Wild's The Happy Prince and its Utopian Values

القيم الطوباوية في الأمير السعيد لوايلد

م. م. رحاب عارف عبدالصاحب*

Rihab Arif AbdulSahib *

Abstract

This study aimed to study the themes of equality, freedom, security, and enlightened thought in Wild's *The Happy Prince*. This essay examined Wild's goal of constructing utopian realms by going through suffering. According to this research, the primary characters in *the Happy Prince* story, The Happy Prince, The Swallow, The Reed, The Little Match Girl, and God intended for their deeds to lay the groundwork for a world filled with virtue. This essay also demonstrated how the utopian themes included in *the Happy Prince* tale are a type of socialist theory that aims to draw attention to specific beliefs and behaviors by picturing them in a perfect community or state. the purpose of this study was to investigate utopia as a genre of fiction and the imagination, which offers many intriguing possibilities for explanation. In the utopian society that *The Happy Prince* and the Swallow constructed, kindness and love prevail over avarice and apathy. Through their deeds, Wilde painted a picture of a society in which people put others' needs first and work to improve the world.

Keywords: Wild's *The Happy Prince*, Main Characters, Utopianism, Socialism.

الملخّص:

هدفت هذه الدراسة إلى دراسة موضوعات المساواة والحرية والأمن والفكر المستنير في رواية وايلد (الأمير السعيد). تناول هذا المقال هدف وايلد المتمثل في بناء عوالم طوباوية من خلال المرور بالمعاناة. وفقًا لهذا البحث، فإن الشخصيات الأساسية في قصة الأمير السعيد: الأمير السعيد والسنونو والقصبة وفتاة الثقاب الصغيرة، وإرادة الله ان جعل أفعالهم موضع أساس لعالم مليء بالفضيلة. أظهر هذا المقال أيضًا كيف أن الموضوعات الطوباوية المضمنة في حكاية الأمير السعيد هي نوع من النظرية الاشتراكية التي تهدف إلى لفت الانتباه إلى معتقدات وسلوكيات محددة من خلال تصويرها في مجتمع أو دولة مثالية. كان الغرض من هذه الدراسة هو دراسة اليوتوبيا كنوع من الأدب القصصي والخيال، والذي يقدم العديد من الاحتمالات المثيرة للاهتمام للتفسير. في المجتمع المثالي الذي بناه الأمير السعيد والسنونو، يسود اللطف والحب على الجشع

* كلية الآداب/ جامعة ذي قار – العراق.
Email: rihabarif@utq.edu.iq

* College of Arts/ University of Thi-Qar – Iraq.

واللامبالاة. ومن خلال أفعالهم، رسم وايلد صورة لمجتمع يضع فيه الناس احتياجات الآخرين في المقام الأول ويعملون على تحسين العالم.

الكلمات المفتاحية: وايلد الأمير السعيد، الشخصيات الرئيسية، اليوتوبيا، الاشتراكية.

1.1. Background of the Study

This study provides an overview of the utopian values found in Oscar Wilde's tale *The Happy Prince*. First off, since the data to be gathered is based on words rather than numbers, I employ qualitative methodologies. It's possible to view the research as being better suited for use in analyzing events or scenarios associated with the study topic. The Greeks are the ones who first gave us the definition of the word utopia. Thomas More's work of the same name from 1516 is credited with giving the word its current meaning in our contemporary society. In fact, the majority of the contemporary utopian tradition in western Europe originates from this book; at the very least, it introduces the most common theme in that tradition (Fledisti, 2021, p. 42).

The word "utopianism" encompasses a wide range of approaches to envisioning, characterizing, or attempting to create a better society. Utopian thought originated with Thomas More, who coined the term utopia. The term utopia, which originally meant "good place," has evolved to refer to a depiction of a made-up place, typically a civilization, that is superior than the author's own society and acts as a critique of it. In his work Utopia, More painted a picture of a society that was noticeably superior to England at the time (1516). In certain instances, it is meant to be a path toward social reform; in others, it is even meant to be an objective to be attained. Oscar Wilde was a poet, critic, playwright, and novelist of Anglo-Irish descent. He is considered one of the best Victorian-era playwrights. Throughout his life, he penned a novel, nine plays, and a large number of poetry, short tales, and articles. Additionally, Wilde backed the Aesthetic movement, which prioritized aesthetic goals over moral or societal concerns. This idea is best expressed by the phrase "art for art's sake" (Sturgis, 2018, p. 56).

Oscar Wilde (1854–1901) was a brilliant writer, humorist, and dramatist. He was born in the middle of Queen Victoria's Victorian era in England, which lasted from 1837 to 1901. The remarkable changes the country experienced throughout this period of English history had an impact on how the people of the time lived and thought (Sturgis, 2018, p. 81).

1.2. Review of Related Literature

Sevcu (2019) examines some of the reviews of the literature on Oscar Wilde's *The Happy Prince* in her thesis, "Wilde's Social Criticism of the Victorian Society in *The Happy Prince* and Other Tales." In light of this theory, both adults and children still find great enjoyment in Wild's story. The book has been examined from a number of angles. This thesis examines the societal criticism of Wilde found in specific stories. The Victorian era is criticized in Wilde's fairy tales for its materialism, which stifled other points of view, as well as for its hypocrisy and selfishness, which were associated with the middle and upper classes. The enormous disparity between the rich and the poor has led to economic inequality and human suffering, which has been reinforced by materialism, hypocrisy, and greed.

Wu (2020) uses *The Happy Prince* as an example in her paper, "The Writing Art of Wilde's Fairy Tales: The Reshaping of Love and Kindness Under the Cloak of Estheticism." Underneath Oscar Wilde's wild exterior is a pure love for the best and an unquenchable heart. Oscar Wilde was a controversial and tragic aesthetician who had been tragically ruined for nearly a century. He wore his carefully woven "art for the sake of art" aesthetic coat and cultivated a fantasy fairy tale garden. Using "*The Happy Prince*" as an example, the author attempted to examine three facets of Wilde's craft in writing fairy tales: 1. The goodness of the bones is superseded by the beauty of appearance, 2. The world's evil is shaped by its natural beauty, 3. The love of life is reflected in the beauty of death. Morality and love are sometimes seen as worthless, yet via fairy tales, they have been given a tragic but beautiful second chance at life.

Mutmainnah, Putra, and Gultom (2020) in their article Proceedings of the First International Seminar on Language, Literature, Culture, acknowledge Oscar Wilde's education and his tragedies and supernatural short stories, including the remarkable The Black Cat, which is still talked about today. After that, in 1888, Wilde was able to gain recognition for his writings when his collection *The Happy Prince* and Other Tales was published. *The Happy Prince*, The Nightingale and the Rose, The Selfish Giant, and The Devoted Friends are among the stories included in the anthology. Given that there are seven pieces in one collection, it's probable that Wilde made a mistake in one of the pieces.

