

**ADDRESSING TERMS IN OSCAR WILDE'S  
*THE IMPORTANCE OF BEING EARNEST***

**A GRADUATING PAPER**  
**Submitted in Partial Fulfillment of the Requirements for Gaining  
the Bachelor Degree in English Literature**



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## A FINAL PROJECT STATEMENT

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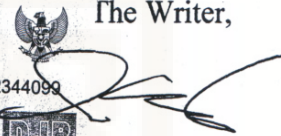
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Kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami ucapkan terima kasih.

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## **MOTTO**

Have the end in mind, and make sure you are working  
toward it  
**(Ryan Allis)**

Never speak disrespectfully of society, Algernon. Only  
people who can't get into it do that.  
**(Oscar Wilde)**

I hope you have not been leading a double life,  
pretending to be wicked and being good all the time.  
That would be hypocrisy.  
**(Oscar Wilde)**



## **DEDICATION**

This paper is dedicated to:

My beloved mother, Mrs. Sakinah

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The writer realizes that his thesis is far from perfect. Therefore, the writer still opens the critics and suggestions and hopes that it would be useful for those who want to increase their knowledge.

***Wassalamu’alaikum, wr.wb.***

The Writer

Siti Rokhmah



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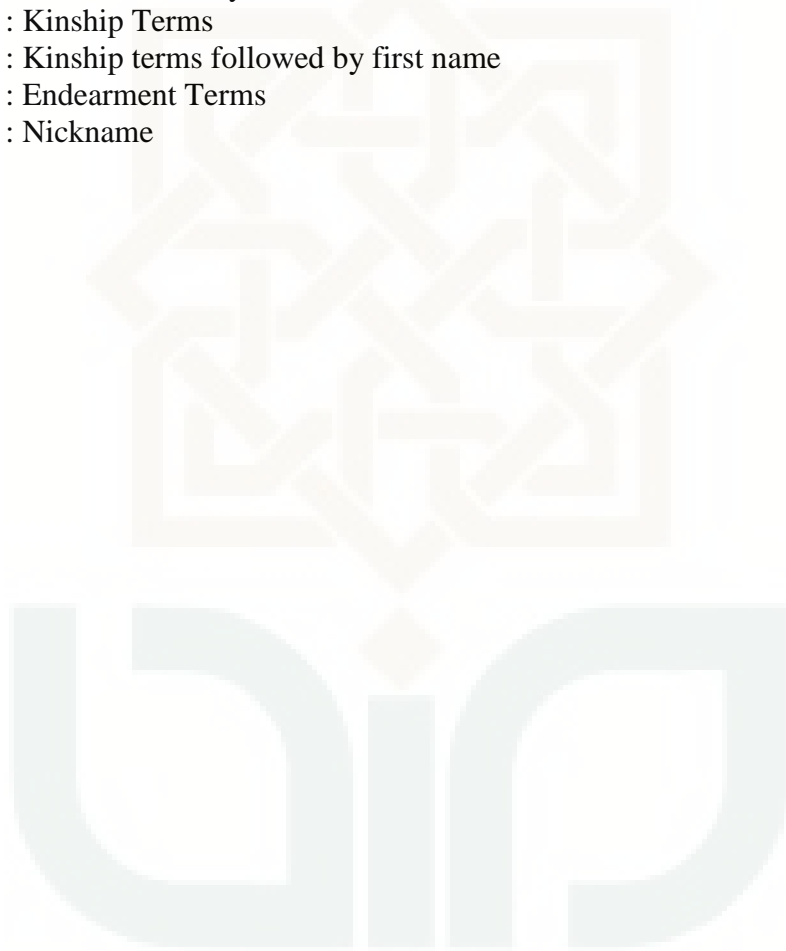
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## LIST OF ABBREVIATION

|      |  |
|------|--|
| FN   | : First name                               |
| LN   | : Last Name                                |
| T    | : Title                                    |
| GT   | : General Title                            |
| GTLN | : General Title followed by Last Name      |
| OT   | : Occupational Title                       |
| OTLN | : Occupational title followed by last name |
| TLN  | : Title followed by last name              |
| KT   | : Kinship Terms                            |
| KTFN | : Kinship terms followed by first name     |
| ET   | : Endearment Terms                         |
| NN   | : Nickname                                 |



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**ADDRESSING TERMS IN OSCAR WILDE'S  
*THE IMPORTANCE OF BEING EARNEST***

**By: Siti Rokmah**

**ABSTRACT**

This research discussed about addressing terms which is used in the dialogue or conversation in a text play, *The Importance of Being Earnest* by Oscar Wilde. This research is done to describe how the characters addressing each other. It also explains the factors that affect the use of a certain addressing types.

The type of the research is descriptive qualitative research with documentation method. The source of data comes from Oscar Wilde's *The Importance of Being Earnest*. The theory by Janet Holmes, social factors and dimension are used to analyze the data. It was also used Jacobson's theory, the function of speech categories to analyze the addressing terms function. Politeness theory is also used to analyze the data.

The result of the research finds that there are eight types of addressing terms in the text play. Those are 77 first name (FN), 76 title followed by a last name (TLN), 13 kinship terms (KT), kinship terms followed by a first name (KTFN), 78 endearment terms (ET), 37 title alone (T), 14 nickname (Nn) and 17 last name (LN). The characters use a certain type of addressing because of several factors. The factors that influence the characters in choosing an addressing type are participants' relation, setting of social, topic, and function of addressing.

*Keywords: addressing terms, social factors, function of speech, and sociolinguistic*

**KATA SAPAAN DI DALAM *THE IMPORTANCE OF BEING EARNEST*  
KARYA OSCAR WILDE  
Oleh: Siti Rokhmah**

**INTISARI**

Penelitian ini membahas tentang kata sapaan dalam teks drama karya Oscar Wilde, yaitu *The Importance of Being Earnest*. Skripsi ini mendeskripsikan tentang kata sapaan apa saja yang digunakan oleh karakter-karakter dalam tokoh drama tersebut. Skripsi ini juga menjelaskan tentang faktor-faktor yang mempengaruhi karakter dalam penggunaan kata sapaan.

Skripsi ini merupakan penelitian kualitatif deskriptif dengan metode dokumentasi. Sumber data primer yang digunakan dalam penelitian ini berasal dari teks drama *The Importance of Being Earnest*. Data yang digunakan adalah seluruh kata sapaan yang terdapat didalam teks drama kecuali kata sapaan *you*. Penelitian ini berdasar pada teori Janet Holmes tentang faktor sosial dan kedekatan (*Dimensions*). Penulis juga mendasarkan penelitian ini pada teori Jacobson dan teori kejujuran dalam menganalisa faktor-faktor yang mempengaruhi para karakter saat menggunakan kata sapaan tertentu.

Hasil dari penelitian ini adalah terdapat 8 jenis kata sapaan yang ditemukan dalam teks drama *The Importance of Being Earnest*. Jenis-jenis kata sapaan tersebut adalah 77 nama depan, 76 gelar diikuti oleh nama belakang, hubungan keluarga, hubungan keluarga diikuti nama depan, 78 panggilan kesayangan, 37 gelar, 14 nama panggilan, dan 17 nama akhir. Beberapa faktor yang mempengaruhi karakter dalam penggunaan kata sapaan adalah kedekatan hubungan, faktor sosial, topik pembicaraan, dan fungsi dari kata sapaan tersebut.

*Kata Kunci: Kata Sapaan, faktor sosial, fungsi dari pembicaraan, dan sociolinguistik*



# CHAPTER I

## INTRODUCTION

### 1.1. Background of Study

In the daily life, people use language to communicate with others. Language is the important factor for a person to live with other people. People send a message to a person with language. People ask help to a person with language. People express their feeling with language. People always use language even when they think in their life. Those prove that language is an important factor in our life. Holmes states, “We use language to ask for and give people information. We use it to express indignation and annoyance, as well as admiration and respect. (1995:2)” In another word, language is used to send, express, and communicate with other people.

When people communicate with others, sometimes their dialogues may contain addressing terms. Addressing terms is defined as the way people address another. It could be the first name, last name, nickname, title, or some combination of them. In Indonesian culture, usually people also use addressing terms in the daily conversation. For example, in Javanese family, a mother addresses her daughter with *nduk* and her son with *le*. A brother addresses his older sister with *mbak* and addresses his older brother with *mas*. A daughter addresses her mother with *mbok* or *ibu*. It can be said that addressing terms is easy to find in the dialogues. Every language also has their addressing terms.

Abundant examples of how addressing terms are used in the dialogues can also be seen in Oscar Wilde's *The Importance of Being Earnest* which shows variety of addressing form. *The Importance of Being Earnest* contains dialogues in which the characters call each other in different expressions. There is a dialogue which takes place at one place but contains many addressing terms. In the text, a person is not only called by one addressing form but also with several kinds of addressing terms. For example, Gwendolen addresses Jack by five kinds of addressing terms. Those are *Mr. Worthing*, *My Own Ernest*, *Jack*, *Darling*, and *Ernest*. Addressing terms can be influenced by several factors, such as social condition, age, and relationship.

