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## **The Representation of the Self and its Symbols in Oscar Wilde's**

### ***The Picture of Dorian Gray (1891)***

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## **Dedications**

*I dedicate this dissertation to my parents, Leila and Tarek Your unwavering love, support, and sacrifices have been the foundation of my educational journey. From the earliest stages of my academic pursuits to this final milestone.*

*To my friends who supported me and guide me especially Amina, Bilal, Numidia, Sirine, Aymen And chahrazad,*

*Thank you for always being by my side.*

*To my family*

*This dissertation is dedicated to each and every one of you, for your love, understanding, and the countless ways you have contributed to my growth and success.*

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### **Abstract**

The present study aims to shed the light on the representation of the self and its symbols in the picture of Dorian Gray. Furthermore it examines the role of the models of the mind and its psyche in the individual's life. This dissertation introduces an example from the Victorian age's literature, which provides an evidence of this theory; the picture of Dorian Gray is a novel by Oscar Wilde, the first publication was in 1890 in the Lippincott Magazine, the second version was in the next year. This study will approach Oscar's novel from an analytic perspective, in addition the study relies on the psychoanalytic theory. The present thesis finds that the parts of the mind are important in the novel because they shape Dorian's inner self, and his general personality. Oscar Wilde provided a huge description of the self, from the development to the destruction trough his novel. Moreover the integration of the hedonism, the aesthetic movements, and the progressive development of the psych; helped to depict a Gothic touch to this literature genre. As a result, this study finds that the combination of these movements and the moral rules can lead the individual to a constant conflict in his mind; by his psyche's parts and how can be symbolized in his inner self.

**Key words:** Psychoanalyses, Self destruction, Dorian Gray's psyche, Hedonism and morals, The evil side, The eternal wish.

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## General Introduction

The concept of selling one's soul to the devil is common. It represents the idea of making a deal with the devil in exchanging something desired, such as wealth, power, or eternal youth and beauty. These pacts with the Devil can be found in many genres, including: books, music, comics, theater, movies, TV shows and games. When it comes to making a contract with the Devil, they all share the same prevailing desire, a mortal wants some worldly good for their own selfish gain, but in exchange, they must give up their soul for eternity

The idea has been explored in various ways throughout history, and it is often represents the consequences of greed and the danger of making deals with those who have ulterior motives. This concept started in the 7<sup>th</sup> century, when one of priests wanted to sell his soul to the devil the Satan, yet there was a woman helped him. This idea spread in the literature world, from the famous play "Dr. Faustus" of the German writer Christopher Marlow in 1500s, into the 19<sup>th</sup> century, Oscar Wilde borrowed the same idea in his only novel "*The Picture of Dorian Gray*".

The desire of possessing the immortal youth by selling the one's soul captures Oscar's mind, his novel "*The Picture of Dorian Gray*" considered as Gothic fiction that explores this idea. The main character Dorian Gray bargain his soul with the devil, represented by his physical portrait, which is painted by Basil, in which he gains eternal youth and beauty. Otherwise he suffers the consequences of his deal. Through Dorian experiences, the dissertation examines the dangers of indulging in one's desires and the consequences of making deals with an evil.

To examine these hypotheses, the present study will take *the picture of Dorian Gray* as a sample. These consequences above come through a journey of a psychological mental conflict, in Dorian's psych by the Freudian theory. His growth and transformation are connected by his id, superego, and how could his ego balance between them.

*The picture of Dorian gray* is a novel by Oscar Wilde, published first in Lippincott's Magazine in 1880, and then it published as a book in 1890 in the Victorian era. The fiction narrates the story of Dorian Gray the naïve boy, who is distinct by his extraordinary beauty, who sells his soul to the devil for an eternal youth, because of Lord Henry's philosophy, and take the aestheticism beside to the hedonism as life path, this lifestyle costs him his inner self.

The Golden Age, also known as the Victorian age, was viewed and acknowledged as an era that proudly defended morality and social values. Victorian literature had a profound impact on society. Literature was seen a tool to pass time for most rather than a privilege for the wealthy and upper classed individuals. As a result, many great writers and poets rose to the fame during that era, such as Dickens, Conrad, the Bronte sisters...etc.

The writing styles varied, and each work had its own distinct set of themes. It implicated the complexity of that period's literature. In addition, to the richness and depth of what had been embodied between its pages. Writers during this era focused on the reality they lived in. Many were fixated on the struggle the poor and marginalized people lived. Writers drew realistic illustrations and voiced sensible beliefs, which was highly appreciated by society since religion and other aspects of their lives were questioned. They also welcomed the themes they considered novelty seeing that earlier works tended to romanticize and beatify certain facets of life. The publication of Oscar Wilde's only novella in 1890 came as a blow to the Victorian society that held morality in high esteems.

*"The Picture of Dorian Gray"* was ascertained as an insult to Victorian sensibilities. It offended British reviewers to the point that some declared that Wilde should be persecuted for what they deemed a crime of breaching the conduct of morality. Oscar Wilde's novella was gauged as indecent, unclean, and contemptible at best. This particular work was peculiar since it denounces certain angles that existed within Victorian society, yet everyone else pretended it didn't. They simply turned a blind eye because that was what society expected from them. "The Picture of Dorian Grey" probed topics like beauty, morality, vanity, art, friendship, and homosexuality. Such themes were considered taboo at the time. Hence, Wilde's literary work was judged by its themes rather than the way it was written.

Even though the complexity that is *"The Picture of Dorian Gray"* was received in a negative light and was heavily frowned upon by Victorian society, Critics and book reviewers in modern times perceived the work as exceptional. The themes that Wilde addressed outlived the Victorian era and were still relevant in the present. The masterful depiction of the characters compelled the audience to feel and relate their development and degradation, which only further endorse the brilliance that is Oscar Wilde. This research attempts to scrutinize the main character's psyche in depth. That is to say, this research attempts to investigate the divided mind of the main character Dorian Gray. How the Id, the ego, and the superego interact in his psyche?. It also attempts to study and identify the self and its symbols in Wilde's novella. Moreover, this research seeks to examine the changes in the main character, the cause of those changes, and their consequences.

In light of the aforementioned research contextualization, this research explores the meaning of the self. What is the self, and how Oscar wide represents it in his work? And how did Oscar Wilde depicted his main character? Thus this research depicted his main character and the division of Dorian's psyche and if he could deal with its conflict. Moreover it aims to pictures the manners and the manifestations in his life beside to the consequences. How did

the author represent the division of Dorian Gray's psyche? And how did the divided parts interact with one another? This considered as the research problem.

The conducted research aims at examining the main character and his development throughout the novella. The reason behind this examination is to identify the psychological changes and their consequences on their lives. That is to say, the proposed research attempts to study the clash in the psyche of Dorian Gray and the way it manifested in his life. Furthermore, this research endeavors to analyze the representation of the self and its symbols in the selected work. Moreover, this research attempts to shed light on the impact the characters had on each other.

The suggested research will be divided into three chapters. The first chapter will include the theoretical part in which key terms and selected theories will be defined, thus discussing the author's conventional life in the Victorian era and the selected work for this study. In the second chapter, the story of the fiction will be summarized, and it discusses its plot and mentions the main and the minor characters, the main characters will be analyzed. In other words, the psyche of Dorian Gray will be examined thoroughly with his defense mechanisms. The third chapter will analyse the influence on Dorian's psyche and how it interpreted through his life, thus it shows the face of his inner self by mentioning its symbols.

