and to have better opportunities. When Jack is Jack Worthing, he is not permitted to get married.

DISCUSSION

However, his new nameErnest Moncrieffgives him better chances in the end, thus a name is quite significant. According to Raby, Wilde intentionally utilized names in his plays as retaliation. He adopted the names of his publishers Lane and Matthews for the manservant and butler in The Importance of Being Earnest in 1894 because he was at odds with them. However, he modified it to Merriman in the instance of Matthews. When he admits that he has been married in the play, even the supposedly unimpeachable Lane reveals that he has lived a double life: I have only been married once. That resulted from a miscommunication between me and a young woman.In other words, society as a whole seems to be confined to the same mechanism; it is not just the upper class that is obliged to lead a double life. Aside from that, Wilde initially intended for the play to have four acts, but it was eventually condensed to three. Wilde himself considered that one of the funniest scenes was the excised scene, involving Gribsby. 'Parker and Gribsby, Solicitors' is proclaimed in that scenario, although there is just one man present. Later on, he says, I am both, sir. Gribsby when I have unpleasant business, Parker when it's a less serious situation.

However, the name of Miss Cardew's attorneys in the three-act version is Markby, Markby, and Markby. The word Markby is taken from a venerable practice of London lawyers associated with Wilde's friend Robert Baldwin Ross, to whom The Importance of Being Earnest was dedicated. In the four-act version, Gribsby and Parker, the less savory solicitors, Gribsby has the ring of a particularly ruthless, Dickensian kind of lawyer, and Markby conveys an air of respectability, indeed gentility, far removed from the less salubrious solicitors of the four-act version. The grandson of Oscar Wilde, Merlin Holland, claims in Biography and the art of lying that Wilde took a almost childlike pleasure in the grandeur of historic names: 'Surely everyone prefers Norfolk, Hamilton and Buckingham to Smith, Jones or Robinson'. This demonstrates Wilde's preoccupation with the nobility, according to Holland. In essence, the play emphasizes the significance of names as a topic while carefully selecting the character names to convey the appropriate meanings.

varied names open up varied options; depending on the circumstance, names can be limiting or advantageous. A new name might result in an identity with new opportunities and improved prospects since names and identities are related. Other methods of evading limits include living a second life or creating a parallel persona that is a complement to oneself. The notion of duality and complimentary characters is clearly present in the drama, as this chapter has demonstrated. Jack and Algy are the two masculine principles. They fight frequently often over food and accuse one another of unimportant things, much like siblings would. However, in the end, they prove to

be brothersthat is, complementary and Jack might exclaim, so it turns out I do have a brother after all. I had a brother, I knew that! I have always claimed to have a brother. Gwendolen and Cecily, two young women who embody the two sides of England, are two even more complimentary characters. Gwendolen is a representation of the chic city, and

As Algy so astutely anticipated in the first act, both of them reconcile and become sisters and sisters-in-law, but not before they have called each other a lot of other things first. Two partnerships are formed by these two brothers and two sisters. Algy fled to the country, pretended to be Ernest, exactly like his brother, and found his bride. Jack fled to the city, pretended to be Ernest, and found his bride. In order to balance religion and education, Chasuble and Prism eventually become a couple. Lane and Merriman, the ideal butlers, also precisely complete the symmetry of the doublings. Lady Bracknell, who stands in for Victorian morals and society, is the only one to be left alone. She insists that she is the pinnacle of convention, good form, and normality and that others must, in consequence, behave according to her dictate At the conclusion of the play, she directs everyone's actions and stands in the center of the stage, as specified in the stage directions of the original performance, with the couples arranged symmetrically around her.

The available evidence reveals that Wilde was, as the play's title, Cecily, the natural countryside; both of them reconcile and become sisters, sisters-in-law, but not before they have called each other a lot of other things first as Algy so astutely prophesied in the first act. Two partnerships are formed by these two brothers and two sisters. Algy fled to the country, pretended to be Ernest, exactly like his brother, and found his bride. Jack fled to the city, pretended to be Ernest, and found his bride. In order to balance religion and education, Chasuble and Prism eventually become a couple. Lane and Merriman, the ideal butlers, also precisely complete the symmetry of the doublings. Lady Bracknell, who stands in for Victorian values and society, is the only one who is alone, insisting that she is the pinnacle of convention, good form, and normality and that others must, in consequence, behave according to her dictate. At the conclusion of the play, the couples are arranged symmetrically around her as she stands in the middle of the stage, as suggested by the stage directions of the first production.

CONCLUSION

The evidence to date reveals that Wilde was acutely aware of the significance of a name, just as the play's title suggests. Each name has a distinct sound, along with meanings that may be used to determine one's status in life. A name in Victorian culture might be a blessing or a curse. Victorian morality, which was very self-righteous, was built on and possibly even inseparable from colonial and imperialistic morality. The underlying presumption was that the ruling class is in power only because they are superior and, thus, good, and that everyone else is subjugated because they are inferior and, therefore, evil. From our vantage point, it was a highly repressive morality that included a moral yoke over people's actions.Therefore, all of the characters are forced to lead parallel lives or create second personalities in order to escape the oppressive morals. The characters' deceit and shifting identities serve as both a critique of Victorian behavior and a more accurate portrayal of what it means to be a human. The complementing characters and the doublings serve to emphasize the duality, but other elements of the work—most notably the language and the lyingalso display duplicity.

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CHAPTER 7
WILDE'S VIEWS ON MORALITY AND ETHICS

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ABSTRACT:

The Picture of Dorian Gray by Oscar Wilde begins with a contemplation on art, the artist, and the value of both. The analysis leads him to the following conclusion: All art is quite useless Wilde summarizes the entire tenets of the Victorian era's Aesthetic Movement in one single phrase. That is to say, neither should true art contribute to the formation of society's social or moral identities. It is important for art to be attractive and to please the viewer, but it would be wrong to suggest that it has wider-reaching effects. However, Oscar Wilde serves as an example of how the fin-de-siècle aesthetic philosophy boom in English culture extended beyond just the visual arts. Instead, the adherents of this concept applied it to all aspects of life. Here, aestheticism, following the legacy of hedonism, promoted all actions that were likely to increase the beauty and satisfaction in one's life. The perfect existence is similar to art in the eyes of the aesthete; it is stunning but ultimately pointless because it is solely concerned with the person experiencing it. If they exist, influences on others are, at best, insignificant. Many people have viewed The Picture of Dorian Gray as a fictionalized supporter of just this artistic way of life. Instead of endorsing the act of following one's instincts as mindlessly and obediently as aestheticism demands, this tale of Dorian Gray's ascent and fall may serve as a metaphor about morality.

KEYWORDS:

Ethics, Morality,Oscar, Views, Wilde,Wilde's.

INTRODUCTION

In the book, Lord Henry Wotton extols the aesthetic philosophy with a grace and confidence that convince Dorian to believe in the ideas he supports; the reader is frequently as enthralled. However, it would be incorrect to see the book as a clear endorsement of aestheticism. Dorian Gray challenges this notion by making a compelling argument for the intrinsic immorality of lives that are solely aesthetic, whereas the aesthete believes that there is no difference between moral and immoral acts, just between those that improve or reduce one's enjoyment. Dorian Gray personifies the aesthetic way of life in action by relentlessly chasing his desires. Even though he indulges in these vices, his actions ultimately result in his and others' deaths, and he dies more unhappy than ever. Dorian Gray, then, serves as a cautionary tale by Wilde that highlights the perils of the aesthetic philosophy when used carelessly rather than as an advocate for pure aestheticism. According to Wilde, aestheticism frequently connects itself with immorality, creating a fragile philosophy that must be used consciously[1]–[3].

Many people interpret Dorian Gray as a direct affirmation of the significance of living life in line with aesthetic principles. This is partly attributable to Oscar Wilde's affiliation with the movement, which was in full swing in Victorian England at the time the novel was published (Becker 660). The Aesthetic Movement, which took place at the same time as the Industrial

Revolution at the end of the nineteenth century, placed an emphasis on the artistic component of a man's job in creating a range of items, including furniture, machinery, and literature.

However, Oscar Wilde argued that the tenets of the Aesthetic Movement go beyond the creation of only material goods. The Unmasking of Oscar Wilde by Joseph Pearce offers Wilde's personal viewpoint on the counterculture. Regarding aestheticism, Wilde is cited as saying:It will undoubtedly influence how people live. I'm referring to a man who uses his handsbut not only his hands but also his intellect and his heart in his profession. The harm that technology does is not limited to the results of its labor, but also to the fact that it turns people into machines in their own right. We want them to be artists, which means that we want them to be guys Wilde emphasizes the benefits of aestheticism in one's life beyond simple artistry in his explanation of the concept. He applies aestheticism in a more general meaning. Wilde condemns men who act as metaphorical machines, programmed to behave in accordance with society's ideas of propriety rather than allowing themselves to act freely and achieve the greatest amount of happiness, just as the machines that mass-produce materials with the intervention of human thought are deemed evil. In his portrayal of Lord Henry in Dorian Gray, Wilde parallels his impassioned defense of an artistic way of life. We are penalized for our refusals, Lord Henry scolded the gullible Dorian. Every need that we attempt to suppress lingers in our minds and poisons us. The more you resist it, the more your soul aches for the things it has forbade itself [4]–[7].

Through Lord Henry, Wilde bemoans the oppressive character of his time's Victorian society and how the purported morality it upholds requires self-denial and rejection of life's most lovely parts. Without an ardent embrace of aestheticism, Lord Henry cautions, one will be tormented by the longing for exactly what he must deprive himself of, all for the sake of decorum. It is hardly unexpected that many people believe Dorian Gray to be a proclamation of Wilde's, advocating the adoption of purely aesthetic lives without qualifier, given the ideology promoted by both Wilde and Lord Henry. But this is an inadequate understanding[8], [9].

Opponents of a purely aesthetic lifestyle will undoubtedly point to what they believe to be an inevitable fact: that while acting on one's desires and impulses results in a more joyful existence, doing so can occasionally be unquestionably immoral. The benefits of a life that is solely aesthetic are in doubt at these times. The downfall of Dorian Gray, the personification of unrestrained aestheticism, exemplifies the immorality of such a way of life and starkly exposes its negative effects. Dorian Gray serves as a warning against the aestheticism's animosity toward morality rather than as an advertisement for it in Wilde's work. In a letter to the St. James's Gazette, Wilde acknowledges that Dorian Gray is a narrative with a lesson. The lesson is that every excess and every renunciation have its own punishment.The rejection of impulses is something that aestheticism does well to oppose, but excessive adherence to these desires is subversively hazardous. Therefore, consideration and restraint are essential in applying Wilde's aestheticism, but they are all too frequently absent, and without them, one is destined to meet the same end as Dorian Gray.

Dorian Gray's persona and the tale of his severe degradation serve as a case study for the possibility of purely aesthetic existence. Dorian follows Lord Henry's beliefs without question, and via persuasive speech, Lord Henry encourages Dorian to adopt an entirely amoral mentality that is unconcerned with the consequences of his actions. Dorian's newly discovered stance is to never accept any theory or system that would involve the sacrifice of any mode of passionate experience, according to Wilde. Its goal was experience itself, not its fruits, however delicious or

bitter they could be, according to Wilde Under Lord Henry's guidance, Dorian, who was once the picture of carefree youth, behaves carelessly, chasing rapid satisfaction without considering its consequences, whether they be sweet or bitter.This substantial personality shift in Dorian is well demonstrated by his connection with the actress Sibyl Vane. Dorian chases Sibyl from the start, wanting to possess her before he even makes an effort to get to know her. Indeed, as Dorian himself admits of his adoration for Sibyl: I loved you because you were marvelous, because you had genius and intellect, because you realized the dreams of great poets and gave shape and substance to the shadows of art it is clear that Dorian's affection for Sibyl is overtly superficial.

Dorian is charmed by Sibyl's acting skills and captivating performances more than her persona; this is what appeals to the aesthetically driven Dorian. As a result, as Sibyl departs the stage, she is no longer necessary in Dorian's artistic existence, and he rudely abandons her. According to Dorian, telling Sybil that Without your art, you are nothing was a wise statement. Dorian is unaware of the tragedy of Sybil's subsequent suicide, which was spurred on by complete desperation at her abandonment, and instead takes pleasure in the dramatic intrigue of the situation. Dorian's unrestrained aestheticism denies the idea of morality;therefore, he is unable to see how his acts are wrong. Dorian even exclaims, it seems to me just like a wonderful ending to a wonderful play, with excitement. It had all the horrifying beauty of a Greek tragedy, one in which I played a significant role yet was unharmed.The negative effects of aestheticism become apparent in Dorian's life at this point. The very narcissistic mindset that results from his pursuit of his own pleasures makes it further clearer that morality and unconditional aestheticism are incompatible.

The growth of narcissism in Dorian and its connection to his newly acquired aesthetic philosophy are crucial to Wilde's work because they highlight the common tension that Wilde warns about between aestheticism and morality. Dorian Gray shows how wicked self-centeredness is by showing how each selfish deed causes more damage to his image. So it would seem that this self-indulgence is a natural byproduct of aestheticism. Only a more purposeful aestheticism practice will be able to control this egotism and stay away from the immorality Dorian represents. Christopher Craft, in his article Come See About Me Enchantment of the Double in The Picture of Dorian Gray, notices an interesting parallel between Narcissus and the Greek myth in Dorian Gray's life. Narcissus is said to have gotten entranced by his reflection in a pool after getting a sight of it and remained immobile for the rest of his life, admiring it ceaselessly. This self-indulgence, according to Craft, is a commitment that, like Dorian's, graduates fully until death.

DISCUSSION

Dorian unintentionally enters exactly this silent delirium when he lets Lord Henry's artistic philosophy to rule him, according to Craft, who claims that Narcissus becomes so obsessed with himself that the rest of the world effectively ceases to exist or touch him. Dorian lives in perpetual youth, but only his image ages in step with his immorality. When a result, even when Dorian descends into the depths of narcissism, he retains his outward beauty while his portrait deteriorates. Such egotism eventually has its repercussions, much like in the story of Narcissus. When Dorian destroys the outdated image of the purportedly real him in a fit of rage, Dorian himself is also shattered. After Dorian's passing, according to Wilde, it was not till they had examined the rings that they recognized who it was the only item Dorian leaves behind that can be used to describe him as a person and serve as a testament to the purely aesthetic life is his

cheap jewelry.Therefore, Wilde makes a case for a new aestheticism that is applied with greater restraint than Dorian does. This claim is supported by both the moral duty of the person and the desire to improve society as a whole. In his article Culture and Anarchy, Matthew Arnold offers arguments against Lord Henry's aestheticism and an unqualified application of it. Arnold focuses on the negative consequences it has on society and the potential for societal advancement when aesthetic inclinations are properly managed.