Mutmainnah, Putra, and Gultom (2020) in the Proceedings of the First International Seminar on Language, Literature, Culture, and Oscar Wilde is

Education, present a study that seeks to identify a literary device in Wilde's collection *The Happy Prince* and Other Tales as well as to examine the creation and impact of the device throughout the collection. One of Freud's great theories, the psychopathology of everyday life, is used by the study to analyze the slip's occurrence. According to this analysis, Wilde actually made two mistakes: realizing his writing and repeating meanings. The epiphany can be found in his debut story, *The Happy Prince*, where he intended to convey a deep sense of benevolence and love but had to cut the narrative short.

Fledisti (2021) the goal of this study is to examine the utopianism that exists in Oscar Wilde's short novel *The Happy Prince*. Addresses utopianism in Wilde's story. Because the data to be collected is based on words rather than numerical computations, the researcher uses qualitative approaches. Sugiono (2005) states that qualitative research is more suited for this kind of study since it allows participants to understand social processes. To put it plainly, it can also be seen as research that is more suited for analyzing the circumstances or settings surrounding the research subject. In the short novel *The Happy Prince*, the author attempts to characterize societal values. This study employed a descriptive analysis, which is an analysis that seeks to characterize the phenomena that are now in place.

Fledisti (2017) *The Happy Prince*, who creates social conditions where the social utopianism the prince seeks and wants to form is willing to give all the gems and gold in his body to realize the welfare of the people in his city, is a character that discusses in her article, "Utopianism in Wilde's *The Happy Prince*." In addition to defining utopianism, Oscar Wilde offers insight into how it might be achieved. The well-being of the entire populace within a single city, nurtured and accomplished by a prince, who also crafts the perfect setting, structures, and architectural details. Based on a sociological analysis of the available data, it may be inferred that Oscar Wilde's short stories, particularly *The Happy Prince*, depict utopianism.

1.3. Research Problem

In Wild's *The Happy Prince*, freedom, security, equality, and enlightened thought will all be examined. These misfits rise from the ashes to a higher plane of existence, where they finally find salvation. According to Brigid (2003), "A map of the world that does not include Utopia is not worth even glancing at, as it

leaves out the country at which Humanity is always landing," this paper will examine Wild's goal of constructing utopian realms through suffering and misery.

1.4. Anticipated Findings

The purpose of this research is to determine whether the actions of the main characters in *the Happy Prince* story, such as *The Happy Prince*, The Swallow, The Reed, The Little Match-Girl, and God, were intended to lay the groundwork for a world filled with virtue. This essay will also demonstrate how the utopian elements included in *the Happy Prince* tale are a type of socialist theory that aims to draw attention to specific beliefs and behaviors by picturing them in a perfect community or state. The present study will demonstrate that the primary objective of Plato's Republic is to demonstrate a fundamental aspect of the idea—that is, justice or freedom—by characterizing it as Great in an ideal community. As a result, utopia is a concept that reflects the imaginary world. To put it another way, this study will look at utopia as a genre of fiction and the imagination that gives it so much appeal for explanation.

2.1. What is Utopianism

The methodical application of utopias, or ways of thought that portray an idealized but unachievable condition of affairs, is known as utopianism. The idea may, like all other isms, be interpreted negatively, but this isn't always the case. The word utopia was first used by Thomas More in his book of the same name (1516) to refer to the ideal society he imagined and detailed in the book's second section. More deliberately, it played with the ambiguity of the phrase because utopia is a contraction of both outopos, which is the “no-place,” and eutopos, which is the “good-place” in ancient Greek. As we'll see, this would have long-term effects. Over time, the phrase evolved to refer to any good concept or proposition that is impractical or even unattainable. Utopias shatter the boundaries

of the established social order, as Karl Mannheim famously stated. A state of mind is utopian when it is incompatible with the world within which it exists. The idea of utopianism is discussed in this post by reassembling its forms, purposes, and, at the end, its possibilities in the modern world (Baeten, 2002, p. 36).

In general, utopianism can be divided into two categories. The first is the literary subgenre that used More's Utopia as its model. Examples of this genre are seen in Tommaso Campanella's City of the Sun (1602), Francis Bacon's New Atlantis (1627), and William Morris's News from Nowhere (1891). The description of the good location is usually given by a traveler who finds the land of utopia, which is usually an island or at least a region that is isolated from the other regions. Some of the works in this genre are negative utopias; one such example is George Orwell's 1949 novel 1984, which recounts the horrifying dream of a society under big brother's dictatorship, complete with discipline. Additionally, these pieces are occasionally referred to as "dystopias" (from the Greek dys, which meaning aberrant, flawed, or awful) (Crane, 2015, p. 70).

The second type of utopianism consists of works that have important utopian aspects but do not fall under the literary utopian genre. Important utopian periods can be found in political treatises like Immanuel Kant's Perpetual Peace (1795) and Jean-Jacques Rousseau's The Social Contract (1762), which portray society as both good and no places. The degree to which they are feasible is still up for debate: Kant's Perpetual Peace outlined the provisions of a hypothetical international treaty that would end the state of anarchy and war on a global scale, while Rousseau depicted a direct democracy in which all people are treated equally and freely. In summary, a work reflects the hope that some or all societal ills may be eradicated and a better society can be established. This is when it is considered utopian (Bina and Andy, 2020, p. 25).

While it is generally simple to identify whether a work belongs to a literary genre, there is much debate over how utopian a work should be when it has utopian

moments. Furthermore complicating matters is the fact that utopianism sometimes carries a negative connotation. The Communist Manifesto by Karl Marx and Friedrich Engels (1848) is a notable example. One may argue that no other writer has had as much influence in disseminating the idea that societal ills can be eliminated and a better society can be created. However, Marx and Engels' vision of a communist society is based on a scientific examination of the proletariat's historical circumstances rather than being pure fantasy. They harshly condemned former socialists like Robert Owen, Charles Fourier, and Comte de Saint-Simon for their utopianism—which is being used disparagingly—in their manifesto. Utopian socialists were forced to fail in identifying the economic prerequisites for such a transformation because they theorized about the emancipation of the proletariat during a time when the conditions were not yet favorable enough for emancipation. As a result, their social criticism remained a purely fantastic vision of an unattainable future society. To such utopian socialism, where historical activity is replaced by individual creativity (More, 2010, p. 70).

They were opposed by Marx and Engels' scientific communism. Some writers have attacked utopianism, claiming that by portraying idealized society as nonexistent, it can encourage attempts to legitimize authoritarian and totalitarian regimes (Marcuse, 1970, p. 61). For example, utopias like Plato's idealized republic support ideas of a "closed" society that Karl Popper claims should be rejected since they foreshadow the ideas of contemporary philosophers like Hegel and Marx. However, utopias can be defended against their detractors in a variety of ways. First, it might be argued that utopias are nowhere by definition. In fact, the majority of utopian theorists never considered attempting to put their idealized social plans into action. Even those who made a genuine attempt to turn their no-places into something tangible typically preferred educational initiatives and small-scale experiments. There are still few who supported the idea of a bloody revolution (Trahair, 1999, p. 83).