The conducted research is qualitative, descriptive, and analytical in the sense that the collected data will be examined. Since this research is a case study, which is based on the qualitative approach, the data is collected through the examination of relevant texts as well as journals. In other words, data is gathered through the analysis of secondary sources and primary if it is found. The descriptive approach will be then applied to analyze relative data as well as the extracts from the primary source, namely Oscar Wilde's novella, to draw reliable and logical conclusions. Freud's theory of the mind will be implemented, as well as his theory

of defense mechanism, to explore the psyche of the main character, its division, and the way it manifested in his life.

## **Chapter One: Theoretical background and Key Concepts of psychoanalyses.**

### **1.1 Introduction**

This chapter sheds light on the background of psychoanalysis theory; this was founded by Sigmund Freud. Moreover, the chapter tackles its definition as literary theory and its origins as well. Moving to its different interpretations from several psychologists. In addition to Freud, there is Otto Rank, Erick Erickson, Kornberg and his only daughter Anna Freud. These thinkers brought forward different approaches and theories in their own respective fields of study. Freudian theory of psychoanalysis was named after its founder. Through this research we will discover the study about the self in relation to psychoanalysis. Moreover, the research shall investigate the self, the mind, and its theory. In addition to its diverse definitions and how the mind could protect itself by a technique called defense mechanisms. Thus, it is important to give a core about the Freudian theory of defense mechanism. Furthermore, to mention its types, there are several types of defense mechanisms. The research will tackle projection, displacement, and rationalization, as these elements serve the aims of this inquiry.

Moreover, it includes the Victorian period, and its social lifestyle, it also that witnesses a number of norms, such as the morals of and the rules that the society should follow. This period of time assists the country's industry, and makes the literature to be at top. Thus it tackles the literature and the major significant writers at that time such as Charles Dickens as the first group, and the Bronte sisters at the second group. Later a third group revealed under the name of Oscar Wilde's group. In this time he wrote his masterpiece novel *the picture of Dorian Gray*. Furthermore, the chapter will reveal some of Oscar Wilde's parts of life, and the environment that he was living in, and the reasons that led him to take a path of a certain kind of literature.

## 1.2 Psychoanalysis Literary Theory

Psychoanalysis is one of the most modern theories that are used in English literature. It is considered as the theory that works on the personality. It is known that the closest connection between literature and psychoanalysis has been played by the academic field of literary criticism and literary theory. In spite of that has been regarded one of the fascinating and rewarding approaches in the application of interpretative analysis. The psychological interpretation has become one of the mechanisms to find out the hidden meaning of a literary text. The goal of psychoanalysis was to show that behavior which was caused by the interaction between unconscious and consciousness (Mahroof).

The most significant connection between literature and psychoanalysis is that the psyche of the writer might be shown in his works, such as his impulsives or his hidden interpretation toward a certain subjects that could be applied in the work itself. The beginning of the 20<sup>th</sup> century, saw the emergence of contemporary psychology and as this psychology advanced, so did literary text analysis. This form of criticism incorporated the ideas promoted by eminent sociologists such as Otto Rank, Alfred, and Carl Jung and above all of them, there is Sigmund Freud. Freud first used and developed it as a technique for treating neuroses, but was quickly applied to explain many widely used inventions and behaviors throughout the history of civilization, including welfare, mythology, religion, literature and other arts. The beginning of psychoanalysis was in the medical field, according to the history of psychology. It began in psychology moving to other academic disciplines, and eventually influenced literature studies as one of the various approaches to literature. Psychoanalysis centers on the assumption that people's behavior which influenced by memories they have recurring experiences. Literary criticism, or literary theory that build on the psychoanalytic tradition, started by Sigmund Freud, it is known as psychoanalytic criticism. Psychoanalytic reading has been conducted since the early development of psychoanalysis itself, and has sophisticated

into a varied interpretive tradition. Thus Celine Surprenant writes, psychoanalytic criticism, she does not constitute a unified field. However all variants endorse, at least to a certain degree, the idea that literature...is fundamentally entwined with the psyche. Literature has been regarded as a source of psychoanalytic concepts in the process of explaining literature, which has involved the applications of psychoanalysis. Literature has attempted to use psychoanalysis for artistic reasons, and literary criticism has used it to analyze such literature. Literature is primarily considered to be a fictitious expression of the author's state of mind, and personality structure in psychological criticism (Mahroof).

### **1.2.1. Definition of Psychoanalysis**

Psychoanalytic literary criticism is one of the most well known, and most controversial literature theories. Psychoanalytical readings focus on the relation between literature, the unconscious mind and our conscious actions and thoughts. More specifically, psychoanalytic literary criticism focuses on the mind of the author, the mind of the audience, the mind of the characters, and the text.

According to scholars, psychoanalysis is a theory of human emotional development, based on observations, and treatment for emotional illness. Psychoanalysis and psychoanalytic therapy are curative, in which a person's psychology is explored in order to help the individual master emotional conflict. These conflicts are manifest in mental symptoms, in troubled relationships, which others in work, in love inhibitions and disruption, in unhappiness and in poor self esteem. By these descriptions of what puts the person on troubles, this brings to mind the elaborate complexity of how the person's mind functions is brought to consciousness.

Psychoanalysis is based on the unconscious mental experiences that are building up from childhood, these mental representations of the self and the other including intense and



conflicted emotions. These conflicted emotions involve wishes, associated feelings, and attitudes that organize compromises among them. The various groups of mental functions can make conscious in an affect stimulation relationship, and changed if they can, then it would be consciously observed, and thereby better synthesized in more adoptive ways. The psychoanalysis achieves this goal by becoming the focus on the mind of the individual, and analysing the patient's projections of mental representations and attitudes, which include conflicted emotions that include simultaneous wishes and fears. For example, an envy, hatred, and longing feelings of love for the same person or the same relationship, the compromise might be averting love and having unhappy, longing feelings. If a compromise of a distant love is hard and tough, the patient's love life will be lonely, sad, and unrequited. Psychoanalysis tries to understand the discord and its defensive that the patient can understand and achieve a new better compromise that involves an intimate relationship. The idea that we are not totally aware of our feelings and the changes of the emotions and even the conflict in our feelings, or the way of defending against them, plus to the way how to compromise them in our mind in our everyday life. Freud was the first who researched and systematized to reach to the basics that organized those compromises. He detected the principles of the emotional life's organization in the late 19<sup>th</sup> century, when the physical sciences were beginning to discover the rules of the physical matters' organization. Freud's initial training was in the physical science and neurology; he brought those intellectual approaches to his study of human psychology and the unconscious.

Psychoanalysis was applied in the early 1900s to treat mental problems by examine conscious and unconscious mental state of the mind. Anna Freud the only daughter of Sigmund Freud sees psychoanalysis from a different angle, which called child psychoanalysis she's mainly interested to work with kids, unlike her father who has been working with adults. Anna Freud thought that child analysis should not be stick to the basic theories of

psychoanalysis, but should be distinct as a mode of therapy. She argued that the child should only be analyzed when they reach the latency period, which begins around the age of six. Before that she thought it is best to focus on the child's environment, so as to support their psychosexual and emotional development.

Other scholar, Eric Erikson, was a German American psychologist and psychoanalyst. He best known for his famous theory of psychosocial development and the concept of identity crises, his theory led to significant shift in thinking about personality. Psychosocial theory examines how social influences can affect in our personality throughout life, rather than focusing on childhood events. Lifespan of human development has attracted attention, and has been a subject of research, thanks to Ericson's stages theory of psychosocial development plus to his contribution to the development of the individual' experiences in adolescence, adulthood, and old age.

An Austrian psychologist and professor of psychochiatry at Weill Cornell, Otto Friedmann Kenberg, in an interview defines psychoanalysis as following , psychoanalysis is the deepest aspect of psychology in terms of understanding personality, and personality difficulties, although it is limited in indications as a treatment such it's enormous values in terms of understanding human nature. Otto is also known for his psychoanalytic theories on borderline personality origination and narcissistic pathology which developed primarily in the US and UK. His work played a central role in the development of modern object relations.