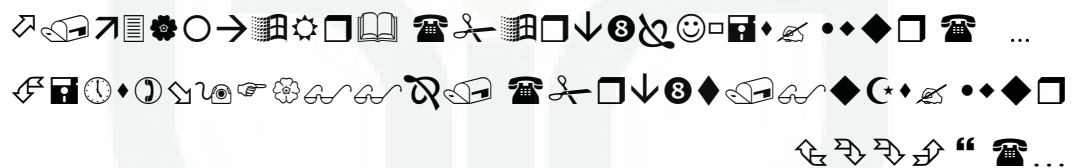
In *The Norton Anthology of English Literature*, *The Importance of Being Earnest* is stated as one of Oscar Wilde's masterpiece (Abrams, 1962:1682). It was first staged in February 1895 and became hit directly. It was published in 1899. The first production which staged this play ran for 86 performances in London. It was also revived in London and New York and become a classic of a theater (Abrams, 1962:1682). Shortly, the explanation above attests that *The Importance of Being Earnest* is a famous play.

*The Norton Anthology of English Literature* also tells about Oscar Wilde. Oscar Wilde (1854-1900) is a novelist, a poet, a play wright, and a critic of social literature. His great writing shows varieties genres. Wilde's works as a critic of literature and of society are *The Decay of Lying* (1898) and *The Soul of Man Under Socialism* (1891). Oscar also wrote a novel *The Portrait of Dorian Gray* (1891). It becomes a sensation after it was published. He also wrote some poems,

*The Ballad of Reading Gaol* (1898), *Impression du Matin* (1881), and *E Tenebris* (1881). He also wrote a prose titled *De Profundis* (1995) (Abrams, 1962: 1676-1677). Those are only several examples of Oscar's works. Oscar's works above prove that Oscar Wilde is a famous writer.

This research takes *The Importance of Being Earnest* as the subject of the study. The object of the study is the addressing terms usage in the play but excluded an addressing *you*. Addressing *you* is often used by a person, so this addressing is familiar in a conversation. The study is focused on two parts. First, it is focused on the utterances which contain an addressing term. Second, it is also focused in why the characters choose an addressing type. To analyze the addressing terms in *The Importance of Being Earnest*, the social and situational context is also needed.

Furthermore, Islam also tells about addressing terms in Al Hujurat: 11, the verse was translated by Tahereh Saffarzadeh, that is:



“... And do not be sarcastic to another by unpleasant nicknames...” (2007: 964).

The verse above means that men and women should not call each other with a bad addressing. A bad addressing is an address which can hurt the addressee; the addressee will dislike the addressing which has given to him/her. An Addresser should call the addressee with a good addressing.

From several paragraphs above, it is clear that this research may give many advantages. It may help the society to understand other cultures which have positive and negative side, to avoid misunderstanding between each other as reflected in the addressing terms. Each language has addressing term. Therefore, different places mean different addressing terms used in the society. It can be understood that addressing people has a meaning, so the addresser should be aware when addressing others. Besides, this research is also interesting to discuss because understanding addressing terms deeply can help to get harmonic communication.

### **1.2. Problem Statements**

Based on the background of study above, there are two problem statements. They are:

1. How do the characters address each other in Oscar Wilde's *The Importance of being Earnest*?
2. What factors affect the use of certain types of addressing terms by the characters?

### **1.3. Objectives of Study**

This research is done:

1. to describe how the characters addressing each other in Oscar Wilde's *The Importance of being Earnest*;

2. to explain the factors that affect the use of certain types of addressing terms in Oscar Wilde's *The Importance of being Earnest*.

#### **1.4. Significances of Study**

The significances of this research are classified into two categories, theoretically and practically. Theoretically, this research has the following contributions. This research may be used as an additional source to the study of pragmatics, especially in the addressing terms and its functions. It is evolved that the social context, the speech functions, and the politeness term also can be used to analyze the addressing term. Furthermore, this research proves that using an addressing term has another meaning such as affective and even directive function. Those functions are reflected in the relation of the speech participants and the difference of the speech participants' status besides to call or to address others (phatic function). Practically, this research also has the following significances. People can use an addressing term to express their feeling towards the addressee. Addressing terms also can be used to express a negative emotion without saying such a verbal abuse which sometimes hurt the addressee. Automatically, people also can apply the politeness term when they use addressing terms. Therefore, people may avoid using a bad addressing term by being aware of the potential of hurting the addressee when they apply certain addressing terms.

### 1.5.Literature Review

Several previous researches discussed addressing terms. There are three found by the writer which are very relevant with this research.

First is “A Pragmatic Analysis on the Rules of Addressing used by the Main Character in Jane Austen’s *Emma*”, a thesis by Miftahush Shalihah who majors in English and Literary study program in the Faculty of Languages and Arts, State University of Yogyakarta in 2008. This research studies addressing terms used by the main character in Jane Austen’s *Emma*. The objectives of her study are to identify the addressing terms types, to analyze the factors that affect the main character in using certain addressing terms, and to analyze the purpose of addressing terms are used. She used sociolinguistic theory. She found the type of address terms. Those are first name, title and last name, full name, title and full name, pet name, occupational title, kinship term, and title. She also found the purposes of address terms. The addressing is used to show intimacy, politeness, keep inferiority, show solidarity, formality, and to show social status. Last, she also found the factors that affect the speaker used the address terms. The factors are age, dislike-ness, friendship, social status, family relationship, respect, and occupational hierarchy.

Second is “Terms of Address in Korean and American Culture” by Shin Ja J Hwang published in *Intercultural Communication Studies* in 1991. The objective of the study is to analyze the difference between Korean culture and American culture based on addressing. Korean is title and family-name oriented, while American is first-name oriented. This research analyzes using sociolinguistic

theory. The conclusion is addressing cultures have complex sociolinguistic factors that influence the proper choice, such as age, social status, and kinship.

Third is “A Comparative Study of Chinese and American Address Terms” by Shiqi Hao, Shaoan Zang, and Fan Zhu published in 2008 in *Journal of Praxis in Multicultural Education*. This research has two hypotheses. First is differences between Americans and Chinese in addressing terms are governed by cultural norms such as politeness, as well as by contexts or styles, and second is the Chinese students in the U.S. who are undergoing the process of assimilation and acculturation; tend to accommodate the American culture. The writer used descriptive statistics and visual presentation through the Kolmogorov-Smimov test of population differences to analyze the data. The results is most of American respondents tended to use first name or no name in informal settings, while Chinese respondents under the context in China used more diversified choices.

The previous researches above are different with this research. The first previous research has the closest similarity with this research but it has different subject. The second and third are also different with this because they are comparing addressing between two cultures while this paper is analyzing addressing in a text of a play *The Importance of Being Earnest*, that represent only one culture. However, all of them have a similarity, the topic of their discussion is addressing terms. Those prior researches also show that every language has different addressing terms and every addressing term used has a function.

## 1.6. Theoretical Approach

As mentioned in the scope of study, this research focuses on addressing terms. Addressing terms is expressions used in how people address others. An addressing term is the expression used to designate the person when people are talking to. It is used to define the relationship, social status, occupation, etc. between the speech participants.

To understand the addressing terms deeply, the writer analyses the data based on Holmes' theory. Holmes says that there are four factors which are important in describing and analyzing all kinds of interaction including addressing terms. Those are:

1. The participants: who is speaking and who are they speaking to?
2. The setting or social context of the interaction: where are they speaking?

And what is the social context (formality) of the interaction?

3. The topic: what is being talked about?
4. The function: why are they speaking? (1995:12)

Four factors above will be important to analyze a certain addressing term used by characters.

Because addressing terms define the relationship between the participants, terms of politeness are also important to decide what the implied meaning behind certain addressing terms. Yule says that the speakers who see themselves as lower status in English-speaking contexts tend to mark social distance between themselves and higher status speakers by using addressing forms that include a



title and last name, but not first name (1997:59). Yule adds that “showing awareness when the other is socially close is often described in terms of friendliness, camaraderie, or solidarity” (1997:60). Those theories will be discussed more in the next chapter.

## **1.7. Method of Research**

### **1.7.1. Types of Research**

The type of the research is descriptive qualitative research. This research becomes descriptive research because this research is a research to observe a situation, condition, etc., the result of which is described in a research report. Qualitative research is defined by Marcyzk as the one that “involves studies that do not attempt to quantify their result through statistical summary or analysis. A case study which is an in-depth examination of one person is a form of qualitative research (2005:17)”.

### **1.7.2. Data Sources**

Arikunto states that the source of data refers to the subject from which the data are obtained (2002:67). Based on that, the source of data in this research is utterances which contain an addressing terms in *The Importance of Being Earnest*, (*Webster's German Thesaurus Edition*) by Oscar Wilde.

### **1.7.3. Method of Collecting Data**

Documentation is used as the method of collecting data in this research. Koentjaraningrat says that a method to collect data through the documents, artifact, a collection of photograph, and other written data is called documentation

(1981:173). The writer collects the data by reading carefully and makes a note about the utterances which contain the addressing terms.

#### **1.7.4. Method of Analyzing Data**

This research is a descriptive research; here are the steps of data analysis.

1. The writer makes a table of addressing terms by the characters.
2. The writer classifies the data into the addressing term types.
3. The result of previous step is seen based on the possible reasons of using the addressing term types in a table.
4. Based on the previous step, the writer elaborates the factors which affecting the data.
5. Last, the writer draws conclusions.

#### **1.8. Paper Organization**

The first chapter of this paper is introduction which is divided into nine parts. There are backgrounds of study, scope of study, problem statements of study, objectives of study, significances of study, prior research, theoretical approach, method of research, and paper organization. The second chapter is background information which describes information about addressing terms, theories, and a play entitled *The Importance of being Earnest*. The third chapter is a research finding and discussion of data analysis. The last includes conclusion and suggestion.

## CHAPTER IV

### CONCLUSION

#### 4.1. Conclusion

After analyzing the data, the writer draws the following conclusions. In relation to the first research question, the addressing terms used in *The Importance of Being Earnest* can be divided into eight types. Those are, 77 a first name (FN), 71 a title and a last name (TLN), 13 kinship terms (KT), 26 a kinship terms followed by a first name, 37 a title alone (T), 80 endearment terms (ET), 14 a nickname (NN) and 17 a last name (LN). Each of type is divided into two parts, reciprocal addressing and non reciprocal addressing. Totally, the addressing terms is used by the characters for three hundred and forty times. The quantity of each part will be stated below.

In relation to the second research question, based on Holmes' social factors, generally, the four factors influence the characters in choosing certain types of addressing. The four factors do not always influence the speaker in choosing a certain type of addressing in a case. Sometimes, a case is only influenced by one, two or three factors. There are four factors that influence the characters in choosing the certain addressing term. Those are participants, social setting, topic, and function.

The characters use three functions from six of speech function. The functions are expressive (affective), directive, and phatic function. The expressive function is used when the characters use all seven types of addressing. The

directive function is used when the characters use a first name, a last name, a title followed by a last name, and occupational title. It is evidenced from the exclamation mark which indicates rising intonation. The phatic function is used when the characters choose a first name, an occupational title, and a general title. The phatic function is used by the characters almost to attract the addressee's attention or to maintain the contact. It shows that in case of addressing, the affective function is more dominant than the other function.

Furthermore, the function of the addressing is different when an addressing type is used reciprocally and non-reciprocally. If an addressing is used reciprocally, the speaker and the addressee show that they have the same power. By contrast, an inequality between the participants is seen when the addressing is used non reciprocally. It happens when the speech participants are the subordinate and the superior.

#### **4.2.Suggestion**

This research describes how and why certain addressing types are used by the characters in Oscar Wilde's play, *The Importance of Being Earnest*. The participants who have equality power and inequality power use a different addressing to address the addressee. If the participants have the same power, they are allowed to use an addressing type reciprocally. If the participants have inequality power, the speaker who comes from superior is allowed to address with certain addressing such as last name to address the subordinate class. By contrast, the speaker who comes from the subordinate class is not allowed to address the

superior with the certain addressing such as first name and a general title followed by a last name. Based on this, the writer gives a suggestion especially to Moslems who apply addressing terms. In Al Qur'an, Moslems should address the addressee by using a good addressing, as seen in Al Hujurat, verse 11.

The writer also gives suggestion to further researcher who wants to use an addressing term usage as the object of the research. Addressing terms can be found in every language. For the example, addressing terms in Javanese can be an interesting object to be compared to those happening in English. Besides, analyzing the addressing term and focusing the discussion in "why the addresser uses the same an addressing term to address the same person" is also interesting object.

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**DATA ADDRESSING TERMS IN  
THE IMPORTANCE OF BEING EARNEST**

| No. | Page | Utterances   | Participants |
|-----|------|--|--------------|
| 1.  | 4    | Did you hear what I was playing <i>Lane</i> ?  | Algy-Lane    |
| 2.  | 4    | I didn't think it polite to listen, <i>sir</i> .   | Lane-Algy    |
| 3.  |      | Yes, <i>sir</i> .  | Lane-Algy    |
| 4.  | 5    | Yes, <i>sir</i> .  | Lane-Algy    |
| 5.  | 5    | Oh, by the way, <i>Lane</i> , I see from your book that on Thursday night, when Lord Shoreman and Mr. Worthing were dining with me, eight bottles of champagne are entered as having consumed. | Lane-Algy    |
| 6.  | 5    | Yes, <i>sir</i> , eight bottles and a pint.  | Lane-Algy    |
| 7.  | 5    | I attribute it to the superior quality of the wine, <i>sir</i> .   | Lane-Algy    |
| 8.  | 5    | I believe it is a very pleasant state, <i>sir</i> .  | Lane-Algy    |
| 9.  | 5    | I don't know that I'm much interested in your family life, <i>Lane</i> .   | Algy-Lane    |
| 10. | 5    | No, <i>sir</i> ; it is not a very interesting subject. I never think of it myself.   | Lane – algy  |
| 11. | 5    | Very natural, I am sure. That will do, <i>Lane</i> .   | Algy-Lane    |
| 12. | 5    | Thank you, <i>sir</i> ,  | Lane-Algy    |
| 13. | 6    | How are you, <i>my dear Ernest</i> ?<br>What brings you up to town?  | Algy-Jack    |
| 14. | 6    | Oh, pleasure, pleasure! What else should bring one anywhere? Eating as usual, I see, <i>Algy</i> !   | Jack-Algy    |
| 15. | 7    | <i>My dear fellow</i> , the way you flirt with Gwendolen is perfectly disgraceful. It is almost as bad as the way Gwendolen flirts with you.   | Algy – Jack  |
| 16. | 8    | I have no doubt about that, <i>dear Algy</i> . The Divorce Court was specially invented for people whose memories are so curiously constituted.  | Jack- Algy   |



|     |    |  |             |
|-----|----|--|-------------|
| 17. |    | Well, <i>my dear fellow</i> , you need not eat as if you were going to eat it all. You behave as if you were married to her already. You are not married to her already, and I don't think you ever will be.   | Algy-Jack   |
| 18. | 9  | <i>My dear fellow</i> , Gwendolen is my first cousin. And before I allow you to marry her, you will have to clear up the whole question of Cecily. (Rings bell.)   | Algy-Jack   |
| 19. | 9  | Cecily, what on earth do you mean? What do you mean, <i>Algy</i> , by Cecily! I don't know any one of the name of Cecily.  | Jack-Algy   |
| 20. | 9  | Yes, <i>sir</i> .  | Lane – Algy |
| 21. | 10 | I think that is rather mean of you, <i>Ernest</i> , I must say. (Opens case and examines it.) However, it makes no matter, for, now that I look at the inscription inside, I find that the thing isn't yours after all.  | Algy – Jack |
| 22. | 11 | Yes, charming old lady she is, too. Lives at Tunbridge Wells. Just give it back to me, <i>Algy</i> .   | Jack – Algy |
| 23. | 11 | (Moving to sofa and kneeling upon it.) <i>My dear fellow</i> , what on earth is there in that? Some aunts are tall, some aunts are not tall. That is matter that surely an aunt may be allowed to decide herself. You seem to think that every aunt should be exactly like your aunt! That is absurd! For Heaven's sake give me back my cigarette case. (Follows Algernon round the room.) | Jack – Algy |
| 24. | 12 | <i>My dear Algy</i> , you talk exactly as if you were a dentist. It is very vulgar to talk like a dentist when one isn't a dentist. It produces a false impression.  | Jack – Algy |
| 25. | 12 | <i>My dear fellow</i> , there is nothing improbable about my explanation at all. In fact it's perfectly ordinary. Old Mr. Thomas Cardew, who   | Jack – Algy |

|     |    |   |                       |
|-----|----|---|-----------------------|
|     |    | adopted me when I was a little boy, made me in his will guardian to his grand-daughter, Miss Cecily Cardew. Cecily, who addresses me as her uncle from motives of respect that you could not possibly appreciate, lives at my place in the country under the charge of her admirable governess, Miss Prism.                       |                       |
| 26. | 13 | That is nothing to you, <i>dear boy</i> . You are not going to be invited... I may tell you candidly that the place is not in Shropshire.   | Jack – Algy           |
| 27. | 13 | I suspected that, <i>my dear fellow!</i> I have Bunburied all over Shropshire on two separate occasions. Now, go on. Why are you Ernest in town and Jack in the country?  | Algy – Jack           |
| 28. | 13 | <i>My dear Algy</i> , I don't know whether you will be able to understand my real motives. You are hardly serious enough. ...   |                       |
| 29. | 13 | .... That, <i>my dear Algy</i> , is the whole truth pure and simple.  |                       |
| 30. | 13 | Literary criticism is not your forte, <i>my dear fellow</i> . Don't try it. You should leave that to people who haven't been at a university. They do it so well in the daily papers. What you really are is a Bunburyist. I was quite right in saying you were a Bunburyist. You are one of the most advanced Bunburyist I know. | Algy – Jack           |
| 31. | 15 | That, <i>my dear young friend</i> , is the theory that the corrupt French drama has been propounding for the last fifty years.  | Jack – Algy           |
| 32. | 16 | Good afternoon, <i>dear Algernon</i> , I hope you are behaving very well.   | Lady Bracknell – Algy |
| 33. | 16 | I'm feeling very well, <i>Aunt Augusta</i> .  | Algy – Lady Bracknell |
| 34. | 16 | I am always smart! Am I not, <i>Mr. Worthing?</i>   | Gwendolen – Jack      |
| 35. | 16 | You're quite perfect, <i>Miss Fairfax</i> .   | Jack – Gwendolen      |