It would seem that Wilde and Arnold are in agreement that Wilde's work serves as a poor illustration of the purely aesthetic existence, and that when extrapolated to a broader community, a similar outcome is obviously anticipated. According to Arnold, his modern society is hierarchically organized, with the aristocracy, middle class, and working class being separated. Arnold regrets that all of these groups are prone to living hedonistically, chasing pleasure and just what is convenient and simple. Just his flaw is embodied in Dorian Gray in Arnold's world.

However, according to Arnold, there are a certain number of natures with a curiosity for their best selves and a propensity for perceiving things as they are born. for just putting reason and God's will first and trying their best to make these prevail; in other words, for the quest of perfection Arnold is hopeful that some people would seek goals other than what is immediately enjoyable and take steps to develop both their moral and intellectual identities. However, pursuing perfection is probably a difficult and unpleasant undertaking, therefore it is in conflict with pure aestheticism. Therefore, for such transcendence to take place, certain compromises must be made for the ultimate aesthete.

Dorian Gray, who throughout a large portion of Wilde's book fails to match Arnold's ideal, is described as creeping at dawn out of dreadful houses and slinking in disguise in the foulest dens in London, despite having formerly been too noble for such depravity in his hedonistic existence. Dorian represents a decline in social intelligence from his early years rather than the type of transcendence that Arnold hoped forDorian doesn't exhibit this desire of intellectual excellence as he steadily degenerates and infects others, enticing them into the opium dens and slums of London.

Arnold refers to those who can rise beyond socioeconomic classes in society as aliens, suggesting that they are so uncommon that they nearly have a legendary nature.The very fact that these aliens exist, however, gives rise to the possibility that the blatant hedonists of society could learn to control their destructive urges, improving the intellectual and moral condition of humanity in the process.As seen by Dorian's last years, Wilde acknowledges this capacity to resist the hedonistic pleasures linked with aestheticism.

As Dorian's death nears, Mitsuharu Matsuoka writes in his article Aestheticism and Social Anxiety in The Picture of Dorian Gray, Dorian ultimately reacts against his lifestyle, choking on his New Hedonism, at which time a great sense of doom hangs over Dorian.Dorian does seem to be aware of the effects of his unrestrained aestheticism, but he has already gone too far. Dorian tells Lord Henry about his realization: The soul is a dreadful truth. It is available for purchase, sale, and trade. It might be made flawless or poisoned. Each of us have a soul. I'm aware of that.Unfortunately for Dorian, he is devastated since this insight comes too late to prevent his soul from deteriorating further after being long-nurtured by an exclusively aesthetic life. However, the understanding itself is representative of the theme that Wilde weaves throughout Dorian Gray. Despite openly endorsing aestheticism's tenets, Wilde understood that it needed to be properly handled as Dorian's downfall shows. While Wilde constantly advocates pursuing

happiness and beauty in life, he also suggests that before acting on any urge, one should thoroughly contemplate the ramifications of their choices and their influence on others around them.

CONCLUSION

According to Oscar Wilde's interpretation of the English fin-de-siècle aesthetic movement, the goal of one's activities should be to bring about as much beauty and pleasure as possible in one's life and nothing else. At first look, Dorian Gray by Oscar Wilde seems to unambiguously support this viewpoint. In fact, Lord Henry's professorial lectures and Wilde's opening prologue both advocate a way of life based on this aestheticism. However, a deeper look reveals that Wilde's work is not as fully committed to aestheticism as this seems. Wilde saw the necessity for a more regulated and purposeful approach to aestheticism, without which morality will ineluctably be illusive, and he illustrated this requirement in the life of Dorian Gray. Unrestrained aestheticism leads to a lack of regret, self-absorption, and intellectual backsliding, as demonstrated by Dorian. More thought must go into the aesthete's choice of action in order to uphold morality, a concept that has been shown to be incompatible with pure aestheticism. The happiness gained occasionally has to be given up for the greater good if, in the pursuit of one's wishes and of the lovely parts of life, the condition of others' or of one's own intellect is endangered. As Wilde makes clear, aestheticism and morality can only finally coincide through a more constrained philosophy.

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CHAPTER 8
IMPORTANCE OF DIALOGUE IN WILDE'S PLAYS: THE ART OF CONVERSION

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ABSTRACT:

It would be impertinent to suggest Oscar Wilde had achieved anything, especially anything as active-sounding as achievement, which the resolutely slothful author would probably hate. However, it must be acknowledged that Wilde had a significant impact on the creative community of his day, if not on the English literary heritage, at least on the epigrams, postures, and thoughts he expressed. Oscar Wilde embodied the principles of turn-of-the-century aestheticism that art existed for its own sake and that one should live so as to create from the raw elements of one's own existence a finely completed artificemore plainly than any British contemporary. The aestheticism of Wilde as parodied by W. S. Gilbert and Sir Arthur Sullivan combined ideas from their two very different Oxford mentors, John Ruskin and Walter Pater, with those of the French Symbolists and, for a time, some theories of the American painter James McNeill Whistler in their operetta Patience: Or, Bunthorne's and Robert Smythe Hichens's novel The Green Carnation. But Wilde's Irish humor and oratory gave the expression of this intellectual pastiche a uniquely his own quality.

KEYWORDS:

Achievement, Importance, Dialogue, Wilde’s Plays,Oscar Wilde.

INTRODUCTION

It would be impertinent to suggest Oscar Wilde had achieved anything, especially anything as active-sounding as achievement, which the resolutely slothful author would probably hate. However, it must be acknowledged that Wilde had a significant impact on the creative community of his day, if not on the English literary heritage, at least on the epigrams, postures, and thoughts he expressed. Oscar Wilde embodied the principles of turn-of-the-century aestheticismthat art existed for its own sake and that one should live so as to create from the raw elements of one's own existence a finely completed artificemore plainly than any British contemporary. The aestheticism of Wilde as parodied by W. S. Gilbert and Sir Arthur Sullivan combined ideas from their two very different Oxford mentors, John Ruskin and Walter Pater, with those of the French Symbolists and, for a time, some theories of the American painter James McNeill Whistler in their operetta Patience: Or, Bunthorne's Bride (1881) and Robert Smythe Hichens's novel The Green Carnation (1894). But Wilde's Irish humor and oratory gave the expression of this intellectual pastiche a uniquely his own quality.

Instead of being intellectual or formal experiments, Wilde's literary works are polished successes in established forms. His plays and poems frequently reference the Symbolists and the masters of the pièce bien faite from across the English Channel, but his Salomé, a biblical play written in French in the manner of the time's most celebrated dramatist Maurice Maeterlinck, would later inspire an even more important piece of literature: Richard Strauss' opera of the same name.

However, even if they lack intellectual or technical daring, Wilde's works stand out for their discourse, which is frequently Wilde's own placed into the mouths of his characters. More quotable phrases have been generated by Wilde's sluggish verbal athletes' audacious, exquisite, and contradictory dialogue than by any other playwright aside from William Shakespeare.Seven plays that Oscar Wilde wrote during his lifetime may be split into two categories for discussion: comedies and serious works. Lady Windermere's Fan, A Woman of No Importance, An Ideal Husband, and The Importance of Being Earnest, the four social comedies Wilde composed for the commercial theater of his day, offered him money and status but not creative fulfillment[1], [2].

Three playsVera, The Duchess of Padua, and Salomewere meant to be significant artistic endeavors. These three plays failed to find popularity on the stage or in the public eye during Wilde's lifetime.The first two significant plays can be skipped through with little loss. Vera, written by Wilde when he was just 25 years old, is an amateur work that tries to combine revolutionary Russian politics particularly mistimed since Czar Alexander II had just been assassinated and his consort was sister to Alexandra, wife of the prince of Wales, improbable psychology, creaky melodrama, and what was already Wilde's dramatic strength: witty, ironic speech. The Duchess of Padua is a derivative verse play written in the elaborate, full-fledged style that the Jacobeans mastered so masterfully but that has been so miserably imitated by many, often great, writers afterwards. The play is enjoyable to read and has its strong points, but even at its finest, it is just a decent copy. But with Salomé, Wilde gave the world a work of unquestionably outstanding serious drama that served as the libretto for Richard Strauss's excellent opera of the same name, further enhancing Western civilization[3], [4].

Salomé

The English-speaking public is more likely to be familiar with Wilde's four comedies than with his Salomé, despite the fact that this biblical extrapolation, with its pervasive air of overripe sensuality, is the one of all of his plays that is most representative of its time and most significant to the European cultural tradition. During the fall of 1891, Wilde composed his lyrical drama in France and in French. Although Wilde's knowledge of the language was not idiomatic, it was excellent for academic purposes.When he decided to cast his play in the stylized, ritualistic mold established by Belgian playwright Maeterlinck, whose works heavily relied on repetition, parallelism, and chiming effectverbal traits equally typical of a writer who thinks in English but translates into Frenchthis very limitation ended up being a strength. The scriptural source of the narrative is also twisted to suit Wilde's agenda, much like the language. Salomé, the eighteen-year-old princess of Judea, is not blamed for the death of the prophet in the New Testament narratives of John the Baptist's or Jokanaan, as he is named in the play passing; rather, Salomé's mother, Herodias, is held accountable[2].

Additionally, as Robert Ross, Wilde's literary executor, and a number of other critics have pointed out, Wilde's Herod is a composite of a few biblical Herods and tetrarchs. Despite occasionally being criticized, Wilde's liberties with the language and materials in his play should not be blamed. His goal as a poetic playwright, a linguistic concoction of a symbolic rite, was to transform rather than to record.Salomé by Oscar Wilde takes place at night on a large terrace that overlooks King Herod's banquet hall. The straightforward environment is cleverly designed to heighten dramatic effects. Salomé's entrance, as well as Herod's and Herodias' later ones through the grand staircase and Jokanaan's from the cistern where he has been imprisoned, are all

remarkable on this sparse stage. Moonlight and the recurring contrasts of white, black, andwith increasing frequency as the play proceeds toward its gory climaxred also stand out as the drama's guiding elements.A diverse collection of soldiers and pages of the Judean royal dynasty are present on the terrace as the play opens.

The bizarre atmosphere is furthered by the sound of Jokanaan's prophecies emanating from his cistern jail as they converse about the beauty of the Princess Salomé, the weirdness of the moon, and the lavish tableau of the Tetrarch and his entourage dining within. Salomé, compared to a bird that has wandereda Narcissus shuddering in the breeze.Gliding onto the terrace like a silver flower, The princess is as much moved by the prophet's odd voice and words as the young Syrian captain of the guard, a captured royal who is now a slave in Herod's court, is by the princess' beauty. The Syrian releases Jokanaan from his jail at her instruction. Salomé experiences a twofold appeal of attraction and repulsion as a result of the prophet's uncanny beauty; he appears to be as austere and ascetic as she has just described the moon to be. His tiny white statue-like frame, black hair, and pomegranate-cut with an ivory knife lip all pique the princess's interest. His repugnant denial of her love simply fuels the fire of lust. She shouts, I will kiss thy mouth, Jokanaan, while the Syrian who adores her commits suicide at her feet and the prophet who despises her returns to his cistern. She must have him[3], [5].

Now enter Herod and Herodias, accompanied by their entourage. Their comparisons of the moon to Herodias: The moon is like the moon, that is all; to Herod: She is like a mad woman, a mad woman who is looking everywhere for lovers reveal the stark contrasts between their equally terrible personalities. Herodias is ruthless with the callous directness of a thoroughly debased woman, whereas Herod is superstitious, timid, covertly nasty, and a dictatorial yet erratic ruler. Herod is tempted by Salomé's peculiar attractiveness in the same way as Jokanaan is by Salomé. Herod forces Salomé to dance despite Herodias' displeasure and her reluctance. He grants her any prize she desires, up to and including the entire kingdom. After obtaining this reckless pledge from the enamored ruler, Salomé performs her renowned dance of the seven veils and demands the head of Jokanaan on a silver horse as payment.

The superstitious Herod offers Salomé a long and intricate catalog of alternate paymentsthe rich, rare, curious, and vulgar contents of an Oriental or fin de siècle treasure chest. With the sure instincts of the true collector, Salomé persists in her original demand. Herod is as horrified by this demand as his ghoulish consort is delighted. The frightened king sends the Nubian executioner into the cistern because he is unable to violate his word. The Nubian's arm emerges from the cistern at this point, marking the play's colorful imagery's dramatic climax. The unusual blossom on this ebony stalk is a silver shield topped with the bloodied skull of the prophet. Ecstatically delirious, Salomé directs her passion at the lover-prophet she requested, subdued, and obtained. She ends by saying, I have kissed thy mouth, Jokanaan, as a moonbeam falls on her. Herod cried out, Kill that woman. The troops charge at her from behind their shields, crushing her.Even a brief narrative like the one above reveals the play's promise in terms of pure drama, as the great Sarah Bernhardt discovered when she consented to portray Salomé in a planned but cancelled London production despite being far too old for the main part[6], [7].

Salomé is a beautifully crafted tapestry. At three pivotal moments in the playwhen Salomé dances, when the arm bearing Jokanaan's head rises from the cistern, and when the silver shields crush the dancer and her rewardthe play's dominant modepresentation of typically talkative Wildean characters acting on rather than articulating their emotionsgives way to pure act,

unsullied by words.The drama has a deep psychological and symbolic suggestiveness. Giving the events in the Salomé narrative psychological context was one of Wilde's greatest accomplishments. Salomé's rejected love for the prophet and the mutual animosity that balances Herod and Herodias' sexual relationship are all owing to Wilde's imagination. Salomé is the incarnate spirit of the aesthetic woman, a collector who much like Robert Browning's duke of Ferrara, it would appear does not seek a live creature but a love object tastefully placed. Salomé is a representation of the ambiguity of love.

Richard Ellmann interprets the tragedy as having a more individualized symbolic meaning. Ellmann argues that Salomé, who gathers beauty, sensations, and strange experiences, who consummates her love for the prophet in a relation at once totally sensual and totally mystical, stands for Pater's competing claims, while Jokanaan represents the spirit-affirming, body-negating moral earnestness of Wilde's Ruskinism. Like his creator, Herod futilely tries to control these conflicting urges both within of and outside of himself. LadyAlthough each of Wilde's first three comedies has its own unique charms and flaws, they are sufficiently similar to one another and far less successful than his fourth, The Importance of Being Earnest, to be considered collectively rather than separately. Wilde agreed in 1891 to write a play for George Alexander, the actor manager of St. James's Theater, despite his constant laziness with regard to writing which was a laborious process for a verbal artist with his high standards. Wilde was perpetually short on cash but needed it to pay for the large and small luxuries that were his necessities of life[8], [9].