### **1.2.2. Freudian Psychoanalysis**

Sigmund Freud has developed his psychoanalysis method from his mentor and friend, Josef Breuer. Josef had a patient named Anna, she was twenty one years old, and she used to nurse her father. She had a really bad cough, later on she couldn't speak well, after a while she became speechless completely, after a period of time se start to speak in English instead

of her usual German, after her father died, she rejects to drink water, then the problems show up such as lose her sensation in her hands and in her feet. Special experts found that she doesn't have any physical causes of her problems. Moreover three experiences happened in her life, such as an illusion, mental disorder, and a try of suicide. Breuer determined that she was suffering from hysteria that physical symptoms had not appeared, he resort hypnosis state, and found that she could speak out about her life, experiences. She could recall emotional events, which connected with particular symptoms in her. During the hypnosis, he figure out the reason of her refusing to drink water, she saw a woman drink from a glass that a dog has just drunk from, she showed a disgust feelings, but when she remembered the root of the event this feeling disappeared. Freud and his friend wrote a book about this hysteria, based on their case of Anna. According to them these traumatic emotions are caused because of this hysteria, these emotions are shown as behaviors, by adopting the method of hypnosis, they could remove every symptom of their patient. After this development in Anna's case she had shown a need for Josef Breuer even in her hypnosis state, he discovered that she fell in love with him and start to tell everyone that she is pregnant with Josef's child, her mind told her body that she is really pregnant, she start to act like pregnant woman. Breuer left this case to be led by Freud. Freud discovers that secret sexual desires lay at the bottom of all these hysterical neuroses, and the conscious mind is aware of the current sensations, memories, ideas, and feelings. The preconscious mind stores the accessible memory underneath the conscious mind form this preconscious mind.

About the layers of the mind, according to Freud they are merely the smallest components of the mind, which makes the majority. All the things that are not readily accessible at a conscious level, such as our instincts, urges, and memories as well as the emotions that connected to trauma. The unconscious mind contributes a significant portion to the personality, it functions as its repository.

Freud was educated in Vienna at school and university, where he trained in medicine. Freud's medical studies culminated in his taking up his researches into neurology, he had finances allowed, would have devoted himself to that entirely scientific discipline. On his return to Vienna, Freud began first psychiatric practice, and in the late 1890s the first paper began to emerge. Although as yet unnamed, psychoanalysis had begun (KLINE PAGE 04).

Freud prefers to spend exactly one hour with each patient. The analyst sat just out of the patient's line of sight while, he lay down on a couch, he instructed to speak any thoughts that come to him and also asked to free associated and to recount his dreams. The data base of psychoanalysis is comprised of these spontaneous associations, this is a descriptive session of psychoanalysis, which is source of all the theories and the method treatment.

After the case of patient Anna, Freud states the models of the mind which divide the mind into three layers, the conscious, the preconscious, and the unconscious, and in these models, there are three parts of the mind, the ego, the superego, and the id.

### **1.2.2.1.The Freudian Theory of the Self**

The self in psychology has different connotations called the Freudian theory of the self, according to Freud, the personality is made up of three aspects which work together to create complex human behavior. Each of these elements adds its own influence in the individual's personality, each of them can be shown in a particular part of life

#### **1.2.2.1.1. The Id**

The id operates at an unconscious level of focuses solely on instinctual drives and desires. Two biological instincts make up the id, based on Freud: Eros, or instinct to survive. It drives us to engage in life sustaining activities and Thanatos or the death instinct that drives obstructive, aggressive, and violent behavior. Freud believed strongly that Eros is stronger than Thanatos. "it always helps people to survive" (k.j Siki76). According to Freud the id ties

to resolve the tension created by the pleasure principles through the use of primary process. Thinking involves forming a mental image of the desired object to satisfy the need. The source of all the psychic vitality making it the essential component of personality. The id is the only ingredient of personality from birth. This perspective of identity is completely unconscious and embraced instinctive and primitive behaviors.

The id is driven by gratification, which endeavors for quick delight of all desires and needs. On the off chance that these needs are not fulfilled instantly, the result could be a state of uneasiness or pressure. For example, an increment in starvation or thirst ought to create a prompt endeavor to eat or to drink. The id is exceptionally critical early in life since it guarantees that, Youthful infants are ruled totally by the id, there is no thinking with them when these needs request fulfillment, in spite of the fact that individuals inevitably learn to control the id. This position of identity remains the same puerile, primal constrain all through life. It is the improvement of the inner self and the superego that permits individuals to control the Id's fundamental instinctual and act in ways that are both reasonable and socially worthy (Kendra).

#### **1.2.2.1.2. The Ego**

The ego is a portion in the psyche; it works to do a meeting point between the id's needs, and the superego's social morals. It is the most ties to reality and begins to develop in infancy. The ego functions in the conscious, preconscious, and unconscious mind. Everyone has an ego. The term ego is sometimes utilized to depict the coherent perception of your personality. However, personality and ego are not the same thing. The ego is only one part of your complete personality. The ego works on the basis of reality principle, trying to satisfy the desires of the id in ways that are realistic and socially appropriate. The principle of fact considers the costs and benefits of an action before deciding whether to act or to abandon on impulses. The term ego regularly utilized informally to recommend that someone has

expanded sense of self, whereas the ego in identity includes a positive impact. It is the portion of your identity that keeps you grounded in reality and avoids the id and superego from pulling you as well distant toward your most essential inclinations or moralistic excellences. Having a solid inner (ego) self implies having a solid sense of self awareness. For him the ego is the representative of the outer world to the id (Ego and the Id 708). In other words, the ego represents and enforces the reality principle, and it's oriented towards perceptions in the real world, associated with reason and sanity. The ego, however, is never able fully to distinguish itself from the id of which ego is, actually a part which is why his pictorial representation of the mind. Freud does not provide a hard separation between the ego and the id (Freud's Theory of Id, Ego and Super Ego).

### **1.2.2.1.3.The Superego**

The last part of psyche to be improved is the superego. It encourages the individual to act according to the social rules. Freud declared that the age five is the age when the superego can be marked, it holds the acquired moral principles and ideals that we obtain from our parents and society that are stored in the superego( our sense of right and wrong) the superego offers standards for making decisions. The superego contains the conscious, which implicats knowledge of things that society and parents deem to be wrong, these actions are frequently prohibited and often result in negative outcomes, punishments or regretful emotions.

The superego aims to refine and evaluate our conduct and battles to put the ego between the norms and the social morals. It is suppressing all of the undesirable id's inclinations. This part of the psyche exists in the conscious, preconscious. For instance, when someone does a thing that the id urges him to do, the superego will make him feel a sense of guilt or even a shame about his actions. It could help you feel toad about your behavior if you suppress your most primal urges (Cherry).

### 1.2.2.2. Definition of the Self

In simple words and based on the Collins English dictionary, the self is the identity character or essential qualities of any person or thing another definition. It's one's own person as distant from all others. But in psychology it has a precise meaning with the question what is the self-concept. Self-concept is what you believe defines you as a person. To answer the question: who am I? In psychology, there are several ideals about the self-concept, but the majority of these concur with idea that self-concept is important part of identity development. Self-concept encompasses all aspects of who you are including your political beliefs, recreational interests, and every day habits. The self-concept theory put forward by William D, brooks and Philips Emmert in 1976, is discussed in study from 2020 that reveals how yourself concept may be primarily positive or negative and predisposes you to particular attitudes or behaviors.