|     |    |   |                            |
|-----|----|---|----------------------------|
| 36. | 17 | I'm sorry if we are little late, <i>Algernon</i> , but I was obliged to call on dear Lady Harbury. ...  | Lady Bracknell – Algernon  |
| 37. | 17 | Certainly, <i>Aunt Augusta</i> . [Goes over to tea-table.]  | Algernon – Lady Bracknell  |
| 38. | 17 | Won't you come and sit here, <i>Gwendolen</i> ?   | Lady Bracknell – Gwendolen |
| 39. | 17 | Thanks, <i>mamma</i> , I'm quite comfortable where I am.  | Gwendolen – Lady Bracknell |
| 40. | 17 | [Picking up empty plate in horror.] Good Heavens! <i>Lane</i> ! Why are there no cucumber sandwiches? I ordered them specially.   | Algernon – Lane            |
| 41. | 17 | There were no cucumbers in the market this morning, <i>sir</i> . I went down twice.   | Lane Algernon              |
| 42. | 17 | No, <i>sir</i> . Not even for ready money.  | Lane – Algernon            |
| 43. | 17 | That will do, <i>Lane</i> , thank you.  | Algernon – Lane            |
| 44. | 17 | Thank you, <i>sir</i> . [Goes out.]   | Lane – Algernon            |
| 45. | 18 | I am greatly distressed, <i>Aunt Augusta</i> , about there being no cucumbers, not even for ready money.  | Algernon – Lady Bracknell  |
| 46. | 18 | It really makes no matter, <i>Algernon</i> . I had some crumpets with Lady Harbury, who seems to me to be living entirely for pleasure now.   | Lady Bracknell – Algernon  |
| 47. | 18 | .... Thank you. I've quite a treat for you tonight, <i>Algernon</i> . I am going to send you down with Mary Farquhar. She is such a nice woman, and so attentive to her husband. It's delightful to watch them. | Lady Bracknell – Algernon  |
| 48. | 18 | I am afraid, <i>Aunt Augusta</i> , I shall have to give up the pleasure of dining with you to-night after all.  | Lady Bracknell – Algernon  |
| 49. | 18 | [Frowning.] I hope not, <i>Algernon</i> . It would put my table completely out. Your uncle would have to dine upstairs.   | Lady Bracknell - Algernon  |
| 50. | 19 | Well, I must say, <i>Algernon</i> , that I think it is high time that Mr. Bunbury made up his mind whether he was going to live or to die. ...  | Lady Bracknell – Algernon  |

|     |    |  |                            |
|-----|----|--|----------------------------|
| 51. | 19 | I'll speak to Bunbury, <i>Aunt Augusta</i> , if he is still conscious, and I think I can promise you he'll be all right by Saturday. ...   | Algernon – Lady Bracknell  |
| 52. | 19 | Thank you, <i>Algernon</i> . It is very thoughtful of you. [Rising, and following Algernon.] ...   | Lady Bracknell – Algernon  |
| 53. | 19 | .... <i>Gwendolen</i> , you will accompany me.   | Lady Bracknell – Gwendolen |
| 54. | 19 | Certainly, <i>mamma</i> .  | Gwendolen – Lady Bracknell |
| 55. | 20 | Charming day it has been, <i>Miss Fairfax</i> .  | Jack – Gwendolen           |
| 56. | 20 | Pray don't talk to me about the weather, <i>Mr. Worthing</i> . Whenever people talk me about the weather, I always feel quite certain that they mean something else. And that makes me so nervous. | Gwendolen – Jack           |
| 57. | 20 | [Nervously.] <i>Miss Fairfax</i> , ever since I met you I have admired you more than any girl... I have ever met since ... I met you.  | Jack - Gwendolen           |
| 58. | 21 | You really love me, <i>Gwendolen</i> ?   | Jack - Gwendolen           |
| 59. | 21 | <i>Darling!</i> You don't know how happy you've made me.   | Jack - Gwendolen           |
| 60. | 21 | Personally, <i>darling</i> , to speak quite candidly, I don't much care about the name of Ernest... I don't think the name suits me at all.  | Jack - Gwendolen           |
| 61. | 22 | Well, really, <i>Gwendolen</i> , I must say that I think there are lots of other much nicer names. I think Jack, for instance, a charming name.  | Jack - Gwendolen           |
| 62. | 22 | <i>Gwendolen</i> , I must get christened at once – I mean we must get married at once. There is no time to be lost.  | Jack - Gwendolen           |
| 63. | 22 | Married, <i>Mr. Worthing</i> ?   | Gwendolen – Jack           |
| 64. | 22 | [Astounded.] Well... surely. You know that I love you, and you led me to believe, <i>Miss Fairfax</i> , that you were not absolutely indifferent to me.  | Jack – Gwendolen           |
| 65. | 22 | I think it would be an admirable   | Gwendolen –                |

|     |    |   |                               |
|-----|----|---|-------------------------------|
|     |    | opportunity. And to spare you any possible disappointment, <i>Mr. Worthing</i> , I think it only fair to tell you quite frankly before-hand that I am fully determined to accept you. | Jack                          |
| 66. | 22 | <i>Gwendolen!</i>   | Jack –<br>Gwendolen           |
| 67. | 23 | Yes, <i>Mr. Worthing</i> , what have you got to say to me?  | Gwendolen –<br>Jack           |
| 68. | 23 | <i>Gwendolen</i> , will you marry me?<br>[Goes on his knees.]   | Jack –<br>Gwendolen           |
| 69. | 23 | Of course I will, <i>darling</i> . How long you have been about it! I am afraid you have had very little experience in how to propose.  | Gwendolen –<br>Jack           |
| 70. | 23 | <i>My own one</i> , I have never loved anyone in the world but you.   | Jack –<br>Gwendolen           |
| 71. | 23 | What wonderfully blue eyes you have, <i>Ernest!</i>   |                               |
| 72. | 23 | ...Rise, <i>sir</i> , from this semi-recumbent posture. It is most indecorous.  | Lady Bracknell –<br>Jack      |
| 73. | 23 | <i>Mamma!</i> [He tries to rise; she restrains him.] I must beg you to retire. This is no place for you. Besides, <i>Mr. Worthing</i> has not quite finished yet.                     | Gwendolen –<br>Lady Bracknell |
| 74. | 23 | I am engaged to <i>Mr. Worthing</i> , <i>mamma</i> . [They rise together.]  | Gwendolen –<br>Lady Bracknell |
| 75. | 24 | .... And now I have a few questions to put to you, <i>Mr. Worthing</i> . ...  | Lady Bracknell –<br>Jack      |
| 76. | 24 | .... While I am making these inquiries, you, <i>Gwendolen</i> , will wait for me below in the carriage.   | Lady Bracknell –<br>Gwendolen |
| 77. | 24 | [Reproachfully.] <i>Mamma!</i>  | Gwendolen –<br>Lady Bracknell |
| 78. | 24 | In the carriage, <i>Gwendolen!</i> ...  | Lady Bracknell –<br>Gwendolen |
| 79. | 24 | <i>Gwendolen</i> , the carriage!  | Lady Bracknell –<br>Gwendolen |
| 80. | 24 | Yes, <i>mamma</i> . [Goes out, looking back at Jack.]   | Gwendolen –<br>Lady Bracknell |
| 81. | 24 | You can take a seat, <i>Mr. Worthing</i> .  | Lady Bracknell –<br>Gwendolen |

|     |    |  |                       |
|-----|----|--|-----------------------|
| 82. | 24 | Thank you, <i>Lady Bracknell</i> , I prefer standing.  | Jack – Lady Bracknell |
| 83. | 25 | I know nothing, <i>Lady Bracknell</i> .  | Jack – Lady Bracknell |
| 84. | 27 | To lose one parent, <i>Mr. Worthing</i> , may be regarded as a misfortune; to lose both looks like careless. ...   | Lady Bracknell – Jack |
| 85. | 27 | I am afraid I really do not know. The fact is, <i>Lady Bracknell</i> , I said I had lost my parents. ...   | Jack – Lady Bracknell |
| 86. | 28 | Yes, <i>Lady Bracknell</i> . I was in a hand-bag –a somewhat large, black leather hand-bag, with handles to it – an ordinary hand-bag.   | Jack – Lady Bracknell |
| 87. | 28 | The line is immaterial, <i>Mr. Worthing</i> , I confess I feel somewhat bewildered by what you have just told me.  | Lady Bracknell – Jack |
| 88. | 28 | I would strongly advise you, <i>Mr. Worthing</i> , to try and acquire some relations as soon as possible, and to make a definite effort to produce at any rate one parent, of either sex, before the season is quite over. | Lady Bracknell – Jack |
| 89. | 29 | .... I really think that should satisfy you, <i>Lady Bracknell</i> .   | Jack – Lady Bracknell |
| 90. | 29 | Me, <i>sir</i> . What has it to do with me? ...  | Lady Bracknell – Jack |
| 91. | 29 | .... Good morning, <i>Mr. Worthing</i> .   | Lady Bracknell – Jack |
| 92. | 29 | For goodness' sake, don't play that ghastly tune, <i>Algy</i> . How idiotic you are!   |                       |
| 93. | 29 | .... I beg your pardon, <i>Algy</i> , I suppose I should not talk about your own aunt in that way before you.  | Jack – Algernon       |
| 94. | 29 | <i>My dear boy</i> , I love hearing my relations abused. ...   | Algernon – Jack       |
| 95. | 30 | ... You don't think there is any chance of Gwendolen becoming like her mother in about a hundred and fifty years, do you, <i>Algy</i> ?  | Jack – Algernon       |
| 96. | 31 | <i>My dear fellow</i> , the truth is not quite the sort of thing one tells to a  | Algernon – Jack       |