As a result, Lady Windermere's Fan was created, a contemporary drawing-room comedy set in high society that blatantly sought to capture the attention of London theatergoers. Though he never really liked the form or the output, the financial returns were satisfying enough to inspire Wilde to create three additional plays in the same style. He was only able to transcend the inherent flaws of the well-made society play in The Importance of Being Earnest, but each of the other three works is excellent enough to gain him the distinction of being the finest writer of British comedies above George Bernard Shaw and Richard Brinsley Sheridan.As their titles imply, Lady Windermere's Fan, A Woman of No Importance, and An Ideal Husband all focus on male and female interactions, or more specifically, relationships between gentlemen and ladies. The shows were modern in their use of stylish props and attire to enchant both demographics of their intended audience. The middle classes were thrilled to be granted a view into the hidden rituals of the world of fashion, and late Victorian society members rejoiced in seeing themselves mirrored as such creatures of flair and wit. In fact, one might speculate that Wilde's expressed concern for the unity of time according to Aristotle in these plays has less to do with his adherence to that philosophical principle than it does with the opportunity or even necessity that scheduling three acts of high life within a twenty-four-hour period affords for dramatic changes in costume and stage design.

DISCUSSION

The puritanical figures of virtue, mundanely fashionable hypocrites, and exceptional humanitarians of two typesthe dandified lord and the poised and prosperous fallen woman, two of whom are Lady Windermere's Fan and An Ideal Husband These characters excel in clever, epigrammatic discourse; the cords that hold together Wilde's verbal pearls are their hidden sins and the intricate webs of circumstance they spin.The first secret in Lady Windermere's Fan is that Mrs. Erlynne, the runaway mother of whose continued existence Lady Windermere is completely

unaware, has returned to London to reclaim her social standing and is extorting money from Lord Windermere, who wants to keep his wife from learning about the stain on her pedigree. Lady Windermere erroneously assumes that her husband's support of a mysterious woman with a hint of a past will prevent her from unintentionally repeating her mother's mistake by eloping with another man. As a result, Mrs. Erlynne makes the one maternal act of her life by sacrificing her own reputation temporarily, it turns out in order to protect that of her daughter.

In A Woman of No Importance, Gerald Arbuthnot, a young man raised by his mother in rural seclusion and apparent respectability, meets the worldly Lord Illingworth, who, as a young, untitled man, had seduced Gerald's mother and had later refused to marry her after learning of her pregnancy. Wilde is able to highlight a number of flaws in human nature through this complicated predicament. Lord Illingworth, who had before been uninterested in the boy he had borne and had also been hesitant to wed the lovely young mother, is now so overcome with paternal emotion that he makes the offer to wed the middle-aged lady in order to keep the son. Gerald, who had sworn to murder Lord Illingworth for attempting to kiss a pious American girl, wants her to allow the perpetrator to make an honest woman out of her after learning of Illingworth's previous betrayal of his mother. Despite her devoted dedication to her son, Mrs. Arbuthnot encourages Gerald to stay with her in their rural outpost instead of accepting the fantastic opportunities Illingworth may provide.

The plot-starting secret in An Ideal Husband involves political intrigue rather than love intrigue and belongs to a man rather than a woman. The adventuress Mrs. Chevely confronts Sir Robert Chiltern, a high-principled politician with a rigidly idealistic young wife. She has proof that Chiltern's career and fortune were built on one unethical actthe selling of a political secret to a foreignerand she tries to use her knowledge to persuade him to support a fraudulent scheme that will make her wealthy. Chiltern's friend Lord Goring, an ostensibly effete but remarkably clever man who can outsmart this cunning woman, is working against her. In summary, all three of these plays are composed of highly dramatic material that, in the hands of a less skilled writer, would be the basis for melodrama.The elegant elegance required of the performers, costumes, and sets in Wilde's pink lamp shade comedies make them challenging to produce, but the plays are not weaker for being so elaborate: They authentically reflect a particular aspect of late Victorian society. Similarly, the constant humor never gets old. Even while the staged reversals, artistic coincidences, expected shocking revelations, and strong curtains appear cliché, they actually work.

The flaw in Salomé that is implicit in Wilde's first three plays is the issue of unreconciled opposites. Part of Wilde is drawn to appreciate humor, elegance, vigor, and daring wherever they may be found in Lady Windermere's Fan, A Woman of No Importance, and An Ideal Husband, and part of him has a serious social or moral point to make. Wilde produced some enjoyable comedies despite his conflicting goals. He created a masterpiece, The Importance of Being Earnest, after figuring out the issue.The highest point in Wilde's career may be seen in his most famous play, The Importance of Being Earnest. Originally written in four acts, Wilde trimmed it to three acts during a rehearsal on the recommendation of actor-manager George Alexander, which is now the recognized form. The drama opens in Algernon Moncrieff's opulent London, where he is having tea with his aunt Lady Bracknell and her daughter Gwendolen Fairfax. Ernest Worthing, a rich acquaintance who has come to town to propose to Gwendolen, surprises him by showing there. Algy learns that his friend's name is actually John Worthing after becoming intrigued about his friend's cigarette case that was left behind after his last visit and engraved by

Cecily to her dear Uncle Jack. Jack claims that Algy's true name is Ernest, but Algy doesn't buy it: You always told me it was Ernest. You were presented to everyone as Ernest by me. Ernest is the name you go by. You appear to be named Ernest. You have the most sincere appearance I have ever seen. Jack explains that he created a wild, carefree younger brother named Ernest in order to justifiably explain his frequent trips to London in order to avoid the moral obligations imposed upon him by his guardianship of his 18-year-old ward, Cecily Cardew. It is completely absurd that you say your name isn't Ernest, Jack says. This contrasts with what Algy refers to as his Bunburying, which he called after his own double, a fictional invalid whose ill health necessitates Algy's presence in the countryside anytime he needs a reason to leave London.Algy brings his aunt into the music room so that Jack may continue with his proposal when Lady Bracknell and Gwendolen enter. When Gwendolen hears Jack's faltering declaration of his intentions, she strikes first, telling him, even before I met you, I was far from indifferent to you, and adds, my ideal has always been to love someone by the name of Ernest. Jack is unable to tell her the truth because she won't accept Jack or John as suitable substitutes. There is something about that name that inspires perfect confidence.

After learning that Jack has lost his parents, Lady Bracknell rejects his suitability as a family member, saying, to lose one parent, Mr. Worthing, may be regarded as a misfortune; to lose both looks like careless-ness. Jack responds by explaining that he has no known parents but was discovered as a baby in a black leather handbag in the cloakroom of Victoria Station by Mr. Thomas Cardew, a wealthy and kind old man who Jack is advised by Lady Bracknell to try to acquire some relations as soon as possible before she and her daughter leave the room. Gwendolen momentarily flees from her mother to profess her everlasting devotion to Jack and asks for his rural address, which Algy, already interested in seeing Cecily, records with joy. Frustrated by circumstances, Jack resolves to get rid of the false Ernest.In the garden of Jack's rural house, the Manor House, is where the second act takes place. Miss Prism, Cecily's governess, is educating her. Miss Prism is a spinster who previously wrote a romantic book but misplaced the manuscript; this information will appear later in the play. Cecily is left to meet a stranger named Ernest Worthing alone when Dr. Chasuble, an unworldly preacher, entices Miss Prism away for a stroll. Cecily is immediately drawn to the name and the rumors of Ernest's wickedness: I have never met any genuinely bad person before.

I'm a little scared right now. Enter Algy, posing as Ernest, and the two instantly click. I am so terrified he will look exactly like everyone else. After entering the home, Miss Prism and Dr. Chasuble come back just in time to see Jack, who is dressed somberly and is unaware that Algy is there: Ernest, he says, has died suddenly in Paris. He requests that Chasuble rename him Ernest. When Cecily resurfaces to alert him to Ernest's arrival, he is shocked and appalled to discover Algy in the part. But Jack is unable to expose his friend's identity without admitting to lying himself. Algy and Cecily confess their love for one another, but he is surprised to learn that she is drawn to him mostly because of his name. He makes the decision to get baptized right away as Ernest. The truth is revealed when the men enter, and the ladies come together in a mood of fury. Gwendolen comes suddenly, and the two women argue about which of them is truly engaged to Ernest. They retreat as Jack and Algy trade accusations, many of which are so minor since they center on Algy's constant eating of muffins, Jack's favorite teatime delicacy, that they reach absurd levels.

The third act, which is set in the morning parlor of Manor House, begins with the couples reunited and a happy ending seemingly certain until Lady Bracknell appears and adamantly

prohibits Jack and Gwendolen from speaking to one another again. However, after finding that Cecily has three addresses, a family law company with the highest position, and a sizable money, she agrees to Algy and Cecily's engagement. But until she is, Cecily needs her guardian's approval for the union, and Jack won't provide it unless Lady Bracknell backs out of their commitment to Gwendolen. Then Miss Prism, who it is revealed was once employed by Lady Bracknell and 28 years earlier had mysteriously disappeared with the baby boy entrusted to her, leaving behind only the pram and the manuscript of her novel, enters who causes Jack to say, then a passionate celibacy is all that any of us can look forward to. She acknowledges that she accidentally left her book in the stroller and the baby in her black leather purse when she dropped them off at Victoria Station. Jack enthusiastically pulls out the purse and cries, Mother! as he embraces Miss Prism.

A startled Miss Prism affirms her identity as a devout spinster and finds him repulsive. Lady Bracknell jumps in to explain Jack's parentage: He is the older brother of Algernon and the son of her late sister, Mrs. Moncrieff. The fact that Jack is the older son and was given the name Ernest John Moncrieff in honor of his father further delights Jack and Gwendolen. Miss Prism and Canon Chasuble are among the couples to embrace, and Jack and Lady Bracknell's last encounter solidifies the title pun.When discussing Wilde's plays in his Forewords and Afterword's, W. H. Auden notes: The solution that, deliberately or accidentally, he found was to subordinate every other dramatic element to dialogue for its own sake and create a verbal universe in which the characters are determined by the kinds of things they say, and the plot is nothing but a succession of opportunities to say them. But Wilde's mastery of epigrammatic word gymnastics is on display in more ways than one in The Importance of Being Earnest.

A farcical parody is implied by the play's subtitle, A Trivial Play for Serious People, which describes it as such. What comes next is a wildly irreverent, upside-down sequence of events that parodies Victorian melodrama with its twist on the theme of the foundling, found in Charles Dickens's novels as well as in the operettas of Gilbert and Sullivan; a plot centered on the name Ernest that simultaneously mocks the Victorian concept of determinism exemplified in the word earnest; and the comedic situation taken to another level by having the male protagonists possess fictional doubly The end result is a comedy masterpiece that is flawlessly put together.

The witty men-about-town, the intimidating, caustic dowager and her marriageable daughter, the precocious ingénue who is an heiress, the morally upright spinster governess, and the imperturbable valet are just a few of Wilde's characters that would have been familiar to audiences in the 1890s. This was because actor-managers like Henry Irving, George Alexander, and Herbert Beerbohm Tree shifted West End London theater away from vulgar farces, bawdy burlesques, and exciting melodramas by presenting home plays by writers like Thomas Roberston. There were other acceptable forms of entertainment besides opera.

Similar to those built during the Restoration, theaters served to a wealthy, aristocratic, or stylishly bohemian leisure class. The Importance of Being Earnest, which debuted on Valentine's Day 1895 at the St. James's Theatre and was a huge commercial and critical success, was among the outstanding first nights.Wilde's victory was fleeting. Wilde was detained and put on trial for obscenity and immorality after attempting to sue the marquess of Queensbury, the father of his young lover Lord Alfred Bosie Douglas, for defamation after the latter accused Wilde of corrupting his son. He was convicted guilty and given a two-year jail term with hard labor in May 1895. He wrote a lengthy letter to Douglas while incarcerated in Reading, which was later

published in 1905 under the title De Profundis. When Wilde was released from jail in 1897, he promptly and irrevocably departed for France. He passed away in Paris in 1900.The drawing-room comedies of authors like Nol Coward were influenced by Wilde's plays. Contemporary audiences still perform and enjoy Wilde's comedies, but it is The Importance of Being Earnest in particular that has cemented Wilde's place in theater history for having created one of the most uniquely witty and clever comedies of all time, a feat that is anything but trivial.

CONCLUSION

The importance of dialogue in Oscar Wilde's plays cannot be emphasized. Wilde's humour and mastery of the art of conversation lift his works to legendary stature. The dialogue in his plays performs several important functions, culminating in an unforgettable theatrical experience.Wilde's dialogue is first and foremost a tool for satire and social commentary. His characters engage in razor-sharp, frequently funny interactions that highlight Victorian society's folly and hypocrisy. He criticizes the moral restrictions and pretensions of the time with astute repartee.Dialogue is equally important in character development. Wilde's characters are noted for having distinct voices and personalities that come to life via interactions and discussions. From the dapper Algernon to the astute Lady Bracknell, each character's conversation adds to the complex tapestry of personalities.Furthermore, Wilde's dialogue can be used for subversion. Paradoxes and epigrams are frequently used by his characters to challenge conventional thinking and inspire thought. The subversive use of language in his plays adds depth and complexity to the subjects covered.The conversation generally takes the stage at the end of Wilde's plays, weaving together the different story threads and character arcs. It provides as a forum for resolutions, revelations, and moral lessons, frequently veiled in sarcasm and humour.Finally, Wilde's command of the English language is a defining quality of his theatrical genius. It captivates audiences and leaves them both entertained and reflective. His works' lasting relevance attests to the enduring power of well-crafted, smart, and humorous conversation in the realms of theatre and literature.

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CHAPTER 9
THE QUEER THEMES IN WILDE'S WORKS: ADDRESSING AESTHETICISM

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ABSTRACT:

Oscar Wilde, a renowned novelist, addresses aestheticism, immorality, and the Christian notion of the soul in his novel Dorian Gray, which takes the reader inside the interpersonal connections between three members of Victorian-era English society. The author's homosexual nature and his perception of happiness, pleasure, and morality as a gay man in an era where homosexual desire is considered an immoral deviancy; something to be ashamed of, hidden, changed, and by extension - studied, are likely the causes of Dorian Gray's fixation on male beauty and its recurring pattern of hostile beliefs and remarks toward women, marriage, and fidelity. According to Charles Bressler, queer theory classifies gender as a social construct that society should not impose. It draws on approaches from feminism, gender studies, psychoanalysis, and deconstruction. A Queer Theory perspective on literature seeks to challenge conventional notions of sex and sexuality. By disguising homoerotic behavior in heteronormative relationships with the main characters Dorian Gray, Lord Henry Wotton, and artist Basil Hallward, Oscar Wilde examines the complexities of human sexuality, including his own, in order to come to terms with his own morals and societal norms.

KEYWORDS:

Queer, Social, Themes,Wilde’s, Works.