The conscious and unconscious are two distinct levels of human functioning, in Freud's view. Both of them have different content as well as different governing principles and reasoning. The unconscious self represents a mode of functioning that predated the development of all other varieties of mental activity. It includes every base, bottom-of-the-barrel endeavor that forms the basis of how we spend our lives now. Our unconscious self operates on a rational level. Even if it exists and affects us throughout our lives, it is not always visible. Thus, the only indications of its presence are neurotic symptoms, nightmares, and "slips of the tongue". In contrast, "the conscious self" is under the authority of "the pleasure of principles" (rather than reality principle").

At this stage of development, behavior and experience are arranged in a manner that is reasonable, practical, and conducive to the social setting. The conscious self was fundamentally different in strategy from the unconscious self, even if both had the identical ultimate goals of satisfying desires and reducing tensions to the barest minimum. Instead of

pursuing these aims in a direct, impulsive, and irrational manner, it often takes into account the practical requirements of the situation. To do this, it is the responsibility of the conscious self to control the unconscious self's constant pressures (Nimbalkar).

One of the most widely accepted framework of self, concept was developed by another psychologist Carl Rogers, who defined the self as three components; ideal self which is the individual's aspiration for who they wish to be, real self, which considered as the way they view and feel about their selves, and the self-esteem is the perception of the person's own worth and value.

John lock holds that personal identity is a matter of psychological continuity. He considered personal identity (or the self) is founded on the conscious (Viz Memory), and not on the substance of either the soul or the body. Because, the brain as the body can have many change, but the consciousness will remains the same, Thus, the real self is not the brain but in the consciousness. Karl Jung the Swiss psychologist, who helped develop personality theory, archetypes, and analytical psychology, he was proponent of individuation. It is the idea that people are continually working better themselves by achieving a balance between their conscious selves, or egos, and their unconscious selves (Nimbalkar).

### **1.2.2.3. Freudian Theory Of Defense Mechanism**

Particularly his theory of defense mechanism seems to be one of the best known theories that many therapists still apply today. He began to discuss them in the 19<sup>th</sup> c in relation to subconscious defense of the id, ego, and superego. Psychological defense mechanisms are utilized to lessen the anxiety brought on by undesirable or potentially hazardous stimulus. There are several defense mechanisms that Freud himself introduced. Sigmund Freud states that the ego, the superego, and the id are three components of our psyche that determine our behavior. The concept of good and bad as well as right and wrong



is understood by the superego. It is actually aware of the laws and regulations. The id on the other hand, has no regard for moral principles and is motivated by pleasure and immediate satisfying of desires, a mediator between the two is ego. It looks for middle ground to satisfy both the superego's ideals and the needs of id for immediate gratification. Freud held that we need defense mechanisms to shield ourselves from anxious or guilty sentiments that develops when our id or superego become overly demanding. So that our ego can manage the conflict and issues, it was unconscious mechanisms.

This theory states that people don't have the control over their unconscious for not using the defense mechanisms. The psyche of the person unconsciously demands for this shield. Psychologists declared that we cannot deny that the use of this theory is a normal process in the psyche of anyone just to protect the mind of the conflict between the id and the superego which might lead the individual to insanity (Defense Mechanisms).

#### **1.2.2.3.1. Definition of Defense Mechanism**

Defense mechanisms are human behaviors which used to deal and cope with the unpleasant emotions, situations, ideas, or deeds. If a physical threat exists, you must defend yourself in every way you can. Whatever you are facing an emotional or mental threat, the same principle still remains true. As a respond, you use defense mechanism. This theory helps us to escape from uncomfortable emotions like guilt or shame or even sadness. Anna Freud defined mechanisms as "unconscious resources used by the ego to decrease internal stress ultimately. Patients or people in general often devise these unconscious mechanisms to decrease conflict within themselves, specifically between the superego and the id. Many of other psychologists added some more defense mechanisms such as Alfred Adler and his defense of compensation which was useful to his theory of inferiority ("Defense Mechanism.")). There are many advantages of using defense mechanisms. As psychological strategies deal with stress positively. Moreover, it helps to find an excuse to defend an

unhealthy behavior. It also aids at avoiding to deal with hurtful emotions. Thus defense mechanisms can help a person to understand their own behaviors.

### **1.2.2.3.2.Types of defense mechanisms**

Many of psychologists had contributed to develop the theory of defense mechanisms, and to be a part of Freud research. So they added more than 10 other types of defense mechanism. The most known defense techniques of Freud are:

#### **1.2.2.3.2.1. Denial**

According to urban legend, all you have to do is ignore it. Denial was theoretically considered as a direct attack on preconscious memories, which are memories that are possibly accessible to awareness. When it occurs in an adult, the inability to see what is "really there" is one of denial's most basic characteristics. We identify a psychotic condition with a dramatic breakdown of reality, which is what it signifies. (Cramer44). One of the most well-known mental defenses is denial. When someone feels uneasy about a sentiment or a negative action they have committed, they convince themselves they have forgotten their bad deeds in an effort to shield themselves from the suffering and mental turmoil they are experiencing. In some situations, it may be a means of avoiding dealing with pressure or unpleasant feelings. It is a defense to avoid dealing with tension, conflict, threats, fear, and anxiety by refusing to even acknowledge that there is a punishment, and to refuse to even acknowledge that there is a problem (Cherry).

#### **1.2.2.3.2.2. Projection**

The defense mechanism of projection is more complex than denial, both logically and psychologically. It involves the capacity to differentiate between inside and outside between self and other. It requires the ability to make judgments, pleasure, pain, good, bad, acceptable, unacceptable (Cramer70-71). In addition projection is a strategy of defense whereby

undesired emotions are projected onto someone else where they ultimately manifest as a danger from the outside. When someone feels threatened by his own rage and accuses another of harboring hostile thought, this is a simple example of projection. Usually the defense mechanism occurs when the part of the mind in conflict without a foreign from outside. But in projection, there must be a conflict between internal side and external side (Cramer71).

#### **1.2.2.3.2.3. Repression**

When we deny our ego use an unconscious process to prevent disconcertion, upsetting, traumatic, or dangerous thoughts from entering our conscious minds. Usually the thoughts are one we cannot deal with now, therefore, we suppress them in the hopes that they will disappear on their own. This defense system is ineffective in the long run since we can only temporarily push thoughts, desires, and memories into the conscious mind to be forgotten like it never happened (“Defense Mechanisms: 8 Types and Examples).

#### **1.2.2.3.2.4. Rationalization**

It is a disavowal defense mechanism that enables a person to handle emotional conflicts, internal or external stress, or by coming up with reassuring or self-serving but erroneous explanations for their own or others' ideas, behaviors, or feelings that conceal other motives (Perry). It is possible to think of the defense mechanism of rationalization as a reaction to a decision. Either having a concept or acting in a specific way. After making a choice, people may come up with an explanation for why they behaved or felt in a certain way. This excuse may be provided in an effort to defend one's own or the others' acts. In essence, rationalization is a technique used to rationalize negative feelings or behaviors. Rationalization, however, keeps people from conscious acknowledging the true reasons behind their behaviors or actions. Many individuals end up believing the arguments they have developed (Knoll et al.).

Defense mechanisms frequently can cause more harm than benefit. They can prevent you from experiencing more deeply even if they usually provide quick relief from a stress or anxiety including circumstances. It could restrict how you communicate how your emotions to those around you. Your family, friends, and other relationships could suffer as result of your defense mechanism. So that sometimes it should address your anger rather than repress them (“What Are Defense Mechanisms?”).