|      |    |  |                      |
|------|----|--|----------------------|
|      |    | nice, sweet, refined girl. ...   |                      |
| 97.  | 31 | Yes, but it is hereditary, <i>my dear fellow</i> . ...   | Algernon – Jack      |
| 98.  | 32 | Women only do that when they have called each other a lot of other things first. Now, <i>my dear boy</i> , if we want to get a good table at Willis's, we really must go and dress. Do you know it nearly seven? | Algernon – Jack      |
| 99.  | 34 | <i>Algy</i> , kindly turn you back. I have something very particular to say to Mr. Worthing.   | Gwendolen - Algernon |
| 100. | 34 | Really, <i>Gwendolen</i> , I don't think I can allow this at all.  | Algernon - Gwendolen |
| 101. | 34 | <i>Algy</i> , you always adopt a strictly immoral attitude towards life. You are not quite old enough to do that.  | Gwendolen - Algernon |
| 102. | 34 | <i>Ernest</i> , we may never be married. From the expression on mamma's face I fear we never shall. ...  | Gwendolen – Jack     |
| 103. | 34 | <i>Dear Gwendolen!</i>   | Jack – Gwendolen     |
| 104. | 35 | <i>My own one!</i>   | Jack – Gwendolen     |
| 105. | 35 | Good! <i>Algy</i> , you may turn round now.  | Gwendolen - Algernon |
| 106. | 35 | You will let me see to your carriage, <i>my own darling</i> ?  | Jack – Gwendolen     |
| 107. | 35 | Yes, <i>sir</i> .  | Lane – Jack          |
| 108. | 36 | A glass of sherry, <i>Lane</i> .   | Algernon – Lane      |
| 109. | 36 | Yes, <i>sir</i> .  | Lane – Algernon      |
| 110. | 36 | To-morrow, <i>Lane</i> , I'm going to Bunburying.  | Algernon – Lane      |
| 111. | 36 | Yes, <i>sir</i> .  | Lane – Algernon      |
| 112. | 36 | Yes, <i>sir</i> .  | Lane – Algernon      |
| 113. | 36 | I hope tomorrow will be a fine day, <i>Lane</i> .  | Algernon – Lane      |
| 114. | 36 | It never is, <i>sir</i> .  | Lane – Algernon      |
| 115. | 36 | <i>Lane</i> , you are a perfect pessimist.   | Algernon – Lane      |
| 116. | 36 | I do my best to give my satisfaction, <i>sir</i> .   | Lane – Algernon      |
| 117. | 37 | Oh, that's nonsense, <i>Algy</i> . You never talk anything but nonsense.   | Jack – Algernon      |
| 118. | 38 | <i>Cecily, Cecily!</i> surely such a   | Miss Prism –         |

|      |    |  |                       |
|------|----|--|-----------------------|
|      |    | utilitarian occupation as the watering of flowers is rather Moulton's duty than yours? ....  | Cecily                |
| 119. | 38 | <i>Child</i> , you know how anxious your guardian is that you should improve yourself every way.   | Miss Prism – Cecily   |
| 120. | 39 | <i>Cecily!</i> I am surprised at you. Mr. Worthing has many troubles in his life. ...  | Miss Prism – Cecily   |
| 121. | 39 | I wish Uncle Jack would allow that unfortunate young man, his brother, to come down here sometimes. We might have a good influence over him, <i>Miss Prism</i> . ..                    | Cecily – Miss Prism   |
| 122. | 39 | ...<br>As a man sows so let him reap. You must put away your diary, <i>Cecily</i> . I really do not see why you should keep diary at all.  | Miss Prism – Cecily   |
| 123. | 40 | Memory, <i>my dear Cecily</i> , is the diary that we all carry about with us.  | Cecily – Miss Prism   |
| 124. | 40 | Do not speak slightly of three-volume novel, <i>Cecily</i> . I wrote one myself in earlier days.   | Miss Prism – Cecily   |
| 125. | 40 | Did you really, <i>Miss Prism</i> ? How wonderfully clever you are! ...  | Cecily – Miss Prism   |
| 126. | 40 | ....<br>To your work, <i>child</i> , these speculations are profitless.  | Miss Prism – Cecily   |
| 127. | 41 | And how are we this morning? <i>Miss Prism</i> , you are, I trust, well?   | Chasuble – Miss Prism |
| 128. | 41 | Miss Prism has just been complaining of a slight headache. I think it would do her so much good to have a short stroll with you in the Park, <i>Dr. Chasuble</i> .                     | Cecily – Chasuble     |
| 129. | 41 | <i>Cecily</i> , I have not mentioned anything about a headache.  | Miss Prism – Cecily   |
| 130. | 41 | No, <i>dear Miss Prism</i> , I know that, but I felt instinctively that you had a headache. Indeed I was thinking about that, and not about my German lesson, when the Rector came in. | Cecily – Miss Prism   |
| 131. | 41 | I hope, <i>Cecily</i> , you are not  | Chasuble –            |



|      |    |   |                       |
|------|----|---|-----------------------|
|      |    | inattentive.  | Cecily                |
| 132. | 41 | Egeria? My name is Laetitia, <i>Doctor</i> .  | Miss Prism – Chasuble |
| 133. | 42 | I think, <i>dear Doctor</i> , I will have a stroll with you. I find have a headache after all, and a walk might do it good.   | Miss Prism – Chasuble |
| 134. | 42 | With pleasure, <i>Miss Prism</i> , with pleasure. We might go as far as school and back.  | Chasuble – Miss Prism |
| 135. | 42 | That would be delightful. <i>Cecily</i> , you will read your Political Economy in my absence. The chapter on the Fall of the Rupee you may omit. ...                        | Miss Prism – Cecily   |
| 136. | 42 | Yes, <i>Miss</i> . He seemed very much disappointed. I mentioned that you and Miss Prism were in the garden. He said he was anxious to speak to you privately for a moment. | Merriman – Cecily     |
| 137. | 43 | Yes, <i>Miss</i> .  | Merriman – Cecily     |
| 138. | 43 | Oh! I am not really wicked at all, <i>cousin Cecily</i> . You must not think that I'm wicked.   | Algernon – Cecily     |
| 139. | 45 | Oh, well! The accounts I have received of Australia and the next world, are not particularly encouraging. This world is good enough for me, <i>cousin Cecily</i> .          | Algernon – Cecily     |
| 140. | 45 | I am afraid I am not that. That is why I want you to reform me. You might take that your mission, if you don't mind, <i>cousin Cecily</i> .                                 | Algernon – Cecily     |
| 141. | 46 | Because you are like a pink rose, <i>Cousin Cecily</i> .  | Algernon – Cecily     |
| 142. | 47 | You are too much alone, <i>dear Dr. Chasuble</i> . You should get married. A misanthrope I can understand – a womanthrope, never!   | Miss Prism – Chasuble |
| 143. | 47 | [Sententiously.] That is obviously the reason why the Primitive Church has not lasted up to the present day. And you do not seem to realize, <i>dear Doctor</i> . ...       | Miss Prism – Chasuble |
| 144. | 48 | I have returned sooner than I   | Jack – Chasuble       |

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|      |    | expected. <i>Dr. Chasuble</i> , I hope you are well?   |                   |
| 145. | 48 | <i>Dear Mr. Worthing</i> , I trust this grab of woe does not betoken some terrible calamity?   | Chasuble – Jack   |
| 146. | 48 | <i>Mr. Worthing</i> , I offer you my sincere condolence. You have at least the consolation of knowing that you were always the most generous and forgiving of brothers.  | Chasuble – Jack   |
| 147. | 49 | [Raising his hand.] Charity, <i>dear Miss Prism</i> , charity! None of us are perfect. I myself am peculiarly susceptible to draughts. Will the interment take place here?   | Jack – Miss Prism |
| 148. | 50 | Ah! That reminds me, you mentioned christenings I think, <i>Dr. Chasuble</i> ? I suppose you know how to christen all right? ....  | Jack – Chasuble   |
| 149. | 50 | But is there any particular infant in whom you are interested, <i>Mr. Worthing</i> . Your brother was, I believe, unmarried, was he not?   | Chasuble – Jack   |
| 150. | 50 | But it is not for any child, <i>dear Doctor</i> . I am very fond of children. No! the fact is, I would like to be christened myself, this afternoon, if you have nothing better to do.   | Jack – Chasuble   |
| 151. | 50 | But surely, <i>Mr. Worthing</i> , you have been christened already?  | Chasuble – Jack   |
| 152. | 51 | Admirably! Admirably! [takes out watch.] And now, <i>dear Mr. Worthing</i> , I will not any longer into a house of sorrow. I would merely beg you not to be too much bowed down by grief. What seen to us bitter trials are often blessings in disguise. | Chasuble – Jack   |
| 153. | 52 | <i>Uncle Jack!</i> Oh, I am pleased to see you back. But what horrid clothes you have got on! Do go and change them.   | Cecily – Jack     |
| 154. | 52 | What is the matter, <i>Uncle Jack</i> ? Do look happy! You look as if you had toothache, and I have got such a surprise for you. Who do you think  | Cecily – Jack     |