INTRODUCTION

The Criminal Law Amendment Act of 1885 prohibited sexual relations between men, but not between women, because the Victorian era despised homosexuality. If convicted, a person would be guilty of a misdemeanor punishable by any term of less than two years with the possibility of hard labor. Oscar Wilde received the worst punishment possible in 1895. He served two years of hard labor in jail between 1895 and 1897. They assert that Britain was the only nation to outlaw all male homosexual activities, despite the fact that prosecutions were seldom and reluctant, in A Theory of Scandal: Victorians, Homosexuality, and the Fall of Oscar Wilde by Ari Adut. It was even more uncommon for those with high rank and social standing to face legal action due to their position and propensity for fleeing the country or paying their way out[1]–[3].

The cops frequently turned a blind eye. By the time Oscar Wilde was detained and charged with a crime, his conduct had become well-known in London .Adut contends that Wilde's arrest and charges to the fullest extent of the law were brought about by his libel trial against a lover's father, which sparked negative public social reactions and, indirectly, enraged third parties who wanted to punish Wilde, rather than by his high-profile status or his years of nearly open homosexual behavior, which his social circle had been fully aware of and were content to discuss behind closed doors. The authors of the paper Silent Homosexuality in Oscar Wilde's Teleny, The Picture of Dorian Gray, and Robert Louis Stevenson's Dr Jekyll and Mr. Hyde by Antonio Sanna

claim,Considering the milieu that the story of Dorian Gray is set in, it is obvious that Wilde struggled with the society's repressive morality and his desire to learn more about his true nature as a man and a sexual being[4]–[8].

In the aesthetics movement, Oscar Wilde believed that any action that brought a person the maximum enjoyment and pleasure was acceptable, regardless of whether it was moral or not. As art should only be attractive for the sake of beauty, not for a social reason, life should ideally resemble art. The personification of the aesthetics movement is Lord Henry Wotton, who openly preaches his aesthetic philosophy to anybody who will listen, especially to Dorian Gray, who believes what he says without hesitation. When one studies the novel's trajectory, it may represent a warning against aesthetic ideals that pleasure should be had at any costs. The novel first appears to be in support of the aesthetics movement. The price of this aesthetic preaching seems to be the moral and physical deterioration of Dorian Gray's soul over the course of the rest of his life, as seen in the picture.

Here is no conclusion at the finale, just a dead body where there once was beauty and life. According to Joseph Carroll's essay Aestheticism, Homoeroticism, and Christian Guilt in The Picture of Dorian Gray, Oscar Wilde said in a letter to a friend that Dorian Gray contains much of me in it. Basil Hallward is who I believe myself to be; Lord Henry, what the public perceives me to be; and Dorian, who I could wish to be in different eras, possibly. Lord Henry is a cynic who is unable to see the moral horror that drives Dorian to murder, according to Carroll, while Basil is enamored by Dorian's beauty but horrified by the immoral life he has lived. Carroll also claims that Wilde neglects to highlight that Dorian is beautiful but cruel. Therefore, it is intriguing to think about the conflict Wilde must have had when creating Dorian Gray, as the disparate parts of himself clash.

The first few chapters of the book open with a conversation between Basil Hallward and Lord Henry that has homoerotic overtones as it centers on Dorian. Basil informs Lord Henry that despite the fact that some people might not notice it, others will, he cannot publish his work because he has invested too much of himself in it. The paintings in question are depictions of Dorian Gray, a charismatic and attractive young man who Basil believes to be the inspiration for some of his greatest work.Although not explicitly homosexual in nature, this implies that he is gay, which was against the law and may result in a prison sentence and possible hard labor, by presenting this artwork, which he believes has too much of himself in it. Basil is what Wilde believes he is, a hidden gay artist, according to Wilde's own admission. while Basil states, I saw Dorian for the first time while I was in college.I saw that I was getting paler as soon as our eyes met. I experienced an odd sense of panic. I was aware that I had met someone whose sheer personality was so alluring that, if I let it, it would consume my entire nature, my entire soul, and even my own art.

Instead of the curiosity of an artist merely appreciating another man's evident beauty, this is more suggestive of love at first sight. This is not the first time Basil has said something similar, and it won't be the last either. He ultimately informs Dorian himself after concluding that an artist's secrets cannot be revealed via art and he wants to display the painting of Dorian. Dorian, your personality had the most extraordinary influence over me ever since I first met you, he adds. You controlled my mind, my spirit, and my strength Basil responds that it wasn't a praise but a confession when Dorian expresses disappointment that he was unaware of the curse on the

artwork. Basil tells Dorian, but he is not offended by it. But you mustn't talk about worship, he advises Basil. It is stupid. We must always stay friends, Basil; you and I.

This is a crucial remark because, despite the fact that Dorian accepts Basil's confession, he still feels friendly toward him. This may have made or broken their connection, given the Victorian disdain towards homosexuality. He tells Basil they must always be friends, not to throw him off. Dorian analyzes his bond with Lord Henry and thinks momentarily if he could likewise be so mesmerized by a buddy. Lord Henry had the allure of being very dangerous, he believes. However, it was it.Although it appears like Basil is expressing homoerotic undertones in the interaction, it doesn't appear that Dorian feels the same way about either Basil or Lord Henry, but he values each friendship individually. Dorian may not experience a sexual attraction to any of his male friends, but that doesn't mean he doesn't act in ways that suggest homosexuality or, at the very least, a disinterest in women in general, as seen by his friendship with Sibyl Vane.While Basil's confession and the majority of his discourse throughout the book exhibit more overt homoerotic undertone, Lord Henry and Dorian do so in a much more subdued way. Sibyl Vane is the object of Dorian's devotion, although he only cares about her work as an artist and not as a whole person or a woman. I didn't say I loved it, Harry, in a talk about the lethal book that Lord Henry offers to Dorian. I said how it intrigued me. There is a significant difference, to which Lord Henry replies, Ah, you have found that?

Lord Henry is well aware that Dorian was merely taken with the art Sibyl Vane was able to produce via her acting, and that he did not actually love her. He says, without your art you are nothing after she revealed her actual, authentic self. Additionally, Lord Henry exhibits a greater interest in masculine attractiveness while placing a strong focus on his negative attitudes on women. While waiting for Lord Henry to arrive, Dorian Gray finds himself in the presence of Henry's wife. You must allow me to introduce myself, she continues. Your photos have let me get to know you fairly well. I believe there are seventeen of them.While not openly gay, having seventeen photos of other people in general, but especially a male buddy, would seem unusual, to repeat. This may be viewed as a more subdued homoerotic undertone that emphasizes masculine attractiveness. Lord Henry consistently criticizes marriage, women, and faithfulness throughout the whole book. Even further, he asserts that a man can be happy with any woman, as long as he does not love her.

DISCUSSION

A heterosexual male who has a sexual interest in women will most likely be satisfied, if not happy, in a heteronormative relationship, which implies that the man has a sexual interest in women. It is odd that Lord Henry views marriage with women as being comparable to friendship, where the two only sometimes interact sexually and only exist in the same physical area for their own hidden goals. No woman is a genius, Lord Henry retorts when Dorian explains to him how much he admires Sibyl's creative talent. Women are only for show. They are never articulate, but when they do, they are lovely. The victory of matter over mind is symbolized by women, just as the triumph of intellect over morality is shown by men.According to Lord Henry, being married to a woman doesn't benefit either party in any way. Men marry because they are exhausted, women marry because they are inquisitive, and both are disappointed, according to him. It may be considered that a woman would not benefit from a marriage with Lord Henry aside from company, but only sometimes, given that he does not regard women as a whole or

sees them as anything more than decoration. He doesn't value women enough to care about their feelings generally, and he doesn't value their happiness enough to think it matters in a marriage.

In light of this, it's also intriguing to think about Oscar Wilde's personal union. After being married at the beginning of 1884 and having two children as a result, Wilde's sexual orientation became a contentious issue. Some people perceived his effeminate qualities as an extension of his artistic qualities. However, he started sporting a green carnation boutonniere, a symbol of homosexual men in France, raising concerns about his sexual orientation once more. He also enjoyed going out with sex workers and being spotted on vacation with various high-ranking guys Given that Dorian Gray was published after he had already entered a heteronormative marriage, it may be argued that his marriage to Constance Wilde was not one of happiness but rather of necessity. This could have been the driving force for Lord Henry's vehemence towards women and marriage. Carroll claims in his piece,Dorian Gray has an overtly heterosexual plot, and although there is no homosexuality in the story it could hardly have been published otherwisethe story's atmosphere is heavily infused with homoerotic feeling and style and the purportedly heterosexual liaison with Sybil is of a purely aesthetic nature.He goes on to suggest that although none of the four components that make up sexuality are homoerotic in and of themselves, their combination conjures up homosexuality. Images of opulent sexuality, a fixation on masculine attractiveness, effeminate mannerisms, and ongoing nasty remarks against women and committed partnerships are the four factors.

In essence, the combination of these four components along with how the novel is read lends the book an overt homoerotic undertone.The death of Basil Hallward should be examined more closely in light of Victorian-era views on the immorality of homosexuality and Oscar Wilde's own moral conflict over his sexuality if the novel is the culmination of his conflicting morals and beliefs. Dorian gives Basil the artwork that is hidden in a dusty chamber shortly after Basil professes his love for him so that he may witness for himself the horrors it depicts. Dorian stabs Basil to death after telling him it's not too late to turn from all the bad he's done, all the immoral ways he's lived, and all the pleasures he's pursued. If Basil is who Wilde believes he is and Dorian is who Wilde wishes he was, then it seems probable that killing Basil is Wilde's method of satisfying the desire.

CONCLUSION

Dorian was chosen by Basil partly because of how Dorian's attractiveness affects how he views the world. Knowing Dorian improves Basil's art, but Dorian is infinitely worse for knowing Basil. This Dorian picture, and hence Dorian's wickedness, would not exist without Basil's yearning and admiration. The profundity of these conflicting views, which relate to the ideals of concepts like good and evil, reveal the complexity of Oscar Wilde's psychology in a way that is both fascinating and puzzling. Because Basil adored him, is Dorian evil? Does Dorian's hatred of Basil's admiration explain his death? What inferences did Wilde make from this situation, assuming that this is the case?With the help of three male characters who pass for cis-straight upper Victorian Era society males while displaying homoerotic subtext in their interpersonal connections, Oscar Wilde gives readers the chance to follow his path of self-discovery in this book. As a result of rules that stated that any guy engaging in any sexual activity might face up to two years in prison and/or hard labor, homosexuality was viewed as a sexual deviancy during this period. As decided by late Victorian society, Wilde struggles with his belief in the soul as well as with aesthetics and moral propriety. Dorian Gray, Lord Henry Wotton, and Basil

Hallward are among the characters that Wilde utilizes to explore his ideas on living as a homosexual man. These ideas include the pursuit of pleasure without regard for morality and harsh treatment of women in marriage and romantic relationships.

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CHAPTER 10
WILDE'S IMPACT ON MODERN LGBTQ+ LITERATURE

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ABSTRACT:

The effeminate gay identity that coalesced as a result of Oscar Wilde's trials for an act of gross indecency in 1895 is examined by James P. Wilper in his work Wilde and the Model of Homosexuality in Mann's Der Tod in Venedig. Wilper investigates Mann's ambiguous reaction to Wilde's gay legacy by drawing on Alan Sinfield's The Wilde Century contemporary research on Wilde's influence on German-language writers, as well as German homosexual groups of the early twentieth century. Later in his career, Mann describes Wilde and Nietzsche as rebels in the name of beauty against the hypocrisy of Victorian middle-class morality. Mann also claims that his handling of aestheticism, dandyism, effeminacy, and same-sex desire foreshadows his viewpoint, albeit ambivalently.

KEYWORDS:

Homosexuality, LGBTQ+, Literature, Modern,Wilde's Impact.

INTRODUCTION

In Thomas Mann's novel Der Tod in Vending, the freshly knighted novelist Gustav von Aschenbach is overcome by a sudden case of wanderlust after exchanging sexy looks with an unidentified stranger in a park. He sets off towards the South and ultimately makes it to Venice, where he is mesmerized by the otherworldly beauty of Tadzio, a Polish teenager. Aschenbach coaxes himself to perceive the boy's attractiveness in terms of art, pretending to be intrigued by a work of art. According to Ritchie Robertson, the protagonist in Der Tod in Vending Mann makes a statement on the shaky relationship between art and desire. Robertson asks: Appreciation of sculpture can let men express covertly the homosexual desire that is officially prohibited. Does art sublimate desire, or release it?

At what point does admiration of the naked, frequently male, statue become desire for the real human body. This tactic first appears to depersonalize the protagonist's desire so that it doesn't threaten their gender or sexual orientation. The longer Aschenbach observes the youngster, the stronger his attraction becomes, and his culture not only gives him the vocabulary to express his desire but also supplies him with examples of how men should interact with one another. He fantasizes that he and Tadzio are Socrates and Phaedrus in a Greek-love mentorship, as described in the following passage: And a delightful vision came to him, spun from the sea's murmur and the glittering sunlight[1]–[3].

It was the old plane tree not far from the walls of Athens. But on the grass, which sloped down gently so that one could hold up one's head as one lay, there reclined two men, sheltered here Aschenbach hopes that Tadzio will revitalize his artistic endeavors because he longs to create in Tadzio's presence and spiritually beget with him, as Diotima recounts to Socrates in Plato's Symposium.After the alcohol wears off, he writes a brief essay, a page and a half of exquisite

prose, which the author later describes as writing that almost appears like some kind of debauch It's good that the world only learns about a great work of art and not its beginnings, according to. The protagonist acknowledges to himself at the end of the fourth chapter what has become more obvious to the reader: he recognizes that the feeling he feels for Tadzio is love, not an impersonal admiration of beauty or a wish to be a role model for the youngster With the exception of passing looks, the protagonist never interacts with the object of his affection, and the mentoring only exists in the protagonist's imagination[4]–[6].

He is consumed by his love and becomes insane by it: His head and his heart were drunk, and his steps followed the dictates of that dark god whose pleasure it is to trample man's reason and dignity underfoot. However, his desire does not lead to Socratic ideals; rather, it leads to intoxication and lust. He pursues the youngster and his family through the city's filthy passageways and down its infected canals as cholera sweeps across Venice. As he watches his sweetheart on the desolate beach, Aschenbach develops the illness and passes just a few days later. This synopsis of Sehnsucht, Mann's homoerotic masterwork, makes it difficult for the reader to anticipate a favorable representation of same-sex desire.

However, as Andrew Webber notes, the novella has identified Mann, however ambivalently, as a pioneering modern gay writer. Many academics have observed the (homoerotic) ambiguity of Mann's handling of Aschenbach's desire for Tadzio, noting that it is neither clearly condemnatory nor absolutely affirming. I examine how ambivalence, elusive perception, and unreliable narration enable the reader to reevaluate the role of the Wildean dandy-aesthete figures in Mann's Der Tod in Venedig as I explore the impact of Oscar Wilde's trials for acts of gross indecency on Mann's novella. According to Alan Sinfield, these trials helped shape an effeminate homosexual image. My research is not the first to focus on Wilde's effect on Mann. For instance, Patrick Bridgwater and Robert Vilain talk about how important Wilde was to early German-language writers like Mann.