### **1.3. The Victorian Age**

In Britain, Queen Victoria’s (1837-1901) duration as a monarch, dominant the Victorian era. Even though it was a quiet and full of wealth period, yet it has problems with its social system. As it is familiar this era was famous by the classes; the upper class, class the middle class, and the lower class. There are who were fortunate of being a part from the higher class did not frequently engage in manual labor. However, they owned grounds and appointed people to work on them from lower socioeconomic classes. They do that for the investment to make money (Social Life in Victorian England).

The rapid urbanization and economic development of this time period helped the Middle class to arise. The bourgeoisie was a social stratum that relied on skilled workers to provide for their families and themselves. Some of occupations offered the potential to advance in company rankings and earn more money. There were two levels of middle class: higher and lower (Social life in Victorian England).

The Victorian society relied on certain societal standards such as gender, the social classes, race, religion, region, and notable position. These were all important for that environment structure to build someone’s identity and status. Further, The "doctrine of separate spheres" is a fundamental pillar for the Victorian gender system. Based on this, men and women are different in their creation or in their needs, and seeking for distinct directions.

As it is known, women should be in the weak column because they are physically weak while in the other strong column, obviously, there are men. Women are seen as a tool of giving birth only, but sex could be an important act to men. Women are dependent on their males, whereas men are independent. Additionally, men can be in the public freely, whereas women's freedom is restricted (Gender and Class in Victorian Society).

The Victorian society believes in the idea of identity; they focus on whose the person is. These concepts above tend to be the main structure to build the individual; the inherited components are a significant concept in the Victorian view. Therefore, the sex and the sort of the person are a serious portion to be in the Victorian society. Thus, this society glorifies the stereotype of men and women and how they differ from each other; he is strong in every aspect of life, the hero in open, while she is weak who should stay hidden. Sex is forbidden for women unless she is married to give a birth, and on the other hand sex is cardinal.

Although the Victorian era strongly valued honesty, thrift, personal responsibility, and a strong work ethic, there was much more proceeding between 1837 and 1901. The huge discrepancies in people's lifestyle are among the most obvious differences as it mentioned above; the difference between men and women. This period witnessed a strong connection between religion and morals; hence, the bible was significant. Comparing moral activity to ethical behavior, which is typically described by lived experience, the former is frequently by a foundation in religious belief. (An Over View Of Victorian Morality P2, P3)

Despite of all these bad conditions, the Victorian society cannot neglect the achievements of the queen Victoria. These social advancements sparked several extensive reforms in the villages and cities that brought about significant transformations. The drive to improve social and lessen disparities in health, employment, and education included generosity and charitable giving as well. Insecurity, poverty, and misery did not go

completely through the Victorian era, but new standards of civilized urban life, such as the structure of local self-government, were established and achieved during this time. Public facilities, for instance, restrooms and swimming pools were funded as a part of an attempt to give working people the means to invest in themselves. Victorians used these structures to highlight results and to promote civic pride during this time (Victorian Society).

### **1.3.1. Victorian Literature**

Queen Victoria was the monarch of Great Britain, the period known as the Victorian era, spanned the years from 1837 to 1901. Due to advances in science and technology, this period was a time of major shifts in some fields. The printing press, the railway, and the mechanization of agriculture work were a few of these innovations. The number of urban buildings increased, as well as their conservative moral values. This era was for the Romantic Movement, which extremely valued emotional experience and emerged in opposition to Classicism and the Enlightenment. In this golden age, there was also an obsession with realism which sought to capture the real picture of the society (Introduction To Victorian Literature). Subsequently, plays and poetry were the main arts in the Victorian culture. They were considered as serious layers to the Victorian society. This fact did not stop the book to be in its peak at that time, and its chapters captured the minds of the audience (The Victorian Period).

A lot of writers portrayed different kinds of experiences in their literary texts; that's why the readers showed a lot of interest that made the novel the most popular literary form. They talked about child labor, social classes, poverty, etc. Besides to literary works, there are also philosophers and scientists whom they were far away from drama moving to another method which is the scientific books. Moving on, the novel was the mirror of that society where it could find the kind in people and tenacity between them. For example, someone who had a life of virtue would be rewarded while someone who had a vice or sinful life would face

bad results. They tried to put the ethical morals in their minds and have a great influence on them. The Victorians sought to follow that path as much as they could, yet the century went on. The circumstances have changed and became difficult to the Victorians to stick on the path (Victorian Literature).

The Victorian novel can be divided into three groups: Charles Dickens' early Victorian novels which addressed social issues. The Bronte sisters' mid-Victorian novel addressed psychological themes. Finally, Oscar Wilde, the late Victorian novel, was more in line with European naturalism (Victorian novel). Charles Dickens was one of the most important social critics and the father of the Victorian novel he tries to give a picture of the Victorian period in his novels as well to criticize it, and stigmatizes of the hard conditions of the industrial revolution, and even the misery of the child labor. Then, The Brontes are the world's most famous literary family and Haworth Parsonage, (The Baronets and Haworth). The five Bronte sisters were an example of success to the all society of that period of time, especially for the women, because they were underestimated and meant for the house and men needs. Jane Eyre, one of the most known novels till now, Charlotte's Bronte novel.

One of the most popular and controversial literary figures of the 19<sup>th</sup> century, Oscar Wilde is a playwright, poet and novelist, famous for satire and sharp wit. He was well known for his colorful and flamboyant style both in prose and in dress. In his time he caused quite a stir, with some deeming his work to be immoral. Nevertheless, his satirical plays still garnered considerable interest and drew large audience. (Brain) Victorian Traditions were not convincing enough for Oscar Wilde, they were much of an extreme restriction that stands in front of human freedom. He did not pay attention to the norms of his society, and he defied the standards of literature by his only novel The Picture of Dorian Gray.

### 1.3.2. The Conventional Life of Oscar Wilde

Oscar Wilde (1854-1900) was a brilliant author, playwright, and wit. He was born in the middle of the Victorian age—the period of English history during which Queen Victoria reigned, from 1837-1901. During this period in English history, the country was undergoing many radical changes, all of which contributed to the way in which the people who lived during this period lived and thought. In modern times, Victorian society is generally remembered as one that was puritanical, repressive, obsessed with the appearance of respectability, strict discipline and high morals. The quality of earnestness became a typical Victorian value, and was applied to all areas of Victorian life, especially in religion, literature and social conduct. Though somewhat one-sided, the term "Victorian" is also associated with negative qualities such as narrow-mindedness, double standards, hypocrisy, sexual repression and extreme class-consciousness. (Olsholt) In the Victorian reign, people were obliged to follow certain laws and respect the values of religion and morality. Oscar wild was one of the writers who did not accept what behind these rules; the hypocrisy, social classes and the varied standards dual norms, thus he fought them with his texts.

Oscar Fingal O'flahertie Wills Wilde was born on October 16, 1854 in Dublin. His mother was a writer and literary hostess, while his father was a prominent surgeon. At Trinity College in Doblin and Magdalen College on Oxford, Wilde received his education. Wilde took part with the aesthetic movement while he was a student at Oxford. He relocated to London upon graduation in order to pursue a writing career. His work was varied, in addition to writing poetry, he also helped journals like 'Pall Mall Gazette', released fairy tales and published his only novel '*The Picture of Dorian Gray*' (1891). His first volume of poetry published in 1881 (Historical Figures: Oscar Wilde).



### 1.3.4. The Style of Oscar Wilde

Oscar Wilde a unique talent for creating a strongly horrific story out of fancy and actuality. He excelled at using bloody imagery, portraying a murder that rivaled anything in contemporary film, complete with bodies, blood, and gore. The presence of conversations is preferred by Oscar Wilde over actions, he wants his characters to have a quite talk in a setting room. Wilde appears to be primarily aiming to encourage the musical and visual arts through his work. (Sura)Wilde is also known for his extraordinary flair for morbidity and evil; the example is his novel the Picture of Dorian Gray. He had a remarkable understanding of both the dark side of everyone's soul and the realities of human nature. Wilde was particularly attuned to the darker side of things, he recognizes the thirst for immorality that is ingrained in every human being and demonstrated it in his work ( Sura ).