Second, only large utopias are at best immune to the charge of dictatorship. Separating utopias into major and minor categories is another useful way to organize the various shapes that utopianism can take. According to Jay Winter, prominent utopians are people like Hitler and Stalin who used unrestricted violence to carry out their bold plans to eradicate all social problems from the earth. They are big utopians because of their totalitarian views and their determination to eradicate those evil forces from the world that stand in the way of a bright future, even if it means killing them. Smaller-scale liberation fantasies that likewise paint a picture of a future drastically different from our own but in which social tensions and ills persist are what give rise to minor utopianism. The writers of the 1948 Universal Declaration of Human Rights and the proponents of ecological movements are two examples of such small utopians (Williams,2006, p. 117).

Writings or beliefs that imagine life in an ideal society—one where everyone is comfortable and happy—that does not exist are known as utopian or utopian literature. The phrase used in the novel "Utopia" by Sir Thomas More has its origins in this Greek meaning. With the exception of the term topos, which means place in its root, and the initial syllable U, which indicates "no," or no place, this foreign word has no Greek origin. Plato's Republic, which lays forth his philosophy of politics and government, may have served as the inspiration for this genre of fiction. As a result, political characters who yearn for a moral society where everyone is happy predominate in utopian literature. Al-Farabi's Al-Fārabi is an example of this genre in Arabic. Al-tawba, which includes the term Al-tawbawiyyah, is one of the uncommon plural forms of the word tayyib, which signifies bliss, happiness, luck, and kindness (Alan, 2000, p 81).

Certain myths or memories of the far-off past describe how humans lived in a basic and uncomplicated state while yet experiencing perfect bliss and fulfillment. These stories can be found in a wide variety of civilizations, societies,

and faiths. According to a number of stories, there was an innate harmony between humans and nature back then, with few needs and few desires. People could simply satisfy their needs and wants by using the plenty that nature supplied. Thus, there were absolutely no justifications for injustice or war. Hard, arduous labor was not necessary. People were straightforward, devout, and intimately connected to the gods. One theory in anthropology holds that the earliest prosperous culture was one based on human collecting and gathering. These mythological or religious stories can be found in many civilizations, and they reappear with special force during trying and pivotal periods for humans. Nevertheless, myth is projected in utopian literature not into the far past but into the future or other far-off and fantastical locations, where it is imagined to exist at some point in the future, in space, or after death (Xiaofei, 2010, p. 49).

During and after the Second Great Awakening (1840–1870-), a number of radical religious organizations established utopian societies in the United States and Europe where religion could control every aspect of people's lives. The United Society of Believers in the Second Appearance of Christ, or Shakers, was one of these moral communities. This society came to America in 1774, having left its home in England in the eighteenth century. Many religious virtue organizations, such as the Harmony Society, the Society of Women in the Wilderness (established 1732), and the Society of Women in the Wilderness, led by Johannes Clepius (1667–1708), arrived in the United States from Europe during the 18th and 19th centuries. Founded in 1785 in Ettingen, Germany, the Harmony Society was a Christian theosophical and Pietist organization. The Harmony Society was forced to flee Württemberg due to religious persecution by the Lutheran Church and the government, and on October 7, 1803, it arrived in Pennsylvania. About 400 people officially established the Harmony Association on February 15, 1805, combining all of their shared property (Richard, 2000, p. 70).

Between 1848 to 1881, the utopian religious organization known as the Oneida Congregation was led by John Humphrey Noyes and was located in Oneida, New York. This utopian experiment was one of the longest-running local congregations in American history, despite the fact that it is now best recognized for producing "Oneida silverware." The Amana Colonies were aboriginal colonies in Iowa that were established between 1855 and 1932 by radical German religious organizations. This group founded the refrigerator and home appliance firm Amana. Rikers Holly City, Fountain Grove (founded in 1875), and other utopian settlements in California between 1855 and 1955, like Haine and Sointula in British Columbia, Canada, are more examples. It is also possible to view the Amish and Hutterite communities as attempts by religion to get close to religious utopianism. Around the world, a wide range of societies have also started to adopt some form of religious belief (Jonathan, 2012, p. 55).

Richard Soses, an anthropologist, studied two hundred religious and secular (sometimes utopian socialist) groups in the United States during the 1800s. Twenty years after their founding, 39% of religious communities were still going strong, compared to 6% of secular groups. While demands for expensive sacrifices in secular communities were unrelated to longevity and most secular societies collapsed within eight years of creation, the number of costly sacrifices a religious group required of its members had a linear effect on the group's survival. Suess references Roy Rappaport, an anthropologist, who states that rules and rituals work best when they are repeated. As the best proof that religion is an adaptive response to the issue of the "free rider"—a person who benefits from resources, products, or services without paying a salary for this benefit—social psychologist Jonathan Haidt cites studies by Soses in his 2012 book The Righteous Mind. by facilitating cooperation amongst people who are not related. Randolph M., an evolutionary medicine researcher. Neisse contends that social selection has made it possible for humans as a species to become exceptionally cooperative and capable of forming cultures, while theoretical biologist Ari-Jane

West-Eberhard contends that social selection benefits humans because they choose altruistic tendencies as social partners (Randolph, 2009, p. 109).

The Book of Revelation in the Bible describes a distant past in which sin, evil, and Satan were all vanquished. The primary distinction from the Old Testament prophecies is that, as the book of Isaiah states, "Behold, I create new heavens and a new earth, and the former will not be remembered or come to anyone's mind," such defeat also has existential significance (Revelation: "Then I saw 'a new heaven and a new earth,' for the first heaven and earth were no longer there, and there was no sea... He'll wipe every tear from their eyes. And there will be no more death, sorrow, crying, or suffering, because the old order of things has passed away." (Bloch, 2000, p. 55). If one were to read the text literally, it would portray a paradise that existed on Earth before sin. The features of this new earth, ruled by God and Jesus, are not yet known, although they seem to resemble the biblical Garden of Eden. According to certain theologians, heaven will be an ethical, immaterial abode for souls rather than a corporeal world (Richard, 2000, p. 81).

One could argue that the utopian visions mentioned by the ancients were replaced by the religious imagination of the current day. When Christianity first began to expand over Europe, people's thoughts shifted from earthly paradises to a paradise in the afterlife where devoted believers would receive rewards for enduring a hard, violent earthly existence. However, some of the boisterous processions, carnivals, and feasts of madmen that were celebrated in the Middle Ages depicted the world upside down as disguise and claiming madness were effective means of criticizing existing institutions and describing the happy forms of life that emerged from the imagination. These fairy tales emerged from religious tales and depicted the Pays de Cockaigne country of bliss as a model of God's paradise on earth. Saint Brendan narrated that such countries contained "cathedrals of glass." Without a doubt, one of the effects of this concept—which

presents the world of lunacy as an alternative to the real world—was Erasmus's book "Eloge de la folie" (Randolph, 2009, p. 115).