Bridgwater points out that Mann's notebooks demonstrate the impact of Wilde and his aestheticism and he writes that Mann certainly had Wilde/Dorian Gray in mind when he produced the criminal artist/aesthete figures of whom Aschenbach is in a number of ways closest to Wilde among them the fact that he illustrates Lord Henry's mot The only ways to get rid of a temptation is to yield to it Vilain suggests that Mann's homosexuality, largely suppressed throughout his life, may have been a factor in the fascination that Wilde exercised over him; he may have seen and admired a degree of courage in the face of public approbation that he could not himself muster Until Wilde's trials in 1895, it is unsafe to interpret effeminacy as defining of, or as a signal of, same-sex passions The trials brought tenuously related cultural phenomena together under Wilde's public persona. Sinfield writes that an important impact on the public imagination helped to produce a major shift in perceptions of the scope of same-sex passion and the solidification of a queer image: the entire, vaguely disconcerting nexus of effeminacy, leisure, idleness, immorality, luxury, insouciance, decadence and aestheticism, which Wilde was perceived, variously, as instantiating, was transformed into a brilliantly precise image [7].

This effect, along with Wilde's appeal, was not limited to Britain or the English-speaking world. In Germany, following the scandal, Wilde experienced a literary renaissance. Although his aesthetic theories enunciated in writings such as The Decay of Lying and The Critic as Artist found some favorable responses in the German-speaking world, primarily in Vienna where they blended with Francophile decadence of the fin de siècle, it was not until after the scandal that

Germany's fascination with Wilde truly began Yvonne Ivory points out that Oscar Wilde was not a household name in Germany when the scandal broke, and therefore most of the journalists who reported on it in the German press found they needed to clarify who Wilde was This quickly changed. Between 1900 and 1934, there were more than 250 translations of Wilde's works published, more than any other British writer except Shakespeare The Wilde estate became solvent and put in credit largely on account of the royalties from German translations of his books and the receipts from productions of his plays in Germany Not only were the theater going and reading public enthralled in Wilde, but many German speaking writers were influenced by Wilde's aesthetic theories: Wilde came to be seen in Germany and Austria as the very embodiment of one of the most fascinating aspects of the intellectual and aesthetic temper of his age, the aesthetic movement.

These writers, including Mann, saw Wilde as a apostle of beauty and individualism challenging Victorian Philistinism. Bridgewater writes that for Mann the dandy was an artist and both roles are necessarily egocentric and like the artist, the dandy likes to relate to the public, but prefers his own company. Mann was particularly fascinated by Wilde's dandyism: the idea that the artist/aesthete is not suited for ordinary life because the artistic temperament involves such a high degree of alienating self-awareness and narcissism extends throughout Mann's oeuvre and is particularly important with regard to the portrayal of Aschenbach.In his 1947 essay Nietzsche's Philosophy in the Light of Recent History, Mann articulates his thoughts on aestheticism and dandyism where he compares Wilde to Nietzsche and characterizes these two figures as leading voices in the first head-on assault of the European intelligentsia upon the hypocritical morality of the middle-class Victorian age .In a section of this essay, Mann charts the parallels in thought between the Wilde and Nietzsche as follows: When Wilde declares: For, try as we may, we cannot get behind the appearance of things to reality[8].

And the terrible reason may be that there is no reality in things apart from their appearances; when he speaks of the truth of masks and the decay of the lie; when he bursts out: To me beauty is the wonder of wonders. It is only shallow people who do not judge by appearances. The true mystery of the world is the visible, not the invisible; when he calls truth something so personal that the same truth can never be recognized by two different minds; when he says: Every impulse that we strive to strangle broods in the minds and poisons us the only way to get rid of a temptation is to yield to it; and: Don't be led astray into paths into the paths of virtue! we cannot help seeing that all these quotations might have come from Further, Mann wrote that many of Nietzsche's philosophical tenets could have appeared in Wilde's comedies and have earned laughter and applause in West End theaters Aestheticism for Mann is a protest against nineteenth-century moral hypocrisy: It is curious, although comprehensible, that aestheticism was the first manifestation of the European mind's rebellion against the whole morality of the bourgeois age.

Not for nothing have I coupled the names of Nietzsche and Wilde they belong together as rebels, rebels in the name of beauty The essay, although published thirty-five years after the novella, may shed some retrospective light on the impulses which gave rise to his portrayal of Aschenbach in Der Tod in Venedig. I argue that the concept of the Rebolstered im Namen der Schönheit figures into the novella in two manifestations of Wildean homosexuality and that it is in this motif that Wilde's legacy impacts the text most profoundly. The first of these dandy-aesthete rebel characters is the old dandy whom Aschenbach encounters on the ship end route to Venice. The second is Aschenbach himself after he loses himself to his de-sublimated passion.

The former figure is identified generally as a foreshadowing device which signals the protagonist's coming downfall. However, this judgment takes for granted that the ferocity of Aschenbach's repugnance to the dandy figure was an objective response and not biased by the protagonist's/narrator's perception. I suggest that Aschenbach's reaction to the dandy reflects more on his gender and sexual identity, its potential to be undone than as an objective characterization of this figure. In turn considered in light of Mann's later discussion of aestheticism as rebellion Aschenbach's final transformation, rather than indicating his final disgrace before his death, could enact a will to freedom that challenges contemporary bourgeois value systems.

Death in this case is not Aschenbach's punishment for violating bourgeois norms, but his release from them. Der Tod in Venedig is undoubtedly an ambivalent response to Wilde's legacy, yet the equivocalness of the portrayals of the queer characters permits an affirmative reading of the themes of same-sex desire, decadence, aestheticism, rebellion, effeminacy, and death. Before Aschenbach arrives at his destination, he is accosted by a nemesis figure, an old queer, a character that embodies the countertype to his gender identity. But why is this character presented as Aschenbach seen through a glass darkly? Throughout much of the novella, the narrative style is erlebte Rede free indirect discourse, with the narrator reporting immediately from Aschenbach's experience with regard to the depictions of Wildean homosexuals, the narrative style causes perception to be skewed to the extent that the reader can never fully ascertain an unbiased sense of these characters.

In the first instance, the reader experiences the aging dandy only through Aschenbach's perception and thus partakes in Aschenbach's disgust. In the second instance, the protagonist, the narrator, and the barber assess Aschenbach's transformation to be a successful one and yet the image persists that he has become a garishly made-up old fop. His transformation, however, can be read as Aschenbach's triumph over the denigration of the feminine elements within himself. The first encounter occurs on the ship which takes him from Pula to Venice where Aschenbach feels a spasm of horror when he beholds that one of a group of young Italian men is not young at all, but instead that the man's youth was false.He was old, there was no mistaking it. Around his mouth and eyes were lines. His cheek's faint carmine was rouge, the brown hair under his straw hat with its coloured ribbon was a wig, his neck was flaccid and scrawny, his small stuck-on moustache and the little imperial on his chin were dyed, his yellowish full complement of teeth, displayed when he laughed, were a cheap artificial set, and his hands, with signet rings on both index fingers, were those of an old man.

The protagonist's strong emotional repulsion indicates a reaction to a countertype to the form of manly austerity he has fashioned for himself. Judith Butler's theory of the performativity of gender, sex, and sexuality can assist in elucidating Aschenbach's reaction. In the course of the narrative, the reader learns that the protagonist has never been able to live up to the ideals of masculinity and heterosexuality which his society has set for him. Butler argues that no one fully realizes their gender because it is unrealizable: Because there is neither an 'essence' that gender expresses or externalizes nor an objective ideal to which gender aspires; because gender is not a fact, the various acts of gender create the idea of gender, and without those acts, there would be no gender at all.

The performance of gender acts lends an appearance of substance to these cultural constructs which the mundane social audience, including the actors themselves, come to believe and to

perform in the mode of belief The relations between these acts, though, are arbitrary. Butler argues that a natural sex with a discrete gender and with an ostensibly natural 'attraction' to the opposing sex/gender is an unnatural conjunction of cultural constructs in the service of reproductive interests.A queer identity, like that of the character who confronts Aschenbach, disrupts naturalized heterosexuality which declares itself the original, the true, the authentic form of sexual attraction: the parodic or imitative effect of gay identities works neither to copy nor to emulate heterosexuality, but rather, to expose heterosexuality as an incessant and panicked imitation of its own naturalized idealization. That heterosexuality is always in the act of elaborating itself is evidence that it is perpetually at risk, that is, that it 'knows' its own possibility of becoming undone: hence, its compulsion to repeat which is at once a foreclosure of that which threatens its coherence Butler, Imitation.

The text shows this character to be Aschenbach inverted: the old dandy wears an extravagantly cut yellow suit, a scarlet tie, cosmetics, and a wig which all are in contrast to Aschenbach's sober accoutrements. His shrill hilarity, drunkenness, and wretched exuberance are contrasted to the protagonist's dignified reserve. His unbounded sexuality suggested by the way in which he lasciviously licks the corners of his lip'scontrasts with Aschenbach's repression. The character haunts Aschenbach's dreams as he naps on his deck chair at two points, he causes Aschenbach to feel a growing estrangement from the world and he accosts the protagonist as he disembarks onto the quay with a suggestive sign But this character only seems to affect Aschenbach: that the old man's companions tolerate him and seem to accept his presence and that he causes no major concern for other passengers hints that the character is not as horrifying as Aschenbach perceives.

His intense reaction is telling as it indicates the threat this character poses to the protagonist. The dandified old man in his embodiment of anti-bourgeois sentiment, behaviors, and values is Aschenbach's antithesis. The protagonist attempts to define himself against such a figure, but the figure undermines his manly reserve. Aschenbach has formed his identity in relation to his reverence for masculine virtues of self-sacrificing heroism, austerity, civic mindedness, and discipline. The old dandy represents the reverse image of these values. Aschenbach recognizes, perhaps only subconsciously, the hidden potential the character represents and the repugnance he experiences is a reaction to being confronted with the repressed elements of himself projected upon the figure Achenbach's reaction to the dandy figure suggests his insecurity in his gender role and this is further evident in his attitudes towards his calling as an artist.

The defining struggle of Aschenbach's life is that between his paternal and maternal legacies, between the Apollonian intellect embodied by his father and the Dionysian emotion embodied by his mother, and integral to this struggle is his effort to transform the production of art into a manly, proactive, and civic minded undertaking by conquering its effeminate, egocentric, and asocial aspects. In this struggle, his crowning achievement is his. The forthright words of condemnation which here weighed vileness in the balance and found it wanting they proclaimed their writer's renunciation of all moral skepticism, of every kind of sympathy with the abyss; they declared his repudiation of the laxity of that compassionate principle which holds that to understand all is to forgive all.Yet, as he pursues Tadzio through the labyrinth of Venice, Aschenbach is confronted with the conflict between his artistic nature and his paternal legacy. He gauges his life against his forebears' sobriety and manliness: they were men who had spent their disciplined, decently austere life in the service of the King and the state.

To Aschenbach, his ancestors represent the embodiment of moral and civic manliness: And [Aschenbach] thought of them even here and now, entangled as he was in so impermissible an experience, involved in such exotic extravagances of feeling; he thought, with a sad smile, of their dignified austerity, their decent manliness of character. How would they respond? He not only fails to live up to this conception of bourgeois masculinity after giving himself over to his emotion, but it is a conception to which he has never been able to live up. Surely, he would describe this as brave and manly?In the shadow of these Olympian figures of manly virtue, Aschenbach produces art which possesses moral weight and its balanced classicism is held up as a model for German school boys: his is a civic minded oeuvre. Aschenbach's art has brought him national acclaim and a title of nobility, but, as the reader learns in the second chapter, it brings him neither joy nor pleasure.

His art is an exhausting struggle, a battle which in the course of the narrative he loses. The protagonist believes his writing lacks the quality that can delight readers, that element of sparkling and joyful improvisation, that quality which surpasses any intellectual substance in its power to delight the receptive world .Now he fears that the emotion he enslaved to reach the heights of honor and respectability is now avenging itself: Could it be that the enslaved emotion was now avenging itself by deserting him, by refusing from now on to bear up his art on its wings, by taking with it all his joy in words, all his appetite for the beauty of form? That Aschenbach feels the need to clothe the production of art in notions of manliness and heroism indicates that he does not truly believe art to be an inherently masculine pursuit. If he did, then there would be no angst. The struggle has been in vain. If Aschenbach is punished, it is not for his transgression of bourgeois norms, but for enslaving his emotions which take their revenge upon their master. Not long after he gives voice to his love, Aschenbach has a dream which is at the same time more than a dream, a bodily and mental experience in which he witnesses an orgy in honor of the stranger god, Dionysus. Mann based this dream sequence on descriptions of Dionysian rites by the classicist Erwin Rohde.

Aschenbach feels loathing and fear of what he sees and hears: bare-breasted women entwined by snakes, hairy men with horns on their brows, smooth skinned boys leading goats, chanting, shrieking, and drums beating a tattoo: Great was is loathing, great his fear, honourable his effort of will to defend to the last what was his and protect it against the Stranger, against the enemy of the composed and dignified intellect .In this dream the struggle between reason and emotion is narrated between intellect and intuition, between repression and sensuality that has raged for Aschenbach his entire life. At first merely an observer, he begins to lose his grip: his heart throbbed to the drumbeats, his brain whirled, a fury seized him, a blindness, a dizzying lust, and his soul craved to join the round-dance of the god. And finally, he releases the reins of self-control: The dreamer now was with them and in them, he belonged to the stranger god.

Aschenbach abandons the last pretenses to the Apollonian intellect that had previously ordered his life; he abandons the Zucht and Haltung that have structured his existence, and gives himself over to his darker, fierier urges at this point in the story .The effects of this dream-world Intergang reverberate in the waking world as Aschenbach becomes the second Wildish embellished his clothing with enlivening and revitalizing touches, he wore jewelry and scented products, he dedicated lengthy periods to his toilet many times each day, and he arrived at the table lavishly dressed and full of eager expectancy. He felt disdain at his own aging body as he looked at the adorable young creature that had so mesmerized him. His grey hair and sharp features gave him a sense of despondency. He felt a compulsive need to refresh and restore

himself physically; he paid frequent visits to the hotel barber. The barber dyes Aschenbach's hair a youthful black and applies cosmetics to his leathery skin. His wrinkles vanish under face cream as he recaptures an aura of youth. The barber declares that 'Now the signore can fall in love as soon as he pleases'. How the protagonist's/narrator's perception comes into play in regard to this transformation is left equivocal.

It is difficult, especially for those influenced by the cinematic images of Luchino Visconti's 1971 film Death in Venice not to be tempted to take Aschenbach's disgust projected at the dandified old man at face value and in turn interpret this physical transformation as a fulfillment of the prophecy embodied in that character. Visconti's vision is, however, only one interpretation. The question needs to be asked if the old queer was really so awful to behold and whether Aschenbach's transformation in the same way represents a horrid masquerade of youth. The equivocalness in the characterization of both Wildean dandy figures makes these questions impossible to answer definitively.

It was linked to asocial aestheticism, irresponsibility towards life, and the embrace of death. On the other, it was associated with liberation, a justified rebellion against and withdrawal from a stifling, banal bourgeois world, a dissolution of rigid bourgeois morality Both the negative and positive meanings of decadence, as well as of dandyism and aestheticism, are key to understanding of Aschenbach's departure from his bourgeois existence. As these positive aspects are often overlooked by readers, I focus on them here. Charles Baudelaire's 1863 The Painter of Modern Life can assist in interpreting Aschenbach's final transformation. Baudelaire characterizes dandyism as heroic, the last flicker of heroism in decadent ages and writes positively of the use of cosmetics.

Therefore, Aschenbach's use of this art form succeeds as far as the protagonist, the narrator, and the barber are concerned in transcending nature, in hiding all the blemishes that nature has so outrageously scatter over the complexion. He has received at birth a spark of that sacred fire the would feign use to light up his whole being and in doing so he hopes to win the love of the divine Tadzio. In the final episodes of the narrative, Aschenbach inhabits the dandy role; he has made his life a work of art. It is possible to view Aschenbach's embrace of his sensual side and his resultant cosmetic self-reinvention as a positive, liberating experience. No longer does he fear societal opprobrium invoked by strangers' piercing glances: He no longer feared the observant eyes of other people; whether he was exposing himself to their suspicions he no longer cared.

DISCUSSION

He at least briefly in life attempts to overcome the shame he associates with his maternal inheritance his emotion, his intuition, his ability to love homosexually the aspects of himself that he has worked his lifelong to conquer, repress, and conceal from his conscious self and the world At one level death is indeed a judgment upon Aschenbach, but on another level it is his liberator: The death scene is ambivalent because it could be an apotheosis of Aschenbach just as well as the conclusion of a moral criticism. And if this is liberation, it may be one that he welcomes because for Baudelaire suicide is the supreme sacrament of dandyism Exhausted after his final foray through Venice in pursuit of Tadzio, when Aschenbach eats overripe strawberries to quench his no longer endurable thirst he consummates symbolically his love for Tadzio and as this fruit are tainted, this act could also indicate an intentional self-infection with cholera representing a Liebestod.

To the world, Aschenbach dies in a deckchair and is found once he falls sideways, but to him he is united with his beloved: But to him it was as if the pale and lovely soul-summoner out there were smiling to him, beckoning to him, whom Aschenbach follows into an immensity rich with unutterable expectation. The death in Venice is Aschenbach partaking of this final sacrament of the religion of dandyism. I posit that Death in Venice can be read as a queer text and a celebration of rebellion. However, the narrator, ever assuming a critical and ironic tone toward the narrator, becomes by the final Socratic monologue the voice of conventional bourgeois morality: There he sat, the master, the artist who had achieved dignity, the author of A Study in Abjection, he who in such paradigmatically pure form had repudiated intellectual vagrancy and the murky depths, who had proclaimed his renunciation of all sympathy with the abyss, who had weighed vileness in the balance and found it wanting there he sat, with his eyelids closed, with only an occasional mocking and rueful sideways glance from under them which he hid again at once; and his drooping, cosmetically brightened lips shaped an occasional word of the discourse his brain was delivering, his half-asleep brain with its tissue of strange dream logic .

Does Aschenbach's revelation spring merely from a strange dream-logic or does he see clearly for the first time? The narrator sets up the monologue with his scornfully ironic depiction of the protagonist to be discounted. And yet it is at this point that Aschenbach achieves catharsis. He repudiates the role of artist as worthy citizen: For I must tell you that we artists cannot tread the path of Beauty without Eros keeping company with us and appointing himself as our guide. Do you possibly now see why authors cannot be intelligent or dignified? That we inevitably wander and continue to be emotional explorers with no morals? He rejects the use of art in education, calling it a reprehensible undertaking which should be forbidden by law... For how can one be fit to be an educator when one is born with an incorrigible and natural tendency towards the abyss? Here he repudiates the exalted educator function in the Platonic mentorship which Aschenbach imagines between himself and Tadzio.

CONCLUSION

Moreover, his statement is important for how Mann envisions the role of art and the artist in society: he claims that art serves no moral or educative function, art is amoral. The artist must follow where eros leads. The implication is that art is autotelic and divorced from utilitarianism or didacticism and that it is lard pour lard and herein lies the influence upon Mann's fiction of not only Wilde, but also the aesthetic and decadent movements in general. In particular, the impact of Wilde's thought and art on Death in Venice can be located in the portrayals of the two manifestations of Wildean homosexuality which embody an anesthetist rebellion against nineteenth-century moral hypocrisy. The equivocal nature of Mann's treatment of the aesthetic homosexual model invites the reader to reinterpret Aschenbach's supposed downfall and death to view this death not as a condemnation for his transgressing of bourgeois morality, but as a will to freedom.

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CHAPTER 11
WILDE'S CRITIQUE OF MARRIAGE AND SOCIAL CONVENTIONS

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ABSTRACT:

When authors wish to convey their meaning, they employ a variety of techniques. Literary or rhetorical techniques serve to explain the meaning of the text, to persuade or generate emotion, or to both, and aid in tying back to the text's main idea. Women Through History: Women's Experience Through the Ages by Marie McKeown, AJD's Marriage How Has It Changed Over Time, and Oscar Wilde's The Importance of Being Earnest all relate to one another and make use of literary or rhetorical devices to highlight the expectations society has for women's roles, how they are subjugated by the male figures in their lives, and marriage, how each couple has a separate role or how people marry for the wrong reasons.The Importance of Being Earnest examines marriage and societal expectations by utilizing humor to show how shallow individuals are for choosing a spouse based only on their financial or social standing. It becomes clear as the plot develops that social standing, financial status, and moral integrity are all factors in marriage.

KEYWORDS:

Conventions,Marriage, Social, Wilde’s Critique.

INTRODUCTION

In the play, Lady Bracknell says, I had no wealth of any sort when I married Lord Bracknell. But I never thought for a second that I would let anything get in the way of me. Even though Lady Bracknell is against mercenary unions, she married her husband for financial gain. She also admits to having a list of suitable young men and quizzes Jack to determine if he would make a good marriage for her daughter Gwendolen. Wilde also gave the female characters in the tale greater control and influence over the concept of marriage. Gwendolen and Cecily appeared to have had considerable power over Jack and Algernon, while women did not have this type of authority during the Victorian era since their male elders had strict control over the males they came into touch with and were seen as inferior to them. Through satire, Wilde exposes the Victorian era's shallowness and hypocrisy by mocking the attitudes of the English upper class about marriage and social standing. In order to generate attention and effect change, he exposes the absurdity of society and paints his ideological targets as absurd[1]–[4].

Marriage - How Has it Changed Throughout History?

Pathos and logos are used by the author, AJD, to highlight the distinct responsibilities of men and women as well as the gradual shift from traditional marriage to a more modernized one. Marriage was not as it is now in the 1900s. Each partner played a unique role in the marriage. As was the standard of living in the 1900s, in a typical marriage, the men would be the ones working to generate money while the women stayed at home to take care of the children. However, during World War II, women had to take up their husbands' professions to support the family while the

men were in the war, which was perceived as scandalous because it was not considered normal (AJD). In his description, it is described as resembling a business arrangement (AJD). This demonstrates how social norms constrained and shaped the duties associated with marriage. However, the concept of marriage has loosened through time. Despite the fact that AJD and Wilde both discuss marriage and social expectations, their methods of doing so diverge. AJD use pathos and logos to do this. He presents background information and real facts to demonstrate how marriage has changed over time and how it was in the past. In order to convince readers to be more sympathetic and tolerant of others and their decisions, he uses pathos to generate the feeling of sadness towards the conclusion of the essay[5]–[8].

In her Women Through History Women's Experience Through the Ages, which focuses on the shift in women's roles and their subjection under males, McKeown employs logos and pathos in regard to AJD's essay. Due to strict expectations that have been placed on women (McKeown), females were once seen as being inferior to men, but as time went on, they achieved equality and access to greater options. She also discusses how women were given the chance to work outside the home and fill in for men in industries while they served in the military during the two world wars, defying the traditional female role.McKeown's discussion of marriage, women's duties, and social expectations is mirrored in AJD's essay and Wilde's play. Like AJD, she likewise makes use of logos and pathos to make her argument. She begins by using historical data spanning antiquity and present history. Even if the post ends up being prejudiced, the author urges readers to allow women the power to make their own decisions and to provide them the respect they deserve for challenging conventional conventions.

In light of the aforementioned considerations, The Importance of Being Earnest by Oscar Wilde, Marriage How Has It Changed Over Time by AJD, and Women Through History: Women's Experience Through the Ages by Marie McKeown all have connections between them because of the themes and literary techniques that each employ to make their arguments. The enslavement of women, the foundation of marriage, and the distinct roles played by men and women are all topics covered in all three writings. Wilde makes fun of Victorian society through satire and irony, while McKeown and AJD advocate for change using logos and pathos, alluding to the power of society and the expectations it places on marriage and women's duties.Pathos and logos are used by the author, AJD, to highlight the distinct responsibilities of men and women as well as the gradual shift from traditional marriage to a more modernized one. Marriage was not as it is now in the 1900s. Each partner played a unique role in the marriage. As was the standard of living in the 1900s, in a typical marriage, the men would be the ones working to generate money while the women stayed at home to take care of the children.

However, during World War II, women had to take up their husbands' professions to support the family while the men were in the war, which was perceived as scandalous because it was not considered normal (AJD). In his description, it is described as resembling a business arrangement (AJD). This demonstrates how social norms constrained and shaped the duties associated with marriage. However, the concept of marriage has loosened through time. Despite the fact that AJD and Wilde both discuss marriage and social expectations, their methods of doing so diverge. AJD use pathos and logos to do this. He presents background information and real facts to demonstrate how marriage has changed over time and how it was in the past. In order to convince readers to be more sympathetic and tolerant of others and their decisions, he uses pathos to generate the feeling of sadness towards the conclusion of the essay.In her Women Through History Women's Experience Through the Ages, which focuses on the shift in women's

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Act II's tea ceremony is a funny illustration of Wilde's claim that demeanor and look are crucial. The foundation for conflict is the pretense of correctness. While the staff quietly observe, both women engage in a polite war over the tea service since they believe they are betrothed to the same person. Cecily puts four lumps of sugar in Gwendolen's cup despite her request for no sugar. Gwendolen requests bread and butter, but instead receives a sizable piece of cake. Gwendolen is similarly horrified to learn that Cecily is staying at Jack's rural home, and she asks about a chaperone. Her actual sentiments are only revealed in an aside that Cecily is intended to be unable to hear: Detestable girl! Wilde repeatedly demonstrates the aristocrat's concern for propriety, showing that everything is done correctly regardless of what those fine manners may be hiding.

DISCUSSION

Illness and death were two situations in which Victorians lacked empathy or compassion. Lady Bracknell believes Bunbury done properly in dying since he had the right medical advice when she learns that he passed away after his physicians informed him, he couldn't survive. Like most aristocracy, Lady Bracknell is too preoccupied thinking about her own life, the benefits of her daughter's marriage, and her nephew's mistakes in judgment to feel any sympathy for others. Illness of any kind is hardly a thing to be encouraged in others. Health is the primary duty of life. Gwendolen is completely self-absorbed and certain of her goals since she has learned from her mother. Wilde seems to be criticizing a socioeconomic elite that only thinks of itself, displaying little understanding or compassion for the struggles of those less fortunate, when she tells Cecily, I never travel without my diary. One should have something sensational to read in the train.

Religion

Religion is another serious issue that has been the target of ridicule. Although discussing the hereafter would be suitable for those living in this world, it seems to be ignored in the Victorian

age. Canon Chasuble is a representation of religious philosophy, and Wilde makes use of him to highlight how little the Victorians cared about behaviors that reflected their religious beliefs. With replaceable lectures full of worthless platitudes, Chasuble can instantly rechristen, marry, bury, and encourage. Christenings are a waste of time and, especially, money, according to Lady Bracknell. Chasuble's outward religiosity belies a pounding heart for Miss Prism: Were I fortunate enough to be Miss Prism's pupil, I would hang upon her lips. Quickly correcting himself, the clergyman uses metaphor to mask his barely devout impulses. In this sweet and funny satire, Wilde criticizes a civilization for its conceit[9], [10].

Common Culture

Wilde's comedy also touches on literary criticism, literature, and the prevalent views of the time against the French. With the exception of the rare lesbian maid, according to Wilde, nothing nice comes from France, he wittily says. Otherwise, France is an excellent site to put Ernest to death and ask for his burial. Literary criticism is for people who haven't been at a university. They do it so well in the daily papers. Modern books are filled with truths that are never pure or simple, and scandalous books should be read but definitely in secret. As the good reverend says, I fear that hardly points to any very serious state of mind at the last. Once more, Wilde berates the Victorians for considering appearance to chi far more significant than reality. He makes use of the chance to include several examples of prevalent ideas, exposing prejudice, social discrimination, carelessness, and naiveté.

Hidden Lives

Due to the oppressive and constrictive nature of Victorian standards, Wilde wrote stories in which his protagonists led hidden lives or assumed fake identities. In order to be free, both Jack and Algernon establish personalities. These other lives provide them the freedom to shirk their obligations in Algernon's case or abandon their obligations in favor of pleasure in Jack's case. Wilde establishes these secret lives very early in Act I, and they continue through the play's final act. Marriage signifies the end of freedom, pleasure, and wickedness and the beginning of duty and upholding expectations. When Jack and Algernon realize that their marriages will put an end to their pursuit of pleasure, they both frankly admit, you won't be able to run down to the country quite as often as you used to, dear Algy, and You won't be able to disappear to London quite as frequently as your wicked custom was. After Jack and Algernon married Gwendolen and Cecily, they could still wear their masks, but they'd have to be careful and make sure society wasn't noticing.

Morality and Passion

The girlish meditations of Cecily illustrate Wilde's claim that a complete universe existed outside from Victorian etiquette and looks. She is eager to see Ernest, Jack's wicked brother, when she learns he is nearby. The idea of meeting someone who lives beyond the confines of propriety and norms is intriguing to naive Cecily, and she says to Algernon, I hope you have not been leading a double life, pretending to be wicked and being really good all the time. Algernon is not being obediently sincere in leading a hidden life, so even using the name Ernest for it is comical.Several characters in the play make references to passion, sex, and moral laxity. Algernon cramming his face to satiate his need, the journals which are the permitted forums for love, and Miss Prism's three-volume novel are all illustrations of an inner life concealed by stifling constraints. Chasuble and Prism flirt and have coded talks about matters sexual. Even

Algernon's aesthetic lifestyle of playing the dandy, dressing with deliberate style, ignoring his debts, being jobless, and prioritizing pleasure above responsibility is an illustration of how Victorians valued trivialities. Algernon will have to adhere to stifling norms and appearances after he gets married. The characters in Wilde's works make allusions to a life hidden under Victorian propriety. A large portion of the play's comedy walks a thin line between the inner life of rebellion against the societal order that dictates life must be lived honestly and the public life of appearances.