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|      |    | is in the dining-room? Your brother!  |                      |
| 155. | 52 | .....<br>And you will shake hands with him, won't you, <i>Uncle Jack</i> ? [Runs back into the house.]  | Cecily – Jack        |
| 156. | 53 | <i>Brother John</i> , I have come down from town to tell you that I am very sorry for all the trouble I have given you, and that I intend to lead a better life in the future. [Jack glares at him and does not take his hand.] | Algernon – Jack      |
| 157. | 53 | <i>Uncle Jack</i> , you are not going to refuse your own brother's hand?  | Cecily – Jack        |
| 158. | 53 | <i>Uncle Jack</i> , do be nice. There is some good in every one. ...  | Cecily – Jack        |
| 159. | 54 | <i>Uncle Jack</i> , if you don't shake hands with Ernest I will never forgive you.  | Cecily – Jack        |
| 160. | 54 | <i>Cecily</i> , you will come with us.  | Miss Prism – Cecily. |
| 161. | 54 | Certainly, <i>Miss Prism</i> . My little task of reconciliation is over.  | Cecily – Miss Prism  |
| 162. | 54 | You have done a beautiful action today, <i>dear child</i> .   | Chasuble – Cecily    |
| 163. | 55 | <i>You young scoundrel, Algy</i> , you must get out of this place as soon as possible. I don't allow any Bunburying here.   | Jack – Algernon      |
| 164. | 55 | I have put Mr. Ernest's things in the room next to yours, <i>sir</i> . I suppose that is all right?   |                      |
| 165. | 55 | Mr. Ernest's luggage, <i>sir</i> . I have unpacked it and put in the room next to your own.   | Merriman – Jack      |
| 166. | 55 | Yes, <i>sir</i> . Three portmanteaus, a dressing-case, two hat-boxes, and a large luncheon-basket.  | Merriman – Jack      |
| 167. | 55 | <i>Merriman</i> , order the dog-cart at once. Mr. Ernest has been suddenly called back to town.   | Jack - Merriman      |
| 168. | 55 | Yes, <i>sir</i> .   | Merriman – Jack      |
| 169. | 55 | What a fearful liar you are, <i>Jack</i> . I have not been called back to town at all.  | Algernon – Jack      |

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| 170. | 58 | The dog-cart is at the door, <i>sir</i> .   | Merriman –<br>Algernon |
| 171. | 58 | It can wait, <i>Merriman</i> for... five minutes.   | Cecily –<br>Merriman   |
| 172. | 58 | Yes, <i>Miss</i> .  | Merriman –<br>Cecily   |
| 173. | 58 | I hope, <i>Cecily</i> , I shall not offend you if I state quite frankly and openly that you seem to me to be in every way of the visible personification of absolute perfection.      | Algernon –<br>Cecily   |
| 174. | 58 | I think your frankness does you great credit, <i>Ernest</i> . If you will allow me, I will copy your remarks into my diary. [Goes over to table and begins writing in diary.]         | Cecily –<br>Algernon   |
| 175. | 59 | Oh, don't cough, <i>Ernest</i> .  | Cecily-Algernon        |
| 176. | 59 | ....<br>But pray, <i>Ernest</i> , don't stop. I delight in taking down from dictation. I have reached 'absolute perfection'. You can go on. I am quite ready for more.                | Cecily –<br>Algernon   |
| 177. | 59 | [Speaking very rapidly.] <i>Cecily</i> , ever since I first looked upon your wonderful and incomparable beauty, I have dared to love you wildly, passionately, devotedly, hopelessly. | Algernon –<br>Cecily   |
| 178. | 59 | The dog-cart is waiting, <i>sir</i> .   | Merriman –<br>Algernon |
| 179. | 59 | Yes, <i>sir</i> .   | Merriman –<br>Algernon |
| 180. | 60 | Oh, I don't care for anybody in the whole world but you. I love you, <i>Cecily</i> . you will marry me, won't you?  | Algernon –<br>Cecily   |
| 181. | 60 | .....<br>One feels there must be something in him, after all. I daresay it was foolish of me, but I fell in love with you, <i>Ernest</i> .  | Cecily –<br>Algernon   |
| 182. | 60 | <i>Darling!</i> And when was the engagement actually settled?   | Algernon –<br>Cecily   |
| 183. | 61 | Yes, you've wonderfully good  | Cecily –               |

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|      |    | taste, <i>Ernest</i> . ....   | Algernon             |
| 184. | 61 | My letters! But, <i>my own sweet Cecily</i> , I have never you any letters.   | Algernon –<br>Cecily |
| 185. | 61 | You need hardly remind me of that, <i>Ernest</i> . I remember only too well that I was forced to write your letters for you. I wrote always three times a week, and sometimes oftener.                  | Cecily –<br>Algernon |
| 186. | 61 | Oh, do let me read them, <i>Cecily</i> ?  | Algernon –<br>Cecily |
| 187. | 61 | But, why on earth did you break it off? What had I done? I had done nothing at all. <i>Cecily</i> , I am very much hurt indeed to hear you broke it off. Particularly when the weather was so charming. | Algernon –<br>Cecily |
| 188. | 62 | [Crossing to her, and kneeling.]<br>What a perfect angel you are, <i>Cecily</i> .   | Algernon –<br>Cecily |
| 189. | 62 | <i>You dear romantic boy</i> . [He kisses her, she puts her fingers through his hair.] I hope your hair curls naturally, does it?   | Cecily –<br>Algernon |
| 190. | 62 | Yes, <i>darling</i> , with a little help from others.   | Cecily –<br>Algernon |
| 191. | 62 | You'll never break of our engagement again, <i>Cecily</i> ?   | Algernon –<br>Cecily |
| 192. | 62 | You must not laugh at me, <i>darling</i> , but it had always been a girlish dream of mine to love someone whose name was Ernest. ...  | Cecily –<br>Algernon |
| 193. | 62 | But, <i>my dear child</i> , do you mean to say you could not love me if I had some other name?  | Algernon –<br>Cecily |
| 194. | 63 | Well, <i>my own dear, sweet, loving, little darling</i> , I really can't see why you should object to the name of Algernon. It is not at all a bad name. ...  | Algernon –<br>Cecily |
| 195. | 63 | .... But seriously, <i>Cecily</i> ...<br>[Moving to her] ... if my name was Algy, could not you love me?  | Algernon –<br>Cecily |
| 196. | 63 | [Rising.] I might respect you, <i>Ernest</i> , I might admire your character, but I fear that I should  | Cecily –<br>Algernon |

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|      |    | not be able to give you my undivided attention.   |                       |
| 197. | 63 | Ahem! <i>Cecily!</i> [Picking up hat.] Your Rector here is, I suppose, thoroughly experienced in the practice of all the rites and ceremonials of the Church?   | Algernon –<br>Cecily  |
| 198. | 64 | Yes, <i>Miss</i>  | Merriman –<br>Cecily  |
| 199. | 66 | ....<br><i>Cecily</i> , mamma, whose views on education are remarkably strict, has brought me up to be extremely short-sighted; it is part of her system; so do you mind my looking at you through my glasses?                                | Gwendolen –<br>Cecily |
| 200. | 66 | Oh! Not at all, <i>Gwendolen</i> . I am very fond of being looked at.   | Cecily –<br>Gwendolen |
| 201. | 67 | ...<br>I am very fond of you, <i>Cecily</i> ; I have like you ever since I met! ...   | Gwendolen –<br>Cecily |
| 202. | 67 | Well, to speak with perfect candour, <i>Cecily</i> . I wish that you were fully forty-two, and more than usually plain for your age. ...  | Gwendolen –<br>Cecily |
| 203. | 67 | I beg your pardon, <i>Gwendolen</i> , did you say Ernest?   | Cecily –<br>Gwendolen |
| 204. | 68 | ...<br><i>Cecily</i> , you have lifted a load from my mind. I was growing almost anxious. ...   | Gwendolen –<br>Cecily |
| 205. | 68 | [Rather shy and confidingly.]<br><i>Dearest Gwendolen</i> , there is no reason why I should make a secret of it to you. Our little county newspaper is sure to chronicle the fact next week. Mr. Ernest Worthing and I engaged to be married. | Cecily –<br>Gwendolen |
| 206. | 68 | [Quite politely, rising.] <i>My darling Cecily</i> , I think there must be some slight error. Mr. Ernest Worthing is engaged to me. The announcement will appear in the MORNING POST on Saturday at the latest.                               | Gwendolen –<br>Cecily |
| 207. | 69 | ...   | Gwendolen –           |

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|      |    | I am so sorry, <i>dear Cecily</i> , if it is any disappointment to you, but I am afraid I have the prior claim.   | Cecily             |
| 208. | 69 | It would distress more than I can tell you, <i>dear Gwendolen</i> , if it caused you any mental or physical anguish, but I feel bound to point out that since Ernest proposed to you he clearly has changed his mind. | Cecily – Gwendolen |
| 209. | 69 | Do you allude to me, <i>Miss Cardew</i> , as an entanglement? You are presumptuous. On an occasion of this kind it becomes more than a moral duty to speak one's mind. It becomes a pleasure.                         | Gwendolen – Cecily |
| 210. | 69 | Do you suggest, <i>Miss Fairfax</i> , that I entrapped Ernest into an engagement? How dare you? This is no time for wearing the shallow mask of manners. When I see a spade I call it a spade.                        | Cecily – Gwendolen |
| 211. | 70 | Shall I lay tea here as usual, <i>Miss</i> ?  | Merriman – Cecily  |
| 212. | 70 | Are there many interesting walks in the vicinity <i>Miss Cardew</i> ?   | Gwendolen – Cecily |
| 213. | 70 | [Looking around.] Quite a well-kept garden this is, <i>Miss Cardew</i> .  | Gwendolen – Cecily |
| 214. | 70 | So glad you like it, <i>Miss Fairfax</i> .  | Cecily – Gwendolen |
| 215. | 70 | Oh, flowers are as common here, <i>Miss Fairfax</i> , as people are in London.  | Cecily – Gwendolen |
| 216. | 71 | ...<br>May I offer you some tea, <i>Miss Fairfax</i> ?  | Cecily – Gwendolen |
| 217. | 72 | ....<br>I am known for the gentleness of my disposition, and the extraordinary sweetness of my nature, but I warn you, <i>Miss Cardew</i> , you may go too far.   | Gwendolen – Cecily |
| 218. | 72 | It seems to me, <i>Miss Fairfax</i> , that I am trespassing on your valuable time. No doubt you have many other calls of similar character to   | Cecily – Gwendolen |

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|      |    | make in the neighbourhood.   |                    |
| 219. | 72 | [Catching sight of him.] <i>Ernest! My own Ernest!</i>   | Gwendolen – Jack   |
| 220. | 72 | <i>Gwendolen! Darling!</i>   | Jack – Gwendolen   |
| 221. | 72 | [Very sweetly.] I knew there must be some misunderstanding, <i>Miss Fairfax.</i>   | Cecily – Gwendolen |
| 222. | 73 | [Goes straight over to Cecily without noticing anyone else.] <i>My own love!</i> [Offer to kiss her.]  | Algernon – Cecily  |
| 223. | 73 | [Drawing back.] A moment, <i>Ernest!</i> May I ask you – are you engaged to be married to this young lady?   | Cecily – Algernon  |
| 224. | 74 | I felt there was some slight error, <i>Miss Cardew.</i> The gentleman who is now embracing you is my cousin, Mr. Algernon Moncrieff.                                     | Gwendolen – Cecily |
| 225. | 74 | <i>My poor wounded Cecily!</i>   | Gwendolen – Cecily |
| 226. | 74 | <i>My sweet wronged Gwendolen!</i>   | Cecily – Gwendolen |
| 227. | 75 | An admirable idea! <i>Mr. Worthing,</i> there is just one question I would like to be permitted to put to you. Where is your brother Ernest? ....                        | Gwendolen - Cecily |
| 228. | 75 | [Slowly and hesitatingly.]<br><i>Gwendolen - ...</i>   | Jack - Gwendolen   |
| 229. | 75 | .. <i>Cecily-</i> it is very painful for me to be forced to speak the truth. It is the first time in my life that I have ever been reduced to such painful position. ... | Jack - Cecily      |
| 230. | 75 | I am afraid it is quite clear, <i>Cecily,</i> that neither of us is engaged to be married to any one   | Gwendolen - Cecily |
| 231. | 76 | ...<br>You won't be able to run down to the country quite so often as you used to do, <i>dear Algy.</i> And a very good thing too.                                       | Jack - Algernon    |
| 232. | 76 | Your brother is a little off colour, isn't he, <i>dear Jack?</i> You won't be able to disappear to London quite so frequently as your wicked                             | Algernon - Jack    |



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|      |    | custom was. And not a bad thing either.   |                            |
| 233. | 77 | I don't think there is much likelihood, <i>Jack</i> , of you and Miss Fairfax being united.   | Algernon - Jack            |
| 234. | 79 | <i>Algy</i> , I wish to goodness you would go.  | Jack - Algernon            |
| 235. | 79 | <i>My dear fellow</i> , the sooner you give up that nonsense the better. ...  | Jack - Algernon            |
| 236. | 80 | <i>Algernon!</i> I have told you to go. I don't want you here. Why don't you go!  | Jack – Algernon            |
| 237. | 82 | <i>Mr. Worthing</i> , I have something very particular to ask you. Much depends on your reply.  | Gwendolen - Jack           |
| 238. | 82 | <i>Gwendolen</i> , your common sense is invaluable. ...   | Cecily - Gwendolen         |
| 239. | 82 | <i>Mr. Moncrieff</i> , kindly answer me the following question. Why did you pretend to be my guardian's brother?  | Cecily - Algernon          |
| 240. | 82 | Yes <i>dear</i> , if you can believe him.   |                            |
| 241. | 83 | ...<br><i>Mr. Worthing</i> , what explanation can you offer to me for pretending to have a brother? Was it in order that you might have an opportunity of coming up to town to see me as often as possible? | Gwendolen - Jack           |
| 242. | 83 | Can you doubt it, <i>Miss Fairfax</i> ?   | Jack - Gwendolen           |
| 243. | 84 | <i>Darling!</i>   | Gwendolen - Jack           |
| 244. | 84 | <i>Darling!</i>   | Algernon – Cecily          |
| 245. | 85 | <i>Gwendolen!</i> What does this mean?  | Lady Bracknell – Gwendolen |
| 246. | 85 | Merely that I am engaged to <i>Mr. Worthing</i> , <i>mamma</i> .  | Gwendolen – Lady Bracknell |
| 247. | 85 | ....<br>Apprised, <i>sir</i> , of my daughter's sudden flight by her trusty maid, whose confidence I purchased by means a small coin, I followed her at once by a luggage train. ...                        | Lady Bracknell – Jack      |

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| 248. | 85 | I am engaged to be married to Gwendolen, <i>Lady Bracknell</i> .   | Jack – Lady Bracknell      |
| 249. | 85 | You are nothing of the kind, <i>sir</i> . ...  | Lady Bracknell - Jack      |
| 250. | 85 | ..<br>And now, as regards Algernon! ...<br><i>Algernon!</i>  | Lady Bracknell - Algernon  |
| 251. | 85 | Yes, <i>Aunt Augusta</i> .   | Algernon – Lady Bracknell  |
| 252. | 86 | <i>My dear Aunt Augusta</i> , I mean he was found out! The doctors found out that Bunbury could not live, that is what I mean – so Bunbury dead.   | Algernon – Lady Bracknell  |
| 253. | 86 | ...<br>And now that we have finally got rid of this Mr. Bunbury, may I ask, <i>Mr. Worthing</i> , who is that young person whose hand my nephew Algernon is now holding in what seems to me a peculiarly unnecessary manner?                       | Lady Bracknell - Jack      |
| 254. | 87 | I am engaged to be married to Cecily, <i>Aunt Augusta</i> .  | Algernon – Lady Bracknell  |
| 255. | 87 | Mr. Moncrieff and I are engaged to be married, <i>Lady Bracknell</i> .   | Cecily – Lady Bracknell    |
| 256. | 87 | ...<br><i>Mr. Worthing</i> , is Miss Cardew at all connected with any of the larger railway stations in London? I merely desire information. Until yesterday I had no idea that there were any families or persons whose origin was a Terminus. [] | Lady Bracknell - Jack      |
| 257. | 87 | I have carefully preserved the Court Guides of the period. They are open to your inspection, <i>Lady Bracknell</i> .   | Jack – Lady Bracknell      |
| 258. | 88 | [Very irritably.] How extremely kind of you, <i>Lady Bracknell!</i><br>.....   | Jack – Lady Bracknell      |
| 259. | 88 | ...<br><i>Gwendolen!</i> The time approaches for our departure. We have not a moment to lose. ...  | Lady Bracknell - Gwendolen |
| 260. | 88 | ...<br>As a matter of form, <i>Mr. Worthing</i> ,  | Lady Bracknell - Jack      |

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|      |    | I had better ask you if Miss Cardew has any little fortune?   |                           |
| 261. | 88 | Oh! About a hundred and thirty thousand pounds in the Funds. That is all. Goodbye, <i>Lady Bracknell</i> . So pleased to have seen you.   | Jack - Lady Bracknell     |
| 262. | 88 | [Sitting down again.] A moment, <i>Mr. Worthing</i> . A hundred and thirty thousand pounds! And in the Funds! Miss Cardew seems to me a most attractive young lady, now that I look at her. ... | Lady Bracknell - Jack     |
| 263. | 88 | Come over here, <i>dear</i> .   | Lady Bracknell - Cecily   |
| 264. | 89 | Kindly turn round, <i>sweet child</i> .   | Lady Bracknell - Cecily   |
| 265. | 89 | The chin a little higher, <i>dear</i> .   | Lady Bracknell - Cecily   |
| 266. | 89 | They are worn very high, just at present. <i>Algernon!</i>  | Lady Bracknell - Algernon |
| 267. | 89 | Yes, <i>Aunt Augusta!</i>   | Algernon - Lady Bracknell |
| 268. | 89 | Never speak disrespectfully of society, <i>Algernon</i> .   | Lady Bracknell - Algernon |
| 269. | 89 | <i>Dear child</i> , of course you know that Algernon has nothing but his debt to depend upon. ..  | Lady Bracknell - Cecily   |
| 270. | 89 | Thank you, <i>Aunt Augusta</i> .  | Algernon - Lady Bracknell |
| 271. | 90 | <i>Cecily</i> , you may kiss me!  | Lady Bracknell - Cecily   |
| 272. | 90 | Thank you, <i>Lady Bracknell</i> .  | Cecily - Lady Bracknell   |
| 273. | 90 | Thank you, <i>Aunt Augusta</i> .  | Cecily - Lady Bracknell   |
| 274. | 90 | Thank you, <i>Aunt Augusta</i> .  | Algernon – Lady Bracknell |
| 275. | 90 | Thank you, <i>Aunt Augusta</i> .  | Cecily – Lady Bracknell   |
| 276. | 90 | I beg your pardon for interrupting you, <i>Lady Bracknell</i> , but this engagement is quite out of the question. ..  | Jack – Lady Bracknell     |
| 277. | 90 | It pains me very much to have to speak frankly to you, <i>Lady</i>  | Jack – Lady Bracknell     |