Had that century not been marked by drastic upheavals, Thomas More's vision of paradise would not have struck such a chord. The notions of Western European centrality were challenged by geographic findings, and the stability and flatness of the Earth were questioned by Copernicus and Galileo's views regarding the sphericity of the earth. Furthermore, a reevaluation of the fundamental characteristics of religious practices was necessitated by the theological conflicts that followed the religious reform. The fall of the feudal system and the development of the bourgeoisie also contributed to the creation of new forces that fundamentally altered the balance of power on the social, political, and economic fronts. During that turbulent time, writers and intellectuals created new guidelines for living. François Rabelais wrote about a fictional settlement called the Abbey of Thélème, which is ruled by a wise organization that promotes social connections within a natural framework based on harmony. This was written in response to King François I of France's pledges of religious tolerance. However, Rabelais soon voiced his doubts about the prospect of actual transformation. Given the hard reality, the rise in religious fanaticism, and the horrifying violent events that have been a regular occurrence since 1540 (Alan, 2000, p 93).

2.2. The Social Utopia

Philosophies and thoughts are products of the human mind. These results are applied in various ways to enhance our way of life, implying that the foundation established by human philosophy and ideas forms the basis of the perfect society. The first utopian suggestion, which links society's existence to philosophical inquiry, can be found in Plato's Republic. In this work of fiction and policy, Plato suggests that society be divided into three rigid tiers, designated as "gold," "silver," and "bronze," based on the socioeconomic standing of its members. Plato suggested educating the ruling class philosophically so that their knowledge may be applied to end hunger and poverty.

Although the concept was outlined, no specifics of how to get there in order to advance society were worked out. A different piece of antiquated literature, which is thought to have been written between the eleventh and sixth centuries, offers a number of "laws" necessary for the smooth operation of society. Strong ethical principles and practical structural rules are something that many authors have discovered to be important for a successful (utopian) society (Basu, 2005, p. 128).

Four tiers of classification—Brahmin, Kshatriya, Vaisya, and Shudra—have been identified as the fundamental framework based on people's professions, coupled with rules for politics and government. As discovered, an ideal location in harmony with nature dates back to the sixth century. People live in an environment of social justice, non-aggression, and natural resource consumption without field cultivation. has discovered a contradiction between the depiction of the political system under a wealthy monarch and primitive communism. Later, a city is defined by its title (Utopia) in Moore's work "Utopia" (1516). In this utopia, the government controls all aspect of society, from the placement of towns to the provision of food and clothing for its residents. Since its release, Moore's writings have been regarded as the guide for realizing the utopian state. Following Moore, Lewis Mumford attempted to investigate how society would be in a utopia, how people would live and work, and how different humanist ideas would effect people in his writings The Story of Utopias and The City and the Machines. These intriguing and well-defined books provide recommendations for achieving a utopian world. Mumford's ideas are still the greatest guides for achieving a utopian order, even though they are out of date given the growth of the modern world (Bhattacharya, 2000, p.76).

The Communist Manifesto (Marx and Engels, 1847) attempted to introduce communism while highlighting the socioeconomic component of an ideal society. It defined a complete condition of equality and a society that is entirely governed by the government. It unintentionally overlooked the fact that until the human mind has a motivating goal to strive for, the perfect state cannot be reached. The establishment of the equality state seems to be the idealism of communism's apparent failure. Even though each person has different skills and abilities, it seems unreasonable to distribute the rewards equally. In this approach, the most productive members of the community

would refrain from giving it their all, which would cause the society to slowly deteriorate (Ahmed, 2011, p.118).

2.3. Utopianism in Literature

By its very nature, utopia is an illusive concept. The concept of utopia can be divided into three primary categories: literary genre, utopian thought, or the theory of the concept's ideological parts; and practical communities built on utopian ideals (Sargent, "Three faces"). The first formal and deliberate attempt to depict a fictional society meant to be an enhanced version of the author's reality is More's Utopia, which is where the literary tradition of utopian philosophy originated. Nonetheless, there were a number of earlier roots of utopianism that we may name, including Plato's Republic and Greek and Roman tales about the Blessed Fields, Arcadia, and Elysium (Claeys, 2014, p. 31).

Finds a distinct origin for Jewish, Muslim, and Chinese utopian traditions, despite the fact that non-Western utopian traditions are usually and still largely neglected. Only the Chinese utopian literary tradition appears to be sufficiently coherent, beginning with Confucian intellectual influences and ending with "Big Rat" as a secular picture of the country of bliss. According to some sources, Tao Yuanming's Peach Blossom Spring is the most well-known piece of Chinese utopian literature, depicting a secret society with superior social structures. In Western literary history, the sixteenth century saw the consolidation of travel as a means of presenting better and nightmare communities, which became associated with the utopian tradition. Two of the most important books in the genre are Robinson Crusoe or Gulliver's Travels (Swift). The former established the subgenre of the Robinsonades, while the latter served as the inspiration for satirical anti-utopianism. The rise of modernity and the scientific method, along with the First and Second World Wars in the twentieth century, were the main factors contributing to the rise in popularity of dystopian and anti-utopian fiction within the utopian genre. In contrast to dystopia, which depicts a far worse society overall, anti-utopia critiques the utopian ideal by presenting a similarly idealistic society with awful outcomes (Claeys,2011, p. 22).

The most well-known works in this subgenre were published in the first half of the twentieth century, criticizing modernism and the dehumanization of society in Orwell's Nineteen Eighty-Four and totalitarian governments and dehumanization in Huxley's Brave New World. The genre was resurrected in the 1970s with the rise of new feminist utopias and postcolonial utopianism, and in the 1980s with dystopias motivated by shifting socioeconomic realities and a sense of desperation. These developments enabled the rise of activism based on the critique that influenced these novels. These events followed the golden age of capitalism and a period of relative peace following the recovery from World War II. Twenty-first-century young adult dystopian fiction has been the last of these long-standing tendencies. While there were some significant books published in the 1990s, like The Giver, and in the mid-2000s, like Scott Westerfeld's and Kazuo Ishiguro's critically acclaimed Never Let Me Go, the popularity of these books for young adults skyrocketed with the release of Suzanne Collins' The Hunger Games trilogy, which became a worldwide phenomenon and a franchise (Baccolini, 2003, p 1).

Science fiction and utopian fiction are frequently contrasted, with some academics contending that the former belongs in the category defined by the latter. Because science fiction seems to be the result of several literary influences, such as utopian fiction and "the scientific romances of the nineteenth century, the science fictional novels of imperial Britain, or the pulp stories and paperbacks of neo-imperial United States," its origins are unclear—not because there are no options. (Moylan, 2000, p.4). Regarding the exact period of inception, notes that the genre of science fiction has a maximum of 200 years of history behind it, and contends that the popularity of the genre is correlated with the acceptance of science. However, argues that, in contrast to fantasy literature, a rational explanation for the events described must be given and that the name used to designate this genre was created. According to Moylan (Moylan, 2000, p. 4), there is a body of science fiction literature that "does not bring readers and audiences into brave new worlds, whether worse or better than the present, but rather spin them around within the one and only 'paradise' that is allowed to exist" in light of recent claims for the triumph of finance capitalism. While the goal of both dystopian and utopian fiction is to create a critical identification and parallelism between the worlds portrayed in the book

and our own, science fiction is primarily concerned with providing an escape from reality. This is especially true with pulp science fiction, where the utopian impulse is restrained by the wonders portrayed potentially overshadowing any criticism (Moylan, 2000, p. 4).