The drama of his personal life affected to his career, his went to jail because of immorality and putridity in his writings and the homosexuality affair with Lord Douglas. Oscar Wild filed a defamation lawsuit against Douglas' father but the irony is the case was against Wilde himself, he jailed because of that, and rote a long letter to Douglas "De Profundis.". Oscar's wife moved to Switzerland with their kids and took on the name Holland. Wilde was gets his freedom, but his reputation destroyed, and his health irreparably harmed. (Historical Figures: Oscar Wilde). These events have a relation to his childhood with his mother. He was the third boy to his parents; his mother desired a girl and she used to treat him as one.

For months before Oscar Wilde was born his mother had earnestly desired that the child should be a girl. She often expressed her convention with this fact... a daughter was going to be born to her. She used to tell friends of the things she was going to do, after my little girl is born, and used to discuss the education she proposed to give to her daughter. When Oscar was born, her disappointment was great. She refused to admit that her new child

was a boy. She used to treat him, to speak of him as a girl, and as long as it was possible to do so, she dressed him like one. To pathologists these facts will appear of importance (Sherard). This memory plays a big role in his psyche; it could be remaining in his unconscious, and become clear in his daily, and personal life, and even in his actions. It could be the first reason of Oscar Wilde's homosexuality, which became the cause of his arrest and scandal that nothing can erase. *The picture of Dorian Gray*, the only novel of Oscar wild is a picture of what he was living. He was not accepted among his society, because of his thoughts, the way he writes, and his sexual orientation, therefore, he wrote the novel to face the norms of his environment. Many critics considered it as an insult piece of writing to their religion and church.

According to Wilde's life, Dorian Gray, the protagonist of the novel, could be the other side of Oscar himself; the seeking for pleasure, youth, beauty, and the immortal life. Thus, the irony is both of them killed by what they were looking for; Dorian died by his immortal portrait, which what it should give him beauty and youth life, and Oscar by his art and affairs, what was supposed to give him a position and pleasure in his times.

Wilde's own life follows pretty closely to that of his most famous character, Dorian Gray. They both ran in circles amongst the wealthiest of men, making friends in high places. Their reputations were immeasurably important, and the relationships they had with their closest male friends were of utmost importance in their lives. Another parallel one can draw between Gray and Wilde is their love of the theater (Lelchuk). Oscar Wilde is fond of gussy life, whether in his choices of fiends or his words in writing. All his close friends were men, he always represents women as naïve, powerless, only for sex, and taking care of the children " No woman is genius, woman are decorative sex never have anything to say it charmingly". (Wilde P45). In the other hand, Dorian gray also passionate towards gloominess of night and its ease, beside to music and theatre. Sibyl, his lover was underestimated by Dorian, he uses

her to take advantage, as her as all the women after her. Close friends of Dorian are both males; Basil, and Lord Henry Wotton. They all have especial relation together which was against nature.

A story that appeared in the ST. James's Gazette of 24 September 1891, the Canadian artist Frances Richards, whom Wilde had met in Canada in 1882, painted his portrait in 1887, prompting Wilde to say, "What a tragic thing it is. This portrait will never grow older, and I shall. If it was only the other" (Ellmann). Oscar Wilde glorifies the beauty, the youth, and the immortality, and portrait inspired him to write his novel. He is known by his tendency to the aestheticism movement, which familiar under the slogan; Art for Art Sake, it did not focus on the deep meaning, but in the beauty of the text.

#### **1.4. Conclusion**

Psychoanalysis remains an important branch in the field of psychology, providing valuable insights into the human mind and behavior. Psychoanalysis, developed by Sigmund Freud, delves into the subconscious and examines the complex interplay between conscious and unconscious processes. His key concepts, such as the structure of the mind (Id, Ego and Superego), defense mechanisms, and the role of early childhood experiences in shaping personality, have greatly influenced psychology and other related fields. Despite criticisms and evolving perspectives, psychoanalysis remains a relevant and influential theoretical framework that has contributed to our understanding of human behavior, emotion, and the dynamics of the mind. Emphasis on the importance of introspection, self-reflection and exploration of the unconscious continues to inspire contemporary approaches to therapy, research and understanding the complexities of human nature. The chapter provided a general overview about the field of psychoanalysis and Freudian partition of the psyche. Freud believed that person' psyche is protected via a defense mechanism. Defense mechanism represents an innate reaction and a way to protect the individual and to keep his mental health intact as a human natural behavior. The chapter presented key elements about necessary notions and elements that could help realizing research aims.

## **Chapter Two: *The Picture of Dorian Gray*: The Analysis of the Characters, Themes, and Defense Mechanisms**

### **2.1. Introduction**

The chapter is about Oscar Wilde's novel, "The Picture of Dorian Gray," was first released in 1890 in the Victorian era. The stringent social and moral standards of its age were mirrored in the writing and artwork of the time. Wilde's novel, on the other hand, questioned these norms through its examination of decadence, hedonism, and the pursuit of pleasure.

The story behind "The Picture of Dorian Gray" is as intriguing as the novel itself. Wilde was inspired by his own painting by his Canadian artist who is friend of him. This ignited his imagination and inspired him to develop the persona of Dorian Gray, a young man whose portrait matures and represents his inner evil while he remains young and handsome. Further, it shows that Oscar Wilde's personal life, environment, and his surroundings have a big role of creating this masterpiece, to be remembered till now over all of these years. Then, moving to its plot, which follows Dorian as he descends into moral decay as he develops a growing obsession with excess and pleasure. His portrait represents his inner depravity physically, growing more horrifying with each unethical act he commits. The novel's characters are intricate and multifaceted. Dorian appears to be endearing and charismatic, but he actually has a sinister side that the story progressively reveals. The cynical aristocrat Lord Henry Wotton shapes Dorian's viewpoint with his hedonistic philosophy. An artist named Basil Hallward falls in love with Dorian's beauty but eventually loses faith in him.

The chapter was concluded by messages, beauty and youth, art, good and evil, and death are some of the themes covered in "*The Picture of Dorian Gray*". By showing characters which defy social conventions and embrace their desires without conscious for the repercussions, Wilde undermines traditional Victorian standards.

## 2.1. Summary of *the Picture of Dorian Gray*

Basil Hallward sees the beautiful Dorian Gray the first time in his aunt's elegant party Lady Brandon. Dorian, an intelligent, wealthy, and breathtakingly gorgeous young man, instantly captures Basil's creative imagination. When the novel begins, it shows that the artist is trying to add some details to the portrait, but he admit to the Lord Henry that this work is showing his emotions, and too much of him for his theme. Lord Henry has another opinion, he believes in Basil's work and claims that this is his best work. By glorifying youthfulness, charisma, and the hedonism desire for pleasure, the renowned wit enjoys surprising his pals. While he is so worry about the naïve young man from the Lord's thoughts, Basil was obliged to introduce his friends to each other (The Picture of Dorian Gray).