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|      |    | <i>Bracknell.</i>  |                            |
| 278. | 91 | Ahem! <i>Mr. Worthing</i> , after careful consideration I have decided entirely to overlook my nephew's conduct to you.  | Lady Bracknell – Jack      |
| 279. | 91 | That is very generous of you, <i>Lady Bracknell</i> . My own decision, however, is unalterable. I decline to give my consent.  | Jack – Lady Bracknell      |
| 280. | 91 | Come here, <i>sweet child</i> .  | Lady Bracknell – Cecily    |
| 281. | 91 | How old are you, <i>dear</i> ?   | Lady Bracknell - Cecily    |
| 282. | 92 | Pray excuse me, <i>Lady Bracknell</i> , for interrupting you again, but it is only fair to tell you that according to the terms of her grandfather's will Miss Cardew does not come legally of age till she is thirty-five                       | Jack - Lady Bracknell      |
| 283. | 92 | <i>Algy</i> , could you wait for me till I was thirty-five?  | Cecily - Algernon          |
| 284. | 92 | Of course I could, <i>Cecily</i> . You know I could.   | Algernon - Cecily          |
| 285. | 93 | Then what is to be done, <i>Cecily</i> ?   | Algernon - Cecily          |
| 286. | 93 | I don't know, <i>Mr. Moncrieff</i> .   | Cecily - Algernon          |
| 287. | 93 | <i>My dear Mr. Worthing</i> , as Miss Cardew states positively that she cannot wait till she is thirty-five – a remark which I am bound to say seems to me to show a somewhat impatient nature – I would beg of you to reconsider your decision. | Lady Bracknell - Jack      |
| 288. | 93 | But <i>My dear Lady Bracknell</i> , the matter is entirely in your own hands. The moment you consent to my marriage with Gwendolen, I will mostly gladly allow your nephew to form an alliance with my ward.                                     | Jack – Lady Bracknell      |
| 289. | 93 | Come, <i>dear</i> , we have already missed five, if not six, trains. To miss any more might expose us to comment on the platform.  | Lady Bracknell - Gwendolen |
| 290. | 93 | The christenings, <i>sir</i> ! Is not that   | Lady Bracknell -           |

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|      |    | somewhat premature?  | Chasuble                    |
| 291. | 94 | At their age? The idea is grotesque and irreligious! <i>Algernon</i> , I forbid you to be baptized. I will not hear of such excesses. ....   | Lady Bracknell - Algernon   |
| 292. | 94 | I don't think that, as things are now, it would be of much practical value to either of us, <i>Dr. Chasuble</i> .  | Jack - Chasuble             |
| 293. | 94 | I am grieved to hear such sentiments from you, <i>Mr. Worthing</i> . ...   | Chasuble - Jack             |
| 294. | 94 | Yes, <i>Lady Bracknell</i> . I am on my way to join her.   | Chasuble – Lady Bracknell   |
| 295. | 95 | I am a celibate, <i>madam</i> .  | Chasuble – Lady Bracknell   |
| 296. | 95 | Miss Prism, <i>Lady Bracknell</i> , has been for the last three years Miss Cardew's esteemed governess and valued companion.   | Jack – Lady Bracknell       |
| 297. | 95 | I was told you expected to me in the vestry, <i>dear canon</i> .   | Miss Prism - Chasuble       |
| 298. | 95 | [In a severe, judicial voice] <i>Prism!</i>  | Lady Bracknell – Miss Prism |
| 299. | 95 | Come here, <i>Prism!</i>   | Lady Bracknell – Miss Prism |
| 300. | 95 | <i>Prism!</i> Where is that baby?  | Lady Bracknell – Miss Prism |
| 301. | 95 | Twenty eight years ago, <i>Prism</i> , you left Lord Bracknell's house, Number 104, Upper Grosvenor Street, in charge of a perambulator that contained a baby of the male sex. ... | Lady Bracknell – Miss Prism |
| 302. | 96 | <i>Prism!</i> Where is that baby?  | Lady Bracknell – Miss Prism |
| 303. | 96 | <i>Lady Bracknell</i> , I admit with shame that I do not know. I only wish I did. The plain facts of the case are these. ...   | Miss Prism - Lady Bracknell |
| 304. | 96 | Do not ask me, <i>Mr. Worthing</i> .   | Miss Prism - Jack           |
| 305. | 96 | <i>Miss Prism</i> , this is a matter of no small importance to me. I insist on knowing where you deposited the hand-bag that contained that infant.                                | Jack – Miss Prism           |

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| 306. | 97  | I must retire for a moment.<br><i>Gwendolen</i> , wait here for me.   | Jack -<br>Gwendolen          |
| 307. | 97  | What do you think this means,<br><i>Lady Bracknell</i> ?  | Chasuble – Lady<br>Bracknell |
| 308. | 97  | I dare not even suspect, <i>Dr.</i><br><i>Chasuble</i> . ...  | Lady Bracknell –<br>Chasuble |
| 309. | 98  | Is this the handbag, <i>Miss Prism</i> ?<br>Examine it carefully before you<br>speak. The happiness of more than<br>one life depends on your answer.                            | Jack – Miss<br>Prism         |
| 310. | 98  | <i>Miss Prism</i> , more is restored to you<br>that this hand-bag. I was the baby<br>you placed in it.  | Jack – Miss<br>Prism         |
| 311. | 98  | Yes,.. <i>mother!</i>   | Jack – Miss<br>Prism         |
| 312. | 98  | <i>Mr. Worthing!</i> I am unmarried.  | Miss Prism -<br>Jack         |
| 313. | 98  | ..<br><i>Mother</i> , I forgive you.  | Jack – Miss<br>Prism         |
| 314. | 98  | <i>Mr. Worthing</i> , there is some error.<br>There is the lady who can tell you<br>who you really are.   | Miss Prism -<br>Jack         |
| 315. | 99  | <i>Lady Bracknell</i> , I hate to seem<br>inquisitive, but would you kindly<br>inform me who I am?  | Jack – Lady<br>Bracknell     |
| 316. | 99  | <i>Cecily</i> , - how could you have ever<br>doubted that I had a brother?  | Jack - Cecily                |
| 317. | 99  | <i>Dr. Chasuble</i> , my unfortunate<br>brother.  | Jack - Chasuble              |
| 318. | 99  | <i>Miss Prism</i> , my unfortunate<br>brother.  | Jack – Miss<br>Prism         |
| 319. | 99  | <i>Gwendolen</i> , my unfortunate<br>brother.   | Jack -<br>Gwendolen          |
| 320. | 99  | <i>Algy</i> , <i>you young scoundrel</i> , you<br>will have to treat me with more<br>respect in the future. You have<br>never behaved to me like a brother<br>in all your life. | Jack algy                    |
| 321. | 99  | <i>My own!</i> But what own are you?<br>What is your Christian name, now<br>that you have become someone<br>else?   | Gwendolen –<br>Jack          |
| 322. | 99  | What a noble nature you have,<br><i>Gwendolen!</i>  | Jack –<br>Gwendolen          |
| 323. | 100 | Then the question had better be   | Jack – Lady                  |

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|      |     | cleared up at once. <i>Aunt Augusta</i> , a moment. At the time when Miss Prism left me in the hand-bag, had I been christened already?                    | Bracknell             |
| 324. | 100 | <i>Algy!</i> Can't you recollect what our father's Christian name was?   | Jack – Algernon       |
| 325. | 100 | <i>My dear boy</i> , we were never even on speaking terms. He died before I was a year old.  | Algernon - Jack       |
| 326. | 100 | His name would appear in the Army List of period, I suppose, <i>Aunt Augusta</i> .   | Jack – Lady Bracknell |
| 327. | 101 | <i>Ernest! My own Ernest!</i> I felt from the first that you could have no other name!   | Gwendolen – Jack      |
| 328. | 101 | <i>Gwendolen</i> , it is a terrible thing for a man to find out suddenly that all his life he has been speaking nothing but the truth. Can you forgive me? | Jack – Gwendolen      |
| 329. | 101 | <i>My own one!</i>   | Jack – Gwendolen      |
| 330. | 101 | <i>Laetitia!</i>   | Chasuble – Prism      |
| 331. | 101 | <i>Frederick!</i>  | Prism – Chasuble      |
| 332. | 101 | <i>Cecily!</i> At last!  | Algernon – Cecily     |
| 333. | 101 | <i>Gwendolen!</i> At last!   | Jack – Gwendolen      |
| 334. | 102 | <i>My nephew</i> , you seem to be displaying signs of triviality.  | Lady Bracknell – Jack |
| 335. | 102 | On the contrary, <i>Aunt Augusta</i> , I've now realized for the first time in my life the vital Importance of Being Earnest.                              | Jack – Lady Bracknell |

## 2. CURRICULUM VITAE

### 1. Personal Details

Full Name : Siti Rokhmah  
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### 2. Educational Background

1996-1997 : Al-Husain, Salam Magelang  
1997-2003 : Al-Husain Elementary School, Salam Magelang  
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