Popular definitions of science fiction include works that examine human hopes and concerns (Fitting 138). Although an undesired or better society may be part of these hopes and anxieties, this genre is not primarily concerned with providing a full account of such cultures. Suvin's definition of science fiction, which uses “an alternative framework to the author’s” (Suvin, 1976, p. 8), has led to the widespread belief that utopian fiction is a subgenre of science fiction, notwithstanding the differences in viewpoints. This study is restricted to the examination of the terms that are closely associated with utopia and dystopia as previously stated, owing to the vast array of works that fall under the umbrella of science fiction and the ensuing body of research in that domain. Science fiction may bring up works unrelated to the utopian and dystopian impulses, even though certain dystopian works are obviously affected by it and are even called "science-fiction dystopias" (Suvin, 1976, p.8).

The works that make up utopian literature have been the subject of extensive investigation, yet this body of work has not been quantitatively examined. Since the 1970s, renowned and priceless attempts have been undertaken to compile primary texts that are categorized as utopian literature in addition to critical writings. One of the first comprehensive and extensive works, though Beauchamp criticized his classification criteria as being too loose. Beauchamp published a study that provides information on bibliographic sources that list works that are defined as utopian and essays on the elusive definition of the genre, among other things, but does not analyze the data's evolution or quantify it; rather, it is a traditional consulting source. This enormous undertaking has probably been attempted the most thoroughly to date with Sargent's continuous bibliography, which was originally published in 1979. Although secondary materials on utopian literature were included in the first edition, Tower Sargent chose to concentrate only on primary texts due to the task's complexity. His online version, which debuted in 2016, gathers data on plays, novels, films, and other media. It has been expanded to

feature not only British literature but also writings from writers from other nations with a similar heritage, such as India (Baccolini, 2003, p. 12).

3.1. Author's life

The son of a well-known physician, Oscar Wilde (1554–1900), was born in Dublin. He received his early schooling at Portora Royale School, where he was regarded as a bright, active classical scholar who had a keen eye for life and the human condition. In 1874, he was awarded the Berkeley Gold Medal for Greek. He also received a scholarship to attend Megdolen College in Oxford before traveling to England. He was an excellent speaker and made it his way of life. His early fictions and poetry display deep emotions (Alexander, 2000, p. 64).

Walter Dates' thoughts had an influence on Wilde as a novice. Writing on religious and spiritual experiences, Wilde referred to himself as the Votary of Beauty in New Helen. *The Happy Prince* was written in the style of a fairy tale. It depicts an idealized, non-imitative world, and Wilde himself has acknowledged that it is a fictitious work that he made up to entertain his little kid but turned into a brilliant work of satire. His fairytale short stories have made him famous. This short story depicts a pitiful image of the Victorian era, when the wealthy exploited all the advantages and the impoverished lived a land-to-month existence. It is not your typical tale of a prince seeking to relieve his people's suffering with the aid of a small swallow. It is a static document that details the Victorian era's realities; he exposed the hypocrisy of the ruling class, exploitation, and poverty. According to Wilde, these tales are like mirrors that reflect contemporary life in a way that is detached from reality. "*The Happy Prince*" tells the tale of a small swallow that gives up its life to save the prince, and it also highlights the prince's spiritual beauty. Love and sacrifice are the governing and rescuing powers in every situation (DAiches, 1960, p. 17).

In the Penguin Dictionary of Literary Terms, Cuddon (1975) states that fairy tales are considered a form of traditional literature and oral tradition. A fairy tale is a story when written down, and when written in prose, it tells the story of a heroine or hero who must overcome incredible odds and extraordinary adventures in order to live a happy,

eternal existence. A fascinating study of human psychology can be found in the essential components of fairy tales, which include enchanted locations, covert circumstances, and otherworldly machinery. The persona is fantastical and inventive (p.36). According to Onda (2013), Oscar Wilde inherited his parents' interest in education and literary prowess from an early age. Although his mother Jane was eager to have a daughter as her second child, she was very unhappy when Oscar was born. Oscar appears to have a girlish demeanor in most of the photos, complete with long, curly hair and a lace skirt with frills. Oscar claimed to have been forced twice in his life—once when his father sent him to Oxford University and once when he was imprisoned by civic society (p. 41).

According to Elleman's (1987) biography, Oxford University was both a highly esteemed establishment and a notorious spot for harboring secretive, false emotions. In fact, Wilde found interest in his homosexuality there. He claims that the Greek and Latin classics are to blame for vices and homosexuality. It's also crucial to note that, throughout Wilde's tenure at Oxford University, he held the position of Professor of Aesthetics and so became a member of that movement (p. 29). It is widely acknowledged that Wilde was one of the greatest playwrights of the mid-1900s, a period of time sometimes known as "The Age of T.S. Eliot." Under the pen of Wilde, Yeats, Synge, Shaw, and O'Neill, drama blossomed. Moreover, Daiches (1960, p. 39) asserts that despite his fame as a dramatist, Wilde was unable to produce a genuine sense of satirical tone. He was a member of the "fin de siècle," a well-known aesthetic movement, and he devotedly followed Ezra Pound. Like his other contemporaries, he had a tragic existence that ended with suicide and ruined their literary careers. Even though he did not directly represent these themes in his plays, he included them in his fairy tales and the symbolic tale "The Picture of Dorian Gray." He approached conversations with a refined sense of humor and exposed society by putting it front and center in a unique way.

Elleman (1987) adds that the juvenile literature series named *The Happy Prince* and other tales (1888) and A House of Pomegranates (1889) were originally published by Wilde (p. 27). He was obviously content at the time with his family, and readers may identify to that contentment via his work. However, Onda claims that Swallow and Prince's relationship made him aware of the homosexual element, and as an artist, that

element cannot be disregarded. This narrative contains a lot of lyrical terms because the author has been writing stories since his time in college. Instead than using cliches like "Once upon a time" or "There was a happy prince," Wilde utilized an adverbial phrase. In addition, he has employed couplets, such as "So I lived, so I died," which rhyme and have an aesthetically attractive sound. He used unusual, one-of-a-kind similes and metaphors to characterize the joyful prince, comparing him to a weather lock in terms of beauty. The narrative, which is an allegory, discusses the value of doing well. One approaches God by love and sacrifice. The statue of the deceased prince is covered in sapphires, rubies, and diamonds, but the prince does not appear to be enjoying life. The prince's smile makes others think he's pleased. But he no longer smiles and is crying uncontrollably. Swallow is a Mersin gel that provides all of its wealth to underprivileged people. The prince's heart breaks as the swallow dies of cold, yet their love and sacrifice make them eternal (2013, p.41).