As Lord Henry starts to talk about the beauty and youth, and the how much the world centered on the charm, Basil asserts that Dorian will be influenced by that speech. Dorian loved his portrait and hated it at the same time, because he is sure that it will take his youthfulness, charm, and grace by years from now. Doubtless he will loss against that face in front of him, and day by day he will be losing these beautiful details in his innocent face. Dorian Gray could not accept that, so he curses his picture, and offer his soul to the evil of the eternal beauty, to be this picture a reflection of his soul instead his pretty face, and everything he does bad it will be the paper of his sins. Thus, Lord Henry asked to purchase the portrait, but Basil refuses, and preserves it to the real owner; Dorian Gray. (The Picture of Dorian Gray)

Henry becomes a dear friend to Dorian, during the next days he gains Gray's trust. His philosophy of "new Hedonism" possesses the innocent mind of Dorian and becomes a pleasure-seeker without consciousness. He met a young girl, works as an actress in a slum theater. She is a beautiful, acts with passion, he dazzles with these characteristics and fall in love with her. The young sibyl loves him back, and ignores her brother James's warning that

Dorian is not the good person to her. She finds herself losing her emotions towards the actors, and her ability of acting, because her heart belongs to Dorian. But he did not appreciate that, and claims that she killed his to her after she lost her ability of acting (The Picture of Dorian Gray).

Dorian cuts off his relation with the poor Sibyl, and tells her he does not need her any more. When he arrives at home he notices something changes in his gorgeous painting, he could not believe and gets closer to it to see better, but it has altered for sure. Dorian decides to write a letter of an apology to Sibyl out of fear that was a result of his bad attitude and the portrait really starts to gain his brutal actions. However, Lord Henry informs him that Miss. Sibyl committed suicide at the same day, he feels the pain inside him at first, but Lord Henry removes that guilt, and makes Sibyl's death as a normal thing. (The Picture of Dorian Gray)

The yellow book, a gift from Lord Henry to Dorian, he depicted the evil's actions of a Frenchman at that time. Dorian evolves to the life of hedonism and corrupts his soul, and becomes that book as a bible to him. He neglects his pure nature as was at first, and breaks the moral principles inside him, yet devotes himself for new feelings even it is against nature. After eighteen years Dorian still the same young man nothing changed in him, despite his repulsive actions, and bad reputation among his society, but he still be accepted among his friends because of innocent, beautiful face. One day Basil decides to visit Dorian, they have an argument because of the portrait's shape, he knows that it represents Dorian's soul. Basil tries to convince him to bring his innocent back, and begs him to change for the best again, but Dorian the killing was his answer, he killed his artist and killed any small good left in him. (The Picture of Dorian Gray)

Dorian asks for a favor from a friend; to get rid from Basil's body, but he blackmails him and eventually that friend committed suicide. The corrupted Dorian goes to an opium

den, where he meets James Vane the one who wants his sister's revenge, James could not believe that this innocent face could kill any person on the earth, Dorian feels insecure but that feeling vanished when a harebrained bullet killed James. The portrait becomes so ugly, hard to look at, however, Dorian decides to change and to redeem his soul from his old sins, and starts a new clean beginning. He holds the same knife killed Basil, and tries to stab the picture in front of him. The servants came fast to see what is happening to the painting, but instead, they see a body of an old ugly man laying in front of the beautiful portrait. Dorian kills his soul and his ugly inner self, he is dead and every sin in his picture died with him (The Picture of Dorian Gray).

### **2.1.1. The Story Behind the Picture of Dorian Gray**

Oscar Wilde involves his environment, personal life, beside to his friends in his only novel. He describes the buildings and furniture of the Victorian culture, and depicts the noble's lifestyle and its way of thinking as well their principles, furthermore the conditions of the lower class. Wilde reveals that his difference in the real life can display in his novel, by the emotions of Basil towards Dorian, and the ambiguous relation between him and Lord Henry. Experts exposed that the characters of this novel are inspired by Oscar's close friends.

Lord Ronald Gower is one of Wilde's friends. He is generally identified as the model for Lord Henry in Oscar Wilde's *The Picture of Dorian Gray* (1890) (Lord Ronald Gower).

Dorian Gray was clearly based on a living person, a member of Wilde's literary homosexual circle in the early 1890s when the story was first published. If Wilde's fiction is strange, the real life story of John Gray, Dorian's original, is even more bizarre. A young working-class poet of extraordinary beauty corrupts and is corrupted, in a lightning flash of conscience sees the error of his ways, travels to Rome to study for the priesthood, and ends



his days a revered canon of the Roman Catholic Church in Edinburgh. As an esoteric tale of sin and retribution, this is Oscar Wilde outdone. (Falling Out With Oscar).

#### **2.1.1.1. Plot analysis**

The fiction starts at the studio art of Basil, his friend Lord Henry was lying, thinking and smoking like the habit, he suddenly hints a big painting in the center of the room; an extraordinary beauty of a young man. His pleased smile could express the love towards the portrait and encourage Basil to exhibit it because it is considered as his best work. Basil refuses to, because he thinks that he puts too much of his soul into it, he is afraid the people can see his love towards Gray between those colors and its illustration. When Dorian arrives to the place, he marvels by his face in the portrait.

Lord Henry's words about youth, pleasure, and beauty shaves between the ribs of Dorian, and his expressions animate life inside him, he wants to indulging his impulse, and he thinks that this principle is anyone's right.

Youth and beauty make Dorian in a constant conflict. When he met Lord Henry for the first time was an innocent young man, yet after the delusive speech of Mr. Henry about his fabulous looking, and fresh age; the inner self of Dorian wants for more, he was searching for what that youth and beauty can do.

The portrait depicts the full meaning of the youth and beauty, because it was made by a real love of Basil. I have put too much of myself into it (Wilde 04). This charm and beauty make Dorian wish to never get age just like the portrait. In the end of the day Gray sells himself to be young and beautiful for long.

Many feelings emerges inside Dorian, the fear of that beauty could be erased by the time, and the pleasure of having that charm in the current time. He purchases his soul to the eternal evil for timeless beauty, and to outface his portrait; which will take all his coming

years, yet he remains the same. If it were only the other way! If it were I who was to be always young and the picture that was to grow old! For that-for that-I would give everything... I would give my soul or that (Wilde.34).

### **2.1.1.2. The Characters**

#### **2.1.1.2. A. The Main Characters**

Dorian Gray: Is the protagonist, he is a naïve young boy, known by his beauty and wealth. He is twenty years old, raised by his grandfather Lord Kelso, he hated his grandson because of the deed of his daughter, she left her rich life, and son, to live with her poor man. Dorian met his painter at Lady Brandon's house. They became friends and close as much as to paints Mr. Gray, when he saw himself he asked for the eternal youth from that portrait, and that wish became true. Dorian neglects everything in life but the beauty and youth, they were above anything else, and seek for the pleasure, go along without putting an importance to the bad consequences for the others.

Lord Henry Wotton, called Harry as a nick name: Is the antagonist, and one of the novel's most morally repugnant characters, whose brand of evil is far more subdued and simple to overlook than Dorian's. In social situations, Lord Henry exudes charisma and is well-mannered. However, he recognizes young Dorian as someone who would be simple to control from the beginning (The Picture of Dorian Gray Characters List).

Basil Hallward: The tritagonist, the good character of the novel, a superior artist, who fall in love in Dorian's beauty, he has abnormal emotions of love for Dorian. He is the one who painted that young man, and he is the common person between Lord Henry and Mr. Gray. He is doing his best to keep Dorian far away from the Lord and his immoral thoughts.

Sibyl Vane: A very beautiful young girl in the seventeen years works as an actress in a theater. Dorian fall in love with her and her beauty, and she loved him back she loses her

passion the act, and focuses only on Dorian and his love. Eventually she commits suicide in the name of love.

James Vane: Sibyl's brother, he promises himself to protect his sister and he will make sure to be safe. After his sister's death, he plights to revenge for her soul. But he finally get shot by a random bullet of hunting and died.

Mrs. Vane: Sibyl's mother, she keeps worrying her daughter to not follow Dorian's lead, but she convinced with him because of his wealth.

