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شبكة المعلومات الجامعية

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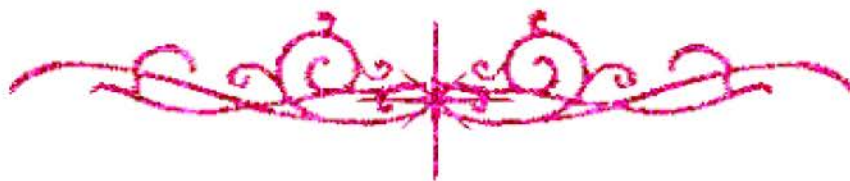
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شبكة المعلومات الجامعية



# شبكة المعلومات الجامعية التوثيق الالكتروني والميكروفيلم



سامية محمد مصطفى



شبكة المعلومات الجامعية

# جامعة عين شمس

التوثيق الإلكتروني والميكروفيلم

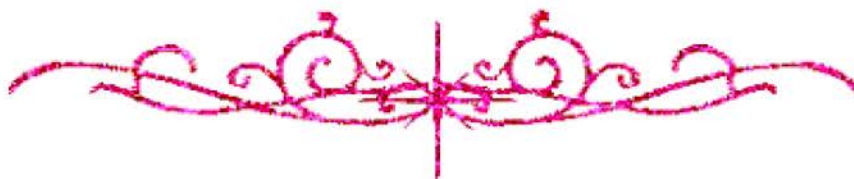
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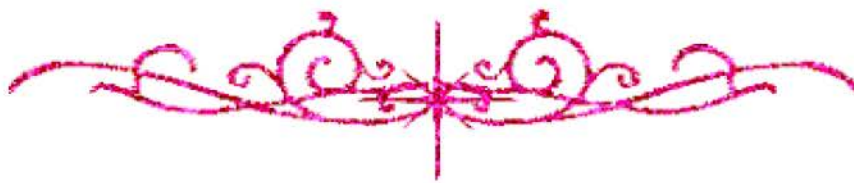
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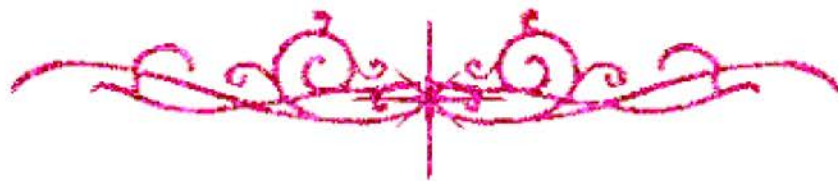


شبكة المعلومات الجامعية



بالرسالة صفحات

لم ترد بالأصل





Elmenia University  
Faculty of Arts  
Department of English

***Dandyism In Restoration  
Comedy With Special Reference To  
William Wycherley And William Congreve***

By

**ABEER SAMI ABD EL-GAWAD**

A Thesis Submitted

For

The M. A. Degree in English Literature

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**Dr. Z. M. Raafat**

Professor in the Department of English  
Faculty of Arts  
Alexandria University

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
الْحَمْدُ لِلَّهِ الَّذِي  
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ  
وَالَّذِي يُضَوِّبُ الْمَوْتِ  
وَالَّذِي يُضَوِّبُ الْمَوْتِ  
وَالَّذِي يُضَوِّبُ الْمَوْتِ

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# Preface

## Preface

Most critical views that dealt with the Restoration comedy have paid characters such as fops, beaux and coxcombs, a little heed. They minimized the role of such characters and neglected their essential function in the literary text. The negligence such characters suffered from was the incentive that drew my attention to trace their development during the Restoration period with a view to classifying them as ancestors of the nineteenth-century dandy.

The present thesis aims at pointing out the formative features of dandyism in Restoration comedy with special reference to William Wycherley and William Congreve. Selection of some plays was inevitable to avoid repetition. The essential consideration in selecting plays was to be reflective of the early and late features in the writers' career. The choice of the topic of this research has been motivated by several objectives: First, to classify fops, beaux, and coxcombs as bases of the dandy; second, to reconsider the artistic worth of the Restoration dandy with regard to his ethics; third, to refute whatever bestowed to the dandy as a minor character.

Chapter I traces the development of dandyism in England as a social phenomenon until its culmination as an intellectual pose in France. It becomes the pose adopted by the artist in revolt against the values of his society. This attempt is made partly to show which elements of English and French dandyism were present in Wycherley's and Congreve's concepts of dandyism.

Chapter II presents the features of the dandy according to George Etherege, Vanbrugh and George Farquhar to indicate the similarities between the Restoration dandy and the Regency one.

Chapter III examines the background according to which both Wycherley and Congreve were writing as well as their attitude to the dandy.

Chapter IV examines the elements of the Wycherlean dandy: pretension to honour, misogynism and prudery. Dramatic analysis of the *mis-en-scene* of the dandy is introduced in order to show how far he achieved his quest for supremacy.

Chapter V examines the Congrevean dandy's attempt to upset the hierarchy of values by assuming different poses including ennui, formality, search for beauty among other poses.

Chapter VI gives illustration of the dandy impertinence. It shows that the dandy fails to use language to foster his dream of power.

The conclusion emphasises the idea that both the Wycherlean dandy and the Congrevean dandy fail to keep up with the ideal they have set up for themselves.

# **Chapter One:**

## **Dandyism: Etymological Definition**

## Chapter One

### Dandyism: Etymological Definition

Dandyism is not a mere dedication to dressing and superficial elegance, as has generally been assumed, rather it is a process of self-transformation (Baudelaire 558), motivated by the dandy's will to power, in the midst of a chaotic state. The dandy's disgust with the decline of old aristocracy before the rising middle-class justifies the type of struggle the dandy would wage in the assertion of his superiority. The first step in the process of transformation is the mask, the creation of which gives the dandy an image of what he desires (Beerbohm 12). However superficial that outward form is, it protects the dandy from dwindling into a loser. As the mask marks out a path to follow, the mask-maker should train his body as well as his mind to act in a particular way through the will power and the imposition of rules, which are not definite but varying as they are means of self-expression.

Although dandyism was born in England, during the Regency (1811-1830), the trend or rather the fashion could be traced back to Restoration (1660- 1700). The origins of such a trend date back to the Greek time. According to Aristotle (384-322 B.C.) a work of art is a cosmos in which a piece of chaos is reduced to order. Arts in general are the chief human means of converting chaotic human experience to something that has both form and meaning. This conversion is achieved by the imposition of harmony as Aristotle made it clear in his refutation of the artists. The Aristotelian justification of the artists highly incorporates the underlying