Marriage and courtship

Oscar Wilde believed that courting and marriage, which each had their own customs and rituals, helped to maintain these Victorian values. Marriage was a carefully considered decision. When Algernon informs Lady Bracknell that he intends to propose to Cecily, Jack's ward, she decides, I think some preliminary enquiry on my part would not be out of place. When Lady Bracknell grills Jack with inquiries about parents, politics, fortune, addresses, expectations, family solicitors, and legal encumbrances, his responses must be proper and appropriate for a legal union between the two families to be approved. Fortune is very significant, and when Jack and Cecily have good fortune, the next issue is family history. Jack does not know his parentage;therefore, Lady Bracknell advises him to locate a parent as soon as possible any with the appropriate ancestry would do. Again, appearance is everything. Marriage is presented as a legal contract between consenting families of similar fortunes; background, love, and happiness have little to do with it. This further supports Algy's claim that marriage is a loveless duty: A man who marries without knowing Bunbury an excuse for pleasurehas a very tedious time of it.

Keeping the Upper Class Alive

The distinction between the high, middle, and lower classes is maintained by the rigid Victorian class system, which forbade members of the same class from marrying one another. These groups are further separated by snobbish, aristocratic views. Lady Bracknell is informed by Jack that he is apolitical. He sees himself as a member of the Liberal Union. Because it indicates that he is a Tory, or conservative, Lady Bracknell believes his response to be suitable. The French Revolution is used as an example of what happens when the lower class is taught to question its betters; Jack's home in London is on the unfashionable side of Belgrave Square, so that could easily be altered; Lady Bracknell replies, Both, if necessary, when Jack asks whether she means the unfashionable or the side of the street. Education is for mindlessly following convention, not for learning to think. The ignorance of Lady Bracknell is acceptable. According to her, the whole theory of modern education is radically unsound. Fortunately, in England, at any rate, education produces no effect whatsoever. If it did, it would prove to be a serious danger to the upper classes, and probably lead to acts of violence in Grosvenor Square. Thinking breeds discontent, and discontent breeds social revolution. That won't do at all.

CONCLUSION

In The Importance of Being Earnest, every page, line of speech, character, symbol, and stage direction is geared toward proving Wilde's claim that societal progress results from conscious action. Such contemplation can be inspired by art. Human sympathy and compassion diminish if the quirky or unconventional are substituted with proper conduct and ideas. A civilization loses a significant portion of what is regarded as humanity if rigid moral standards forbid any space for doubt.One could assume that aristocrats would recognize their mistakes and make an effort to

uphold higher moral standards. They do, however, feel that their attitudes are the moral high ground and that other classes should adopt aristocratic attitudes and realize their own mistakes. Miss Prism seems to think it's a matter of thrift when she criticizes the lower classes for having so many kids for Chasuble to baptize. Chasuble talks sarcastically of the propensity of the nobility to dabble in good causes that do not significantly interrupt their own life, saying, I have often spoken to the poorer classes on the subject of christenings, but they don't seem to know what thrift is. A speech he delivered for the Society for the Prevention of Discontent Among the Upper Orders is mentioned by the speaker. For the Victorians, reform meant preserving the established social and economic structure by upholding the virtues and economy of the upper classes.

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CHAPTER 12
CONTRADICTION OF THE TRAGIC & COMIC: OSCAR WILDE'S SPECIAL BLEND

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ABSTRACT:

The famed Irish playwright, poet, and wit of the late 19th century, Oscar Wilde, is known for his keen sarcasm and humorous brilliance. However, his theatrical works include a powerful undercurrent of sad irony that can be felt beyond the surface of humor and frivolity. This essay explores the subtleties of Oscar Wilde's distinct form of comedy, which combines humor, contradiction, and sobering realities. We look at how Wilde's comedies, such as The Importance of Being Earnest, Lady Windermere's Fan, and An Ideal Husband, deal with the difficulties of Victorian society, interpersonal relationships, and moral quandaries while hiding serious tragedies behind their humorous exterior. We'll reveal the many layers of irony that make Wilde's plays fascinating studies of the human condition.With his comedies that shine with wit and satire, Oscar Wilde, a literary giant of the late 19th century, made an imprint on the theatrical world that will never be forgotten. In spite of the fact that these plays are praised for their humor and paradox, a closer look exposes the existence of tragic ironya sad undertone that questions accepted notions of comedy.We must first comprehend the social setting in which Wilde wrote in order to comprehend his tragic irony. Victorian society, with its rigid moral standards and social norms, offered Wilde's satirical inquiry excellent ground. Wilde was well aware of and critical of the moral deterioration, hypocrisy, and suppressed passions that were frequently hidden below the facade of respectability.Wilde's tragic irony was conveyed through his own style of comedy, which is known for its wit and contradictory wordplay. His characters, who were frequently representations of the follies of Victorian society, had to deal with difficult moral decisions and societal demands, creating a conflict between the sad and the funny.The comedy of mannersa subgenre that examines the social mores and pretenses of a certain class or society is at its best in Wilde's comedies. A world of inner upheaval, treachery, and hidden identities is hidden beneath the surface of elegance and decorum in works like Lady Windermere's Fan, setting the stage for terrible ironies to play out.

KEYWORDS:

Comedies,Irony,Society, Tragic,Wilde's.

INTRODUCTION

The study of love and marriage by Wilde is a key component of his tragic irony. His comedic plays frequently feature courtships and love affairs, but they also explore the intricacies of human relationships, highlighting the vulnerability of love, the negative effects of lying, and the sadness of lost connections.Wilde's writings get additional irony from his defiance of conventional gender norms. His intelligent, powerful female characters illustrate the conflicts between cultural standards and personal needs. The comedic but tragic ironies that result from

these confrontations are best exemplified by characters like Lady Bracknell in The Importance of Being Earnest.When viewed through the prism of his personal life, the tragic irony of Wilde's comedies has a deeper significance. His turbulent connection with Lord Alfred Douglas and the following incarceration tainted his output with both personal sorrow and social stigma. His characters and stories have a tragic and persecuted undertone, which adds depth.The terrible irony of Oscar Wilde still has an impact on audiences today. The complex interweaving of comedy and sadness, the investigation of human complexity, and the revealing of great truths via wit and paradox are timeless and current. The layers of irony that enhance Wilde's characters and stories are frequently emphasized in contemporary readings of his comedies.Oscar Wilde, the inimitable Irish playwright and master of wit, is celebrated for his comedies that sparkle with humor, satire, and a profound sense of irony. Yet beneath the veneer of laughter and farce, a profound undercurrent of tragic irony flows through his theatrical works, offering a rich tapestry of complexities and depths. In this comprehensive exploration, we embark on a journey into the world of Wilde's comedies, delving deep into the tragic irony that underpins his humor. We will unravel the layers of humor and pathos, exposing the poignant truths that lie at the heart of his theatrical masterpieces[1]–[3].

The Paradox of Comedy and Tragedy

Comedy and tragedy, often seen as antithetical genres, find an extraordinary fusion in Oscar Wilde's theatrical oeuvre. Wilde, born on October 16, 1854, in Dublin, Ireland, emerged as a literary luminary who reveled in subverting conventions and challenging societal norms. His comedies, while seemingly light-hearted, often concealed profound critiques of Victorian society and the human condition.To appreciate the tragic irony in Wilde's comedies, it is essential to understand the context of Victorian society a period marked by moral rigidity, strict social hierarchies, and the veneer of respectability. Beneath this façade of decorum lay a myriad of hypocrisies and contradictions that Wilde keenly observed and critiqued through his theatrical lens[4]–[6].

The Satirical Wit of Oscar Wilde

Wilde's wit, characterized by its sharpness, paradoxes, and subversive humor, was the lynchpin of his theatrical brilliance. He employed humor not merely for amusement but as a weapon to expose the follies and vanities of his time. His plays, including The Importance of Being Earnest, Lady Windermere's Fan, and An Ideal Husband, serve as comedic mirrors reflecting the moral decay and societal absurdities of the era.

The Incongruity of the Tragic and Comic: Wilde's Unique Blend

The tragic irony in Wilde's comedies emerges from the incongruity between the humorous façade and the poignant truths lying beneath. His characters often grapple with dilemmas of love, identity, and societal expectations, ultimately revealing the tragedy of the human condition. This blending of comic and tragic elements creates a profound tension that captivates audiences and challenges conventional interpretations of comedy.

The Comedy of Manners: A Veil for Tragic Reality

Wilde's comedies are quintessential examples of the comedy of mannersa genre that scrutinizes the social mores and pretensions of a particular class or society. In works like Lady Windermere's

Fan, he presents a façade of elegance and propriety, masking the emotional turmoil and betrayal that underlie the characters' lives.

Wilde's Exploration of Love and Marriage: A Tragic Undertone

Central to the tragic irony in Wilde's comedies is his exploration of love and marriage. While his plays often portray love affairs and courtships with a comic touch, they also delve into the complexities of human relationships, exposing the fragility of love, the consequences of deception, and the tragedy of missed connections. Characters like Gwendolen Fairfax in The Importance of Being Earnest exemplify the romantic yearning and societal constraints that lead to poignant ironies[7], [8].

The Subversion of Gender Roles: A Source of Irony

Wilde's comedies frequently subvert traditional gender roles, challenging the conventional portrayal of men and women in Victorian society. His strong, witty female characters, such as Lady Bracknell in The Importance of Being Earnest, defy societal norms, adding layers of complexity and irony to his narratives.

Wilde's Personal Tragedy: The Lens of Irony

The tragic irony in Wilde's comedies takes on added poignancy when viewed through the lens of his own life. His tumultuous personal experiences, including his ill-fated relationship with Lord Alfred Douglas and his subsequent imprisonment, cast a shadow of tragic irony over his works. The subtext of personal suffering and societal condemnation permeates his theatrical creations.

Legacy and Contemporary Resonance

Wilde's exploration of tragic irony in comedy continues to resonate with contemporary audiences. The complexities of human relationships, the clash of societal expectations with individual desires, and the profound truths that emerge from humor and paradox remain timeless themes. Modern interpretations of Wilde's comedies often highlight the layers of irony and pathos that add depth to his characters and narratives.

The Profound Irony of Oscar Wilde

In Oscar Wilde's comedies, far from being mere vehicles of amusement, are profound explorations of the human condition, veiled in humor and paradox. The tragic irony that flows through his works challenges the boundaries of comedy and tragedy, inviting audiences to reflect on the inherent complexities of life. In the pages that follow, we will embark on a comprehensive exploration of the tragic irony in Wilde's comedies, unraveling the layers of humor and pathos that make his theatrical creations enduring classics of literature and theater.The legendary Irish playwright and master of wit Oscar Wilde is revered for his comedies that gleam with wit, sarcasm, and a keen sense of irony. His theatrical works, however, include a profound undertone of tragic irony that runs underneath the surface of humor and farce, creating a rich tapestry of intricacies and depths. In this thorough investigation, we travel into the realm of Wilde's comedies and delve deeply into the tragic irony that drives his comedy. We will strip away the layers of tragedy and comedy to reveal the deep truths that underpin his theatrical masterpieces[9], [10].

The Contradiction of Comedy and Tragic

The frequently viewed as diametrically opposed genres of comedy and tragedy find an astonishing confluence in Oscar Wilde's theatrical output. Wilde, who was born on October 16, 1854, in Dublin, Ireland, rose to prominence as a writer who delighted in defying expectations and upending social mores. His comedies, though they appeared to be lighthearted, frequently hid serious criticisms of Victorian society and the human condition.

The Setting of Wilde's Comedies in Victorian Society

Understanding the background of Victorian society a time characterized by moral rigidity, rigid social structures, and the façade of respectability is crucial to appreciating the tragic irony in Wilde's plays. A multitude of hypocrisies and inconsistencies lurked hidden behind this act of decorum, which Wilde astutely recognized and criticized via his theatrical perspective.

Oscar Wilde's Sarcastic Wit

The foundation of Wilde's theatrical genius was his razor-sharp wit, which is known for its contradictions and subversive humor. In addition to using comedy for entertainment, he also used it to highlight the excesses and vanity of his day. His humorous works, such as The Importance of Being Earnest, Lady Windermere's Fan, and An Ideal Husband, act as mirrors that reflect the moral decline and sociological follies of the time.

DISCUSSION

The tragic irony of Wilde's comedies arises from the discrepancy between the lighthearted front and the sobering realities hidden beneath. His characters frequently face problems with love, identity, and social expectations; in the end, this reveals the tragedy of the human condition. This mix of funny and sad components produces a compelling tension that enthralls viewers and questions accepted notions of comedy.

A Mask for Tragic Reality: The Comedy of Manners

The comedy of manners, which examines the social mores and pretensions of a certain class or society, is a genre that is best represented by Wilde's comedies. He hides the inner agony and betrayal that underpin the characters' lives in works like Lady Windermere's Fan by putting on an air of elegance and decorum.

The Tragic Undertone in Wilde's Study of Love and Marriage

Wilde's examination of love and marriage lies at the heart of the tragic irony in his plays. His comedic plays frequently feature love intrigues and courtships, but they also explore the intricacies of human relationships, highlighting the frailty of love, the negative effects of dishonesty, and the sorrow of lost connections. Gwendolen Fairfax from The Importance of Being Earnest is an example of a character who epitomizes the romantic longing and social restrictions that result in devastating ironies.

A Source of Irony: The Subversion of Gender Roles

The stereotypical portrayals of men and women in Victorian society are regularly subverted in Wilde's plays. His feisty, clever female characters, like Lady Bracknell in The Importance of

Being Earnest, transcend social expectations, giving his stories a deeper level of depth and comedy.

The Tragic Personal Story of Wilde Seen Through Irony

When seen through the prism of his own life, Wilde's comedies' tragic irony acquires a newfound poignancy. His turbulent personal life, which included a disastrous connection with Lord Alfred Douglas and a subsequent jail sentence, had a tragic ironic effect on his writings. His theatrical works are infused with the undercurrent of individual suffering and society judgment.

Resonance in the Present and the Past

Today's audiences are still resonant with Wilde's investigation of tragic irony in comedy. Human relationships are complicated, society norms and personal preferences sometimes conflict, and profound truths may be discovered in contradiction and comedy are perennial themes. The layers of sarcasm and tragedy that give Wilde's characters and stories depth are frequently highlighted in contemporary readings of his comedies.

CONCLUSION

In conclusion, Oscar Wilde's comedies are significant studies of the human condition that are covered in comedy and contradiction rather than only serving as enjoyment. His works' tragic irony pushes the limits of comedy and tragedy, encouraging viewers to consider the inherently complicated nature of life. We shall start on a thorough investigation of the tragic irony in Wilde's comedies in the pages that follow, revealing the layers of humor and melancholy that have helped to make his theatrical works timeless classics of literature and theater.Oscar Wilde's comedies are profound studies of the human condition that are covered with comedy and contradiction, and are far from being merely amusing entertainments. The tragic irony that permeates all of his works pushes the borders between humor and tragedy and invites viewers to consider the inherently complicated nature of existence. In the pages that follow, we'll begin a thorough investigation of the tragic irony in Wilde's comedies, revealing the layers of tragedy and comedy that have helped to make his theatrical productions timeless works of literature and theater.

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CHAPTER 13
WILDE'S INFLUENCE ON CONTEMPORARY POPULAR CULTURE

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ABSTRACT:

Irish playwright, poet, and humorist Oscar Wilde made a significant impact on literature in the late 19th century that endures well beyond his own time. This abstract explores Wilde's lasting impact on modern popular culture, shedding light on the ways in which his humor, societal critique, and study of unusual issues continue to influence and inspire contemporary artistic forms. The legacy of Oscar Wilde endures as a source of creativity and provides a prism through which to comprehend the intricacies of our own time in literature, cinema, fashion, and social criticism.A literary giant whose writings continue to enthrall and inspire, Oscar Wilde was born on October 16, 1854, in Dublin, Ireland. He lived in the late Victorian era, yet his concepts and subjects are as important now just as they were then. This abstract looks at how Oscar Wilde's influence has endured through the ages, permeating modern pop culture and leaving a permanent imprint on a number of aspects of contemporary artistic expression.Perhaps Wilde's most influential contributions to culture are his cutting sarcasm and razor-sharp wit. His one-liners, paradoxes, and deft wordplay have become famous and are frequently used in stand-up comedy, television shows, and modern humor. Many of Oscar Wilde's aphorisms, such that it can resist anything except temptation, are still used in casual discussions.

KEYWORDS:

Culture,Contemporary, Influence, Popular,Wilde's.

INTRODUCTION

The second of Oscar Fingal O'Flahterie Wilde's three children, he was born in Dublin on October 16, 1854. Sir William Wilde, his father, was Ireland's top oto-optamologist, knighted for his contributions to medicine, and a collector and publisher of Irish folklore. His mother, Jane Francesca Wilde, was the center of a literary salon, an Irish nationalist, and a poet who wrote under the pen name Speranza. Oscar's younger sister Isola passed away in February 1867, and he continued to carry a lock of her hair ever since. The plays The Importance of Being Earnest and An Ideal Husband, among others, were written by Oscar Wilde. Many movies and television shows have made adaptations of these works. These adaptations frequently incorporate his ageless themes of societal critique, identity, and the human condition into contemporary scenarios, opening up his ideas to new audiences.Fashion and design have been influenced for a long time by Wilde's aestheticism and sense of personal style. His extravagant wardrobe, which featured velvet coats, cravats, and elaborate accessories, continues to serve as a source of inspiration for modern designers and fashion fans.

Modern haute couture is known for its androgynous and bohemian styles, which are connected with Oscar Wilde. Even if it is hidden by layers of sarcasm and irony, Wilde's investigation of gender fluidity and sexuality in his writings continues to have an impact on modern

conversations of LGBTQ+ rights and representation. His characters frequently question established gender roles and expectations, offering a historical context for current discussions on sexual identity and acceptance. Discussions of class, privilege, and cultural hypocrisy continue to be influenced by Wilde's incisive social critique, which is frequently hidden within his plays and essays. In a society that prizes consumerism and self-awareness, his critiques of materialism, conformity, and the pursuit of flimsy ideals are still relevant today. From paintings to music and dance, Wilde's legacy has influenced a wide range of artistic reinterpretations. Visual artists have incorporated his ideas and look into modern artwork to acknowledge his impact. His words have influenced musicians to create songs and entire albums, while choreographers have incorporated his concepts into contemporary dance productions. In their own writing, modern authors and playwrights frequently reference Wilde's ideas and emphases. The application of Wildean wit and the investigation of social hypocrisies are still frequently seen in literature and drama, demonstrating the idea's pervasive significance[1]–[3].

When Wilde graduated from high school in 1871, he already received a scholarship to Trinity College, Dublin, where he studied classics under the tutelage of John Pentland Mahaffy and Robert Yelverton Turrell. Mahaffy, who Wilde referred to as his first and best teacher, eventually served as the model for his Prince Paul Maraloffski character in Vera. In his senior year, Wilde won the Berkeley Gold Medal for Greek, Trinity College's highest academic honor, and was awarded a scholarship to study Greats and Classics at Magdalen College, Oxford.From 1874 until 1879, Wilde attended Oxford University where he earned a double first. Wilde was initiated into the aesthetes' culture there by Walter Horatio Pater and John Ruskin, of which he later became a lifelong supporter. He had long hair and had flowers and feathers all around his room. I find it harder and harder every day to live up to my blue China, he famously remarked of the blue china with which he entertained.Dad died on April 19, 1876, for Wilde. Wilde received Oxford's Newdigate award for his poetry Ravenna two years later, in 1878. He purposefully and repeatedly failed Oxford's required divinity test, which prevented him for a while from graduating.After receiving his degree, Wilde went back to Dublin and sought to win over Florence Balcombe, his boyhood sweetheart, but she married Bram Stoker instead[4]–[6].

Following his mother and sibling, Wilde made his way to London in 1879. He self-published Poems in 1881, and it sold out of the first printing the following year.Journalist and lecturer Wilde immediately established himself as a mainstay of London society because to his witty remarks and artistic talent. He made friends with well-known actresses including Lillie Langtry, Ellen Terry, and Sarah Bernhardt. In 1881, Wilde and his artistic movement were lampooned by the character Bunthorne in the Gilbert and Sullivan opera Patience. Because of concerns that his portrayal of a tsar may be seen negatively in light of the recent killing of Tsar Alexander II, the 1881 London premiere of his first play, Vera, was postponed.In order for Americans to comprehend the artistic trend the operetta parodied, Patience's producer, Richard D'Oyly Carte, paid Wilde to give lectures across America before to the production's US premiere. Over the course of the next year, Wilde gave close to 150 talks around North America.He relocated to Paris in 1883, when he made the acquaintance and future biographer Robert Sherard[7], [8].

Constance Mary Lloyd, a fellow Dubliner, and Wilde were married on May 29, 1884. Cyril was born in 1885, and Vivian was born in 1886. They had two boys. Since Wilde worked mostly as a freelancer and supported his mother, money was scarce. After writing a letter to the Pall Mall Gazette in 1885, he was hired on a regular basis as a writer and critic. In 1887, he was appointed editor of The Lady's World magazine. He promptly changed the title of the magazine to The

Woman's World and changed the tone. He quit the magazine in 1891.The Happy Prince and Other Tales, his first collection of fairy tales, was published by Wilde in 1888. In 1891, he also released A House of the Pomegranates and Lord Arthur Savile's Crime and Other Stories. He continued to pen and publish social satires, artistic dialogues, and even a political treatise titled The Soul of Man Under Socialism.

Playwright and novelist

The Picture of Dorian Gray was released in Lippincott's Monthly Magazine in July 1880. The Faustian narrative was widely praised while being widely condemned by critics as gay, toxic, and deserving of burning. W. H. Smith declined to carry the book.His play Salomé was published in Paris and London, but the Lord Chamberlain forbade its presentation because of the law that forbade religious performances.When Lady Windemere's Fan debuted on February 20, 1892, at the St. James' Theatre, it swept England.Robert Ross, who is said to have introduced Wilde to homosexuality, was someone he met in 1893. Wilde penned A Woman of No Importance in the same year, followed by An Ideal Husband and the Importance of Being Earnest in 1894. As a dramatist, Oscar Wilde rose to prominence. His plays are enduring and fantastic because of his humor, realism, fascinating characters, and social and political satire[9], [10].

Death and Trial

The Love that Dares Not Speak Its Name in this century refers to the kind of intense love that existed between David and Jonathan, the kind that Plato used as the cornerstone of his philosophy, and the kind that may be found in Shakespearean and Michaelangelo sonnets. It is that unwaveringly pure and flawless profound spiritual adoration.Alfred Douglas, a student at Oxford and the son of John Sholto Douglas, the ninth marquess of Queensberry, was introduced to Oscar Wilde by a friend in 1891. Wilde grew close to Alfred, affectionately known as Bosie by his friends, and disregarded Douglas' careless public displays of homosexuality, which were still illegal at the time. Wilde was exposed to the world of gay prostitution by Douglas.Oscar Wilde received his card on February 28, 1895, from a furious Queensberry, who had scrawled on it, To Oscar Wilde, posing as a sodomite. In the trial that followed, Wilde v. Queensberry, Queensberry defended himself by presenting proof of Wilde's contacts with male prostitutes, transvestites, and gay brothels. Wilde had accused him of libel. When Wilde took the stand in April's trial, he was as funny as ever but also showed a lack of legal knowledge. Wilde abandoned the action, forcing his family into bankruptcy by having to cover Lord Queensberry's legal costs.

The Criminal Law Amendment Act was used to arrest Wilde on April 5, 1895 as a result of the evidence that surfaced in Wilde v. Queensberry. In Regina v. Wilde, he was prosecuted for gross obscenity. Wilde passionately defended what he called the love that dares not speak its name throughout the trial when his letters and poetry to Douglas were used as evidence. Wilde was portrayed as a corruptor of young men throughout the trial. Justice Wills gave Wilde the longest sentence possibletwo years of hard laboron May 25, 1895.The Tite Street house of the Wilde family was taken to cover court costs, and the family was ostracized. While Constance did not divorce Wilde, she and the kids moved home with her brother in Switzerland and adopted her maiden name.Wilde spent the majority of his time in Reading Gaol, where he suffered physical and mental abuse. De Profundis, a letter Wilde wrote while incarcerated, is a memoir of his life, his connection with Douglas in which he speaks fairly negatively of the young lord, and the comfort he found in religion. In protest against the inhumane treatment of English inmates, he also penned The Ballad of Reading Gaol.On May 18, 1898, Wilde was discharged, but his

condition did not improve. He departed for the continent and did not come back to England. He remained in Naples, where he temporarily made up with Douglas, but on November 30, 1900, he passed away without a penny in Paris. Robert Ross hired Jacob Epstein to design a memorial and arranged to have his remains transported to Père Lachaise Cemetery in Paris. When Ross passed away, his ashes were buried beside Wilde.

Legacy

One of the most intriguing things about Wilde is how, in addition to being adored for his wit and poetry, he has been adopted as a political icon after his death. Since Wilde was the most well-known victim of the persecution of homosexuality, his plays in the middle of the twentieth century took on a political tone. Numerous biographies of Wilde have been written, along with poetry by A. E. Housman and plays by Tom Stoppard and David Hare.Actors who identify as homosexual or bisexual, like John Gielgud and Michael Redgrave, made it a point to apply for parts in Wilde's plays. Sales of his publications skyrocketed in the late 1940s and early 1950s during the legal conflict that culminated in the Sexual Offences Act 1967, which allowed Parliament to decriminalize homosexuality. His tomb is now enclosed in glass because adoring markings, particularly lipstick kiss-marks, were left on his grave in Paris so frequently.Wilde became into a type of martyr as well as a well-known wit and aesthetic icon. There are no signs that the public's obsession with Oscar Wilde will diminish. If you're curious as to why, you should read his writings right now.

DISCUSSION

The late 19th-century Irish dramatist, poet, and wit Oscar Wilde created a lasting impression on literature that goes well beyond his own time. In this abstract, Wilde's ongoing impact on modern popular culture is explored, shedding light on how his humor, societal critique, and investigation of unusual issues have influenced and inspired contemporary artistic manifestations. Wilde's legacy continues as a source of creation, providing a prism through which to comprehend the complexity of our own time, in everything from literature to cinema, fashion to social criticism. Born in Dublin, Ireland, on October 16, 1854, Oscar Wilde was a literary giant whose writings continue to enthrall and inspire readers today. Although he lived in the late Victorian age, his concepts and concerns are still valid today. This abstract examines how Wilde's impact has endured through the ages, permeating modern popular culture and leaving a permanent imprint on several areas of contemporary artistic expression.

The Satire and Wit of Wilde

Perhaps Wilde's greatest enduring contributions to culture are his razor-sharp wit and biting sarcasm. His one-liners, paradoxes, and deft wordplay have gained notoriety and found use in modern comedy, stand-up comedy, and television programs. Aphorisms from Oscar Wilde, such I can resist anything except temptation, are still used in casual discussions.

Film and book adaptations

The plays The Importance of Being Earnest and An Ideal Husband, among other works by Oscar Wilde, have been made into various movies and television shows. His ageless themes of societal critique, identity, and the human condition are frequently incorporated into contemporary scenarios through these adaptations, opening up his ideas to new audiences.

Style and Fashion

The aestheticism and personal style of Oscar Wilde continue to influence fashion and design today. His extravagant clothing, which featured velvet coats, cravats, and elaborate accessories, continues to serve as a source of inspiration for modern designers and fashion fans. Modern haute couture has adopted the androgynous and bohemian ideals associated with Wilde.

Gender and Sexuality Research

Despite being hidden by layers of sarcasm and irony, Wilde's examination of gender fluidity and sexuality in his writings continues to have an impact on modern concerns of LGBTQ+ rights and representation. His characters frequently question conventional gender roles and standards, serving as the historical setting for current conversations about sexual identity and acceptance.

Social Analysis and Commentary

Often hidden within his plays and articles, Wilde's incisive social critique continues to influence themes of class, privilege, and societal hypocrisy today. In a culture that prioritizes commercialization and image-consciousness, his critiques of materialism, conformity, and the pursuit of superficial ideals are still relevant today.

CONCLUSION

Finally, Oscar Wilde's impact on modern pop culture is evidence of the relevance of his ideas and the continuing strength of his humor and social critique. The legacy of Oscar Wilde continues to influence and inspire contemporary artistic manifestations in fields including literature, fashion, gender studies, and social criticism. His capacity to question societal conventions and investigate the complexity of the human condition continues to serve as a source of inspiration for philosophers and artists all over the world, reiterating his status as a cultural icon for future generations.Modern writers and playwrights frequently incorporate elements of Wilde's style and topics into their own works. Literature and theater still frequently employ Wildean wit and explore social hypocrisies; this demonstrates how relevant his ideas are now.Paintings, music, and dance have all been reinterpreted in various ways as a result of Oscar Wilde's legacy. His topics and aesthetics have served as inspiration for current artworks created by visual artists. His words have served as inspiration for whole albums and songs by musicians, and choreographers have incorporated his concepts into contemporary dance productions.

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