Alan Campbell: An old friend of Dorian Gray. Dorian asked Alan to get rid of Basil's body, but he end up blackmailed from him, he could not stand the stain and commits suicide.

#### **2.1.1.2. B. The Minor Characters**

Lady Agatha: Lord Henry's aunt.

Lord Fermor: Lord Henry's uncle.

Victoria Wotton: Lord Henry's wife.

Mrs. Leaf: Dorian's housekeeper.

Victor: Dorian's servant, he sent him to an impossible mission, because he was afraid that victor may reveal the portrait's secret.

#### **2.1.1.3. The Themes**

##### **2.1.1.3. A. The Art**

The aestheticism movement was a part of Oscar's life, his philosophy of relating to art since long, because the movement's essential principle is the art for art sake. The novel's message is to reveal the life of pleasure. The portrait gathered the bad consequences of this life, and makes the owner knows the burden of his sins. This what Basil experiences, thus he

could not exhibit it, because he feels that he was a part of it. Even if Basil is afraid from his own work, but the picture is widely to be his life's master art. (The Picture of Dorian gray Themes)

### **2.1.1.3. B. The Beauty and Youth**

Since the aestheticism is the governed movement in Oscar's life, it declared that the beauty is the impotent thing that art could give. The novel based on the beauty of Dorian which becomes the principle above anything else. There is absolutely nothing in the world but youth (Wilde.37). After the bad deeds of Dorian, he starts to make himself busy by the beautiful objects, music, and costume to hide his brutal acts in his unconscious. The youth is the other side of Dorian's coin beside to the beauty, and it is the miracle wish to Oscar Wilde himself

### **2.1.1.3. C. Good vs. Evil**

Oscar Wilde incorporates into his ever-growing horror story the important theme of an outwardly honest but inwardly troubled and tormented man; Dorian Gray, a young man who seems good and angelic to those around him, but is actually evil and demonic (The Ecstasy of Evil in Oscar Wilde). The first appearance of good against bad is when he has been cruel to Sibyl; it was between the guilt of his action or just ignores it to feel better. In chapter four, Dorian's parts of mind start to influence to each other. You know how a voice can stir one. Your voice and the voice of Sybil Vane are two things that I shall never forget. When I close my eyes, I hear them, and each of them says something different. I don't know which to follow (Wilde 60).

### **2.1.1.3. D. Death**

Death is the final point of good or bad, youth and beauty, art and life. Oscar Wilde could not forget to mention that in his novel because it is the only salvation. Dorian killed

Basil hoping that he could rid of his paranoia so that the portrait could disappear. As it killed the painter, so it would kill the painter's work, it would kill the past, and when that was dead, he would be free. (Wilde. P213)

### **2.3. Analysis of Dorian Gray's psyche**

In Freud's psychoanalysis, there are parts of the mind which considered as a force on the individual; the id, the ego, and the superego. Dorian in this work represents the ego; the inner self which works with reality and its environment. Dorian's psyche, self conflict and his identity confusion with his mental disorder of his obsession of beauty and youth, reflects in the picture of his own. Dorian Gray and his portrait can be analyzed by Psychoanalytic theory.

Dorian at first was a white paper; he was a picture of youth and beauty. "All the candor of youth was there, as well as all youth's passionate purity" (Wilde P25). He enlivens the imagination of Basil to create that portrait. He admires to be wanted, and beloved exactly as the portrait that Basil has painted of him, yet he exchanged his inner self for the outer image.

Dorian was very open to Henry, and after the small conversation between them he convinced with the Lord's thoughts; youth, pleasure, physical attractiveness. The idea of losing charm led Dorian in a paranoia, so he compromises by his soul for the eternal youth even if at the expense of his morality. This paranoia was a key to Lord Henry to get in Dorian's mind, and makes him adopt the concept of hedonism and break the boundaries of morality and living with no regards for the consequences.

Psychoanalytic theory focus on Dorian's unconscious desires, motivations; when he realize that there is a pleasure about Henry's concepts, his impulses are asking to be fulfilled, and his id starts to appear, so that, his ego get influenced. Lord Henry is the id for Dorian

Gray, because he is the reason behind that eternal wish. Basil Hallward is the superego for him, because of his ethical thoughts that every time he tries to mark in Dorian's character.

The relation between him and Sibyl is the first test of Henry's lessons; when he saw her at the theater, he fell in love with her, but later he knew that he loves the beautiful actress, so that his love is shallow just like he is. Dorian was the reason of Sibyl's suicide, because he breaks her heart, the portrait takes that burden on it, and becomes different. Every time that Basil tries to make him do the right thing, Henry faces him with his philosophy, to be the negative influence. Dorian becomes the center point of the conflict between Henry's hedonism, and Basil's morals, whereas this conflict is between the id and the superego, and since Dorian is the ego, he has the authority to choose, yet the id wins, and the superego loses. Lord Henry seems to be the lasting winner, whilst Basil Hallward is the ignored advice.

Dorian temporarily battles his conscience; Dorian has completely given himself over to the pursuit of vice and pleasure thanks to Lord Henry's influence. He discards the last vestiges of his conscience and transforms into an utterly selfish being. He no longer feels protective of the portrait, which up until this moment was the only thing he still cared about, as he goes to the opera with Lord Henry. The only things that matter to Lord Henry are Dorian's reputation and his encouragement to move on with his life. He doesn't give any importance about the young Sibyl and instead talks lightly about women, fashion, and how convenient Sibyl's passing was. The extent of Lord Henry's cynicism and his ability to manipulate Dorian is shown by his success in making Sibyl's death seem insignificant in Dorian's eyes (*The Picture of Dorian Gray*).

It seems that Oscar Wilde manifests that Dorian's environment and his surroundings contribute to shape his psyche, he used to live with his cruel grandfather and far away from

his mother, which could be a result of his destroyed self, because according to Freud the relationship between the mother and her child is the future vision of his adulthood.

Dorian knows that Lord Henry is the reason of his corruption, he intends to put an end to their relation, but he doesn't know that all of these philosophy is in his unconscious mind, he just using them consciously "It is the real Dorian Gray that's all"(Wilde 42

Dorian's self represented in his portrait, but he decides to destroy it so that he can restore his old personality, but he kills himself instead, his ego tries to do compromise between his id and superego, but he fails to find his self identity, and lost his existence, which led him to self destruction, because of the hedonism's philosophy, the beauty, and youth over morality. Thus he is the reason of Sibyl and Alan's suicide, and James' death, that could not stop his cruelty but makes him an unsatisfied person so eventually he killed Basil, and any last good in Dorian is gone with the death of Basil. All of these acts put a conflict between Dorian's mind's components, thus his unconscious, that the individual has no control over it, informs the ego to battle this conflict by the defense mechanisms, guilt, and shame or sorrow, Dorian has stop these emotions so he call his defense.

### **2.3.1. Defense Mechanisms**

Dorian uses these mechanisms to avoid the discomfort that his ego would otherwise experience during external conflicts with reality and conflicts from within. Through these mechanisms and escapist activities, Dorian aims to avoid fearful truths of reality and alleviate any stress they cause to his ego. However, in doing so, he also seals his fate as neither his methods nor the reasons behind them contribute to a sustainable existence in the novel (Papadopoulo).

He feels guilty at first, when he starts to remember, if he is doing wrong toward Sibyl, yet while he is talking to Henry that guilt starts to erase, he refuses to take the responsibility

of his bad attitude, this is a kind of a denial. He can't forget his bad behavior, thus he uses it to soothe his ego to gloss over the fact and put it in the preconscious. Then he convinces himself that this thing is meant to be happened, whereby he puts excuses to his cruelty, and admits that her death is a fabulous ending "It has all the terrible beauty of a great tