

Pygmalion and the Importance of Being Earnest

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Shaw, Wilde, and the Social Comedy of Two Modern Plays

The Plays *Pygmalion* and *The Importance of Being Earnest* are two entirely dissimilar plays that are transcribed at the end of the 19th century and the start of the 20th century by two entirely changed writers. The particular writers, Oscar Wilde and Bernard Shaw, were Britain plays. Authors ridiculed the varying communal environment of their period with the help of their plays by prodding amusement at the higher cultures. The plays have validated the necessity for the cultures higher up on the communal hierarchy to overwhelm those below them while, at the same time, the cultures subordinate the communal hierarchy's requirement to combat and rise above and the penalties that are caused when the two conflicts combined. The tone, characters, fictional devices, and melodies used by every writer to send their memo and views of their communal arrangement were hugely diverse; however, at the same time, terrifyingly alike to that of the others(*Themes in The Importance of Being Earnest*).

The writers' characters were one of the finest methods that the playwrights used to convey their spirits around the conventional individuals.

The demonstration of the culture and the social-class are important in Oscar Wilde's 'The Importance of Being Earnest' and George Bernard Shaw's 'Pygmalion.' Each writer has used a range of procedures to discover the degree to which characters and actions represent the culture and the social class in the epoch in which they are inscribed.

Principles in culture are an important feature in both plays. Wilde and Shaw have presented with the help of characterizations. Wilde has used Algernon's character to create witty annotations. For example, "more than half a modern culture depends on what one shouldn't read." This advises the limits and molds that make a firm [ethical code that exists in Victorian](#) culture; moreover, this usage of axiom lets Wilde highlight the ridicule of communal ethics. This opinion is reinforced by David Parker, who created this play as "Restoration Comedy," suggesting Wilde does not deal with the difficulties of the culture conventionally as most of the plays often do; however, it "expresses a comic vision of human conditions." Wilde might be signifying that [ethics in the culture](#) must not be on the impact of the variances in the public rank and prosperity that originates with social-class that occurred in the Victorian culture. His usage of character to provide axioms is offered derisively to represent his idea of ethics hence suggesting a need for community variation. Furthermore, by giving this over one of

the key characters, Wilde might be using Algernon's character to represent the great scale on which social morals have an effect in the era of Victorian ("LitCharts").

Class Performance and the Reversal of Social Roles

Social class is also shown as ridicule with the transposal of the class roles in both writings. Algernon's opinion on his servant Path in 'The Importance of Being Ernest' reflects this: "If the lower orders don't set us a good example, what on earth is the use of them?" Algernon considers that the lower classes must set up an ethical instance for the upper class, undermining the conservative opinion of the upper class...

The tea ritual in Act II is a hysterical instance of Wilde's argument that behaviors and looks are the whole thing. The appearance of accuracy is the outline of the conflict. Both the women, thinking that they are involved with a similar individual, wage a cultured conflict on the tea facility through the servants noiselessly watching it. When Gwendolyn needs no sugar, Cecily enhances four bumps to her cup. While she inquires about the bread and butter, Gwendolyn has assumed a big part of the cake. Her correct spirits appear only in a sideways that Cecily evidently cannot catch: "Detestable girl!" Gwendolyn is also shocked to discover that Cecily is living in Jack's country house, and she asks for a chaperone. Wilde provides instances repeatedly of the aristocrat's anxiety for politeness that all is made correctly no matter what those decent behaviors could be disguising.

The increasing activity of the plan happens through Act II and is the lengthiest portion of the plan. Through the increasing act Algernon confuses the clash as he reaches Jack's country home and pleases himself "Ernest." This is impairment as, soon as Gwendolyn reaches, and as Algernon has projected to Cecily as Ernest, Gwendolyn is bound to first not need to get married to Jack for the reason of his deception and, secondly, send out that his name is truly not Ernest. The climactic instant is when the females challenge the people around what they have revealed. That person confesses and the females depart. The female simply excuses the person, and the conclusion rises to a surprising end. The finishing could be denoted as "Deus ex Machina" (God from the machine), which is an extremely doubtful conclusion. The chances of Jack truly being whom he mocks from the start, not to indicate Algernon's associate, not to indicate Miss Prism and Lady Bracknell's meetings on this casual event, are all doubtful incidences.

Irony, Mistaken Identity, and the Comic Resolution of the Narratives

Likewise the determination is a brilliant instance of the sarcasm, which happens throughout. To Miss Prism, it does not appear to be a severe incidence that she changed a baby and her novel, trailing both of the invaluable stuff. This play is fitted out with several numerous epithets, and inconsistent, amusing expressions. These expressions assist in enhancing the comedic values of the play. An

instance of one of these expressions is when Cecily speaks to Algernon: "Well, I know, of course, how important it is not to keep a business engagement." (Act II). This is amusing, as to Victorians, in addition to ourselves, it is vital to preserve the commercial(*Shaw, Bernard. 1916. Pygmalion*).

Both Shaw and Wilde unified several melodies into their wonderful mechanism; however, what comes out for me is the situation of the females in the books. The customs of the female in the fiction had been an inert thing which is acted-upon by males. In *Pygmalion* and *The Importance of Being Earnest*," the woman characters break down the custom, as presenting themselves as smart and self-confident human beings who are attaining their goals. In "Pygmalion, the finest instance is the flourishing Eliza Doolittle. In "The Importance of Being Earnest," it is Gwendolyn Fairfax. Both Eliza and Gwendolyn are standing up for themselves as being the self-assured females that they are and presenting that in the plays, everything in her exclusive mode. For determination of this essay, I will analyze on the position of females standing up for themselves in both works and linking them to one another by giving my individual view(*The Project Gutenberg E-Text of Pygmalion, by George Bernard Shaw*).

As I was interpreting "the importance of being Earnest," Gwendolyn Fairfax certainly stood out for me. She is a robust-minded and cultured city girl. She has her individual view and is not frightened to say it. Saying, "I [Gwendolyn] cannot understand how anybody manages to exist in the country if anybody who is anybody does. The country always me [Gwendolen] to death." Gwendolen, whose mother, Lady Bracknell, is prejudiced and powerful, pursues the latter. She needs to have regulation over the men and have her own thoughts. Gwendolyn needs to lessen the regulation of males and take it into her indicators. During Act I and Act III, she creates Intuit's husband; Jack goes through ridiculous phases in the cadet to please her.

Works Cited

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