3.2. Summary of the Story

"*The Happy Prince*" was written by Wilde as a children's tale for his boys. It is an allegorical or literary device that represents spiritual or actual concerns or issues with abstract or imaginary figures. The narrative centers on social issues that were prevalent in late Victorian times (1820–1914). During Queen Victoria's reign in Britain, which is now the United Kingdom, the late Victorian era saw a significant class divide in society. The higher class is depicted in "*The Happy Prince*" as looking down on the lower class. The citizens of the town are shown in "*The Happy Prince*" appreciating the statue of *the Happy Prince* perched on the palace wall, looking out over the town. The narrator talks on how beautiful the statue is. *The Happy Prince*'s sword hilt is adorned with a ruby, and his eyes are sapphires, all set on a background of gold leaf. The statue is only a way for the shallow and dishonest Town Councillors to curry favor with town officials by demonstrating their appreciation for good art. The statue is well-liked and praised for its view of the town. The statue, which displays the luxury of the upper class, gleams with gems in its eyes and a sword wrapped in gold (Mullik, 2012, p. 39).

Swallow, a noble and gregarious bird, soars above the city. He stays behind when fall arrives while his companions travel to Egypt. He doesn't want to leave Reed because he is in love with her. The reed where Swallow resides by the water's edge is called Reed. Despite the other swallows' advice that it is pointless, he finds himself falling in love with Reed's movement, demonstrating his little comprehension of love. Reed tells Swallow that he can't travel and spend time with his friends, so he quickly loses interest in her. In search of happiness with his pals, he makes his way toward the pyramids. He rests at the feet of *the Happy Prince* monument when he gets tired. Though pleased with his choice, he feels what he believes to be rains falling on his head, which soon worries him. He is shocked to find tears welling up in the statue's eyes and streaming down his golden cheeks when he glances up. Swallow needs to figure out why. Swallow is informed by *the Happy Prince* about his past life as a statue and the things he has observed while gazing out over the town. He tells Swallow that because he had never left the confines of his palace, he had never experienced heartbreak or grief during his lifetime and had never wanted for anything. He remembers dancing in the Great Hall and playing in the gardens. He explains to Swallow that he never experienced sadness, which is why he was called *the Happy Prince*. He claims that following his passing, the villagers erected his statue to keep watch over the community (DAiches,1960, p. 28).

Swallow listens as *the Happy Prince* describes in detail the suffering that he observes in the town's residents. He exhibits tremendous compassion after seeing how protected from the outside world his life was. Above all, he wants to help them. *The Happy Prince* talks about a circumstance that bothers him: a seamstress who is worn out and her sick son in bed. He offers Swallow the ruby from his sword, pleading with her to assist him. Swallow clarifies that he must proceed in the direction of Egypt, though. *The Happy Prince* keeps pleading until Swallow gives up. Their goal to distribute his wealth among the populace and instill optimism and prosperity in them has begun. Swallow says, "I hope my dress will be ready in time because I think seamstresses are lazy," as she flies over the Queen's maid-of-honor and her boyfriend who are sitting on a balcony. Swallow makes his way to the seamstress's house, where he places the ruby beside her bed and fans the boy's forehead before returning to *the Happy Prince*. When

he returns, he remarks that he is warm. According to *the Happy Prince*, it's because he did a good deed. Swallow ponders that until he nods off (Onda,2013, p. 56).

The following day, Swallow heads down to the river, where he is spotted by the Ornithology Professor, who is taken aback to see a Swallow in the dead of winter and writes a lengthy letter. Though Swallow is eager to travel to Egypt, he also wishes to bid *the Happy Prince* farewell. To assist him with his final good deed, *the Happy Prince* requests that he remain for one additional night. *The Happy Prince* instructs Swallow to remove one of the sapphires from his eyes after he declares he will stay. Reluctantly accepting it, Swallow leaves to offer it to a theater student. The next morning, Swallow rises and takes off towards the harbor to observe the boats and sailors before flying back to bid *the Happy Prince* farewell. But *the Happy Prince* begs him to remain one more time. Swallow informs him that winter is approaching and that he must travel to Egypt, where it will be warmer. He guarantees that he will return the next spring to replace the gems they had given away. He hears from *the Happy Prince* about a match girl in the square whose father will be upset with her for ruining his matches. This is how her family makes money, and she is quite impoverished. He requests that Swallow give her the second sapphire that is in his eye. Swallow consents to stay, but he is reluctant to give up the last sapphire because doing so might bring blindness. As *the Happy Prince* begs, Swallow grants the girl what she requests. Because he is blind, Swallow claims he will live with *the Happy Prince* forever (Sampson, 2004, p.82).

The swallow remains still on the third morning. He chooses to stay with *the Happy Prince* instead. Perched on his shoulder, he regales him with a plethora of stories about the sights he has witnessed during his travels. While *the Happy Prince* finds pleasure in the stories, he is curious about the goings-on in his hometown. Swallow flies swarm the city, collecting data about the locals. When he tells *the Happy Prince* what he has seen, *the Happy Prince* requests that he remove the gold from him leaf by leaf and distribute it to the town's residents. When *the Happy Prince* has no more gold covering him, the snow arrives and it becomes quite chilly. Even though Swallow is freezing, he won't go from *the Happy Prince*. He makes the decision to say goodbye for good after trying to stay warm but realizing he won't make it. Swallow explains that it is too late and that *the Happy Prince* will perish from the cold, despite *the Happy Prince*'s belief that he is

saying farewell since he is finally traveling to Egypt. Since he is to blame, *the Happy Prince* is depressed (Butt, 2008, p.109).

The Happy Prince's heart is broken when the swallow kisses him before dying. As the Mayor passes by the monument the following morning in the square, he is taken aback by how run-down it appears to be—it is devoid of any gold or gems. The statue is no longer beautiful, so the town council members decide to remove it and melt it. The overseer at the foundry notes that it is peculiar that the broken lead heart within the statue does not melt after the villagers remove it. He discards it alongside Swallow's lifeless corpse in the dust heap. God requests that an angel deliver the most valuable item in the city to him. The deceased Swallow and *the Happy Prince*'s wounded heart are returned by the angel. God says the angel made the proper decision. He places *the Happy Prince* in his city of gold so he can worship God forever, and he places the Swallow in his garden of Paradise so that it will live forever (Howard, 2002, p. 45).

There are three main themes in the tale of "*The Happy Prince*." Firstly, it demonstrates that outward beauty is meaningless and that true beauty comes from giving and loving. It also talks about how sacrifice and love are two things that can save you. Thirdly, it demonstrates the widening divide that exists between the ruling class and the general populace. When *the happy prince* is alive, he leads a carefree, joyful existence devoid of sorrows. However, after he passes on, he discovers through a tall Colum that there are other aspects of life than happiness, such as poverty, helplessness, and the corruption of the ruling class and elite. A bird swallow, a poor writer, asks the prince for assistance when it lands beneath his feet and lands on the match girl. Despite appearing content, he is crying uncontrollably since he has witnessed so many oppressed individuals. The swallow perishes in the end from frost once; the mayor finds the prince in an ugly situation as he walks through that path. They took it down and chose to label another statue after becoming confused when they saw the prince did not have all the priceless items on his body. The statue was thrown onto the dust mound by the workmen since it did not soften in the furnace, and a dead swallow was also present. An angle approaches God and takes two priceless items, which are now useless to those in this world but are crucial to having eternal life in paradise (Martin, 1979, p.74).

There is no such thing as a living Happy Prince. He is a statue of a prince that is positioned in the middle of the city atop a tall column. It's a statue of a deceased royal that contains the prince's soul. A little Swallow passed above the city one evening. He fell in love with Reed and had to cancel his winter vacation to Egypt. During a nighttime flight over the city, the swallow happened to spot *The Happy Prince* statue. He landed right between *the Happy Prince*'s feet. A massive drop of water hit him just as he was falling asleep. He looked up and saw *the Happy Prince*'s eyes welling up with tears. The Swallow was informed by *the Happy Prince* that he used to reside in a regal palace where sadness was forbidden. He was referred to as *the Happy Prince*. His statue was erected so high that it could witness the entire city's suffering when he passed away. The prince begged the swallow to use the ruby on top of his weapon to assist the impoverished mother. Then, using the priceless sapphire that was *the Happy Prince*'s eye, he assisted the young man in finishing his play for the theater. Subsequently, he bestowed upon the young match girl an additional sapphire from the prince's second eye. upon the swallow's decision to remain in the city with *the Happy Prince* upon his complete blindness. Little Swallow helped a lot of underprivileged and hungry individuals by assiduously following *the Happy Prince*'s instructions. The prince become completely drab and dreary as the small swallow peeled away the gold leaf by leaf. Winter arrived as time went by. The swallow bid *the Happy Prince* farewell and passed away at his feet. The Prince's lead heart cracked. The statue was no longer beautiful or functional, so the avaricious mayor gave the order for people to take it down and melt it. It did not melt the prince's heart. God gave his angel the task of locating the two most valuable items in the city. The swallow and the prince's heart were brought to heaven by the angel (Griswold, 1974, p.36).

3.3. Utopianism in Wild's *The Happy Prince*

A type of social theory known as utopianism presents particular behaviors and ideals in an idealized society or state in an effort to highlight them. The utopian writers did not believe that such states could exist in the idealized form that they portrayed, at least not in the conventional sense. Plato's republic primarily aims to illustrate a fundamental aspect of a notion—that is, justice or freedom—by characterizing it as

expansive in an ideal society. based on such idea. Utopia is a mental theater or a representation of More's imagined world. Put another way, utopia is writing that is inventive and, if we choose to interpret it, contains a lot of plot. Utopia is a narrative, a creative play derived from the writer's unrestricted imagination. Utopia is generally understood to be a place of ideal perfection, particularly in the areas of law, administration, and social situations. It is also described as the location of the ideal point of view. A civilization that is deemed ideal is referred to be a utopia in a wide and comprehensive sense. A good world is referred to be utopian (Evans, 1999, p. 143).

In Oscar Wilde's writings, particularly in the short story, *the happy prince* depicts a relationship that exists between the prince and society in addition to the one between the prince and the swallow. As can be seen from several passages of the novel that the author will analyze, Wilde's work illustrates the condition of utopianism which is divided two streams, namely social utopia and physical utopia. "Social Utopia" will use words to articulate a utopia that aims to address social issues in society without bringing up issues with the built environment or spatial planning (architecture). Social utopists acknowledge that modifications to social structure and norms will cause suffering for people. In his book "Utopia," published in 1516, Sir Thomas More (1478–1535) proposed a solution to end the miseries of society during the start of the "Gilda" period, when people thought society was competitive and classless (Elleman, 1987, p. 39).

In general, everyone aspires to have the perfect social life. This includes those who believe that living in harmony with others and in a decent social environment is worthwhile. However, in actuality, some people's social circumstances still cause them anxiety today. and in this little tale, there is a happy prince who is adored and revered by his people. However, after the prince passed away, his people erected a monument in his memory that they named *The Happy Prince* Statue. When the living statue of the joyful prince discovers that reality differs from his perception—that is, that his people lead tranquil, contented lives—he becomes depressed. This short story features a "statue" of a prince who, although initially pleased to see people in his territory, eventually became unhappy due to the disparate welfare of the populace. "if happiness is equated with pleasure. That remained the same until my passing. And I'm dead now." In order to make everyone feel good, *the Happy Prince* statue narrated a story with a

bird and donated gems, gold, and rubies from its own statue to the people. The statue's goal was for all of his subjects to live in wealth and peace (Howard, 2002, p. 40).

Utopian socialism is a term used to describe the origins of modern socialism. The term "Utopian Socialism" was coined by Karl Marx and later used by other socialist thinkers to describe the intellectual beginnings of socialists who imagined hypothetical futures based on society's egalitarian and communal teachings, without being concerned only with themselves, but also with a procedure by which such a society could be created or fought for. Utopian socialists never really use term to refer to themselves. Karl Marx was the one who first proposed this social ideal, and a number of other intellectuals eventually adopted this view. Karl Marx's ideas demonstrate how social utopia is essentially a vision of the future that educates people to live with prosperity in common rather than simply their individual interests (Cuddon, 1975, p. 67).

In terms of architecture, utopianism is the concept of exquisite cities and buildings. Because the creators of the utopian concept envisioned a brand-new, idealized form of social order in urban areas, their utopian city plan functions as a visual extension of a specific social philosophy. They search for a model city that will provide the ideal environment for achieving social objectives as a result. Every era has seen the emergence of utopian city visions, such as Tommaso Campanella's Civitas Solis, Sir Thomas More's Utopia, and Plato's Republic. Similar ideas first appeared in modern radicals' plans from the nineteenth and twentieth centuries, who aimed to better social life in their cities by transforming them. "Physical Utopia" is a physical approach that, while acknowledging the intricacies of social existence, focuses its utopian formulation on the physical processing of spatial planning. This is portrayed through architectural endeavors that project future life. The physical environment will change and develop, and smart, efficient, and beautiful spatial management will lead to happier, better-organized, healthier, and more prosperous lives for humans. "Walking City," an incredibly efficient metropolis where every department is committed to the well-being of its citizens, is one illustration of a physical paradise (Evans, 1999, p.88).

3.4. Conclusion

Oscar Wilde's "*The Happy Prince*" is a thought-provoking story that explores themes of sacrifice, compassion, and the sharp contrast between the fortunate and the suffering. The story's Utopian character is a representation of an idealistic dreamer who aspires to build a flawless society free from the tragedies and tribulations that befall the rest of the world. The Utopian vision and the reality that *The Happy Prince* and the Swallow characters face are contrasted in the story's ending. Although the Utopian's dreams of an ideal society are admirable, the narrative highlights the difficulties in realizing such a utopia. The Happiness Prince and the Swallow, who directly lessen other people's suffering via their sacrifices, stand in stark contrast to the utopian views of the Utopian. In the end, the conclusion emphasizes the limitations of pure idealism as well as the usefulness of unselfish deeds. The unselfish actions of *The Happy Prince* and the Swallow contrast with the utopian's pursuit of perfection, highlighting the transformational potential of empathy and compassion in directly easing the suffering of others. The story's ending presents a balanced viewpoint on the pursuit of utopian ideals and is a moving reminder of the importance of concrete acts of kindness and the enormous impact of unselfish sacrifice.

The Happy Prince is the figure that Oscar Wilde invented, according to the analysis's findings. It symbolizes the two streams of utopianism represented in the short story: social utopia and physical utopia. demonstrates this through the persona of *The Happy Prince,* who establishes social settings in which social utopianism is desired and developed until the prince is prepared to sacrifice his entire body in order to ensure the welfare of the citizens of his city. In this passage, Oscar Wilde explains utopianism and provides insight into how it might be achieved. The well-being of the entire populace within a single city, nurtured and accomplished by a prince, who also crafts the perfect setting, structures, and architectural details. Based on a sociological analysis of the available data, it may be inferred that Oscar Wilde's short stories, particularly *The Happy Prince,* depict utopianism.

References:

1- Alexander, M. (2000). "*History of English literature", Palgrave Foundation*, New York, USA.

2- Ahmed, W., (2011), *Neoliberal Utopia and Urban Realities in Delhi*, ACME: An International E-Journal for Critical Geographies, 10 (2).

3- Basu, R. L., (2005), *Human development part 2: Ancient kingship, modern politicians and the problem of corruption in India, Culture Mandala: The Bulletin of the Centre for East-West Cultural and Economic Studies*, Vol. 7, Issue- 1, Article 5, Retrieved from - http://epublications.bond.edu.au/cm/vol7/iss1/5

4- Bhattacharya, R., (2000), *Uttarakuru: The (E) Utopia of Ancient India, Annals of the Bhandarkar Oriental Research Institute*, Vol. 81, No. 1/4, Retrieved from– http://www.jstor.org/stable/41694613.

5- Butt, N. R. (2008). "*The selection of short stories and one act plays*", the caravan book house, Pakistan.

6- Baeten, Guy. (2002). *Western Utopianism/ Dystopianism and The Political Mediocrity of Critical Urban Research. Geografiska Annaler: Series B, Human Geography*. (2002).

7- Bina Olivia, Andy Inch. (2020). *Dan Lavinia Pereira. Beyond Techno Utopia and It's Discontents*: On The Role Of Utopianism And Speculative Fiction In Shaping Alternatives To The Smart City.

8- Berkowitz, Alan J. (2000). *Patterns of Disengagement: the Practice and Portrayal of Reclusion in Early Medieval China*. Stanford: Stanford University Press.

9- Baccolini, Raffaela. (2003). *Introduction. Dark Horizons: Science Fiction and the Dystopian Imagination*, by Raffaela Baccolini and Tom Moylan, Routledge.

10- Claeys, Gregory. (2014). *The Cambridge Companion to Utopian Literature*. Cambridge UP.

11- Crane, Walter. (2015). *The happy prince, by Oscar Wilde, Illustrated*. 29 mare.More, Thomas. Libellus vere aureus, nec minus salutaris quam festivus, de optimo reipublicae statu, deque Nova Insula Vtopiae. 1516. CreateSpace.

12- Cuddon, J. (1975). "*The penguin dictionary of literary terms*", Penguin, UK.

13- Claeys, Gregory. (2011). *Searching for Utopia*: The History of an Idea. Thames and Hudson.

14- DAiches, D. (1960). "*A Critical History of English literature*", The Ronald press company, UK.

15- Evans, I. (1974). "*A short history of English literature*", Penguin, UK.

16- Ellamnan, R. (1987). "*Oscar Wilde*", Penguin book, London.

17- Fledisti, Marsela. (2021). *Utopianism in* Wilde's *The Happy Prince*. SoCul: International Journal of Research in Social Cultural Issues. Vol 1.

18- Griswold, Jerome. (1974). "*Sacrifice And Mercy In Wilde's 'The Happy Prince'." Children's Literature: The Great Excluded*. Ed. Butler, Francelia and Bennett A. Brockman. Connecticut: University Of Connecticut Bookstore.

19- Haidt, Jonathan. (2012). *The Righteous Mind: Why Good People Are Divided by Politics and Religion*. New York: Vintage Books.

20- Howard, Sue N. (2002). "*The Happy Prince* (Book)." Library Talk. 15.5.

21- Martin, Robert K. (1979). "*Oscar Wilde and the Fairy Tale: 'The Happy Prince' as Self-Dramatization*." Studies in Short Fiction vol 16.

22- Mutmainnah, G, Putra, M and Gultom, E. (2020). *The Happy Prince*. By Wilde, Oscar. School Library Journal. Vol. 45.

23- Mullik.B.R.(2012). "*A history of English literature*", New kiytab Mehal, Pakistan.

24- Moylan, Tom. (2000). *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*. Westview.

25- Nesse, Randolph M. (2009). "10. *Social Selection and the Origins of Culture*". London.

26- Williams, Raymond. Utopia And Science Fiction. Science Fiction Studies.

27- Onda, M. (2013). "A *study of the happy prince", frontier seminar*. http://onda.frontierseminar.com/eron7.html

28- Potu M, Fivy A. & Imelda L. (2022). *UTOPIANISM IN WILDE'S THE HAPPY PRINCE. SoCul*: International Journal of Research in Social Cultural Issues. Vol. 1, No. 4.

29- Richard, Sosis. (2000). "*Religion and Intragroup Cooperation: Preliminary Results of a Comparative Analysis of Utopian Communities"* (PDF).

30- Sampson, P. (2004). "*A resource book for students*", Routledge Taylor and Francis group, UK.

31- Suvin, Darko. (1976). *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre*. Yale UP.

32- Sevcu, Lucie. (2019). *Wilde's Social Criticism of the Victorian Society in The Happy Prince and Other Tales.* Thesis. Masaryk University. Faculty of Education. Department of English Language and Literature.

33- Sturgis, Matthew (2018). *Oscar: A Life*. London: Head of Zeus Ltd.

34- Wu, Haoyi. (2020). *The Writing Art of Wilde's Fairy Tales: the Reshaping of Love and Kindness Under the Cloak of Aestheticism Taking "The Happy Prince" as an Example.* Advances in Social Science, Education and Humanities Research, volume 507.

35- Xiaofei, Tian. (2010). "*From the Eastern Jin through the Early Tang* (317–649)". The Cambridge History of Chinese Literature. Cambridge: Cambridge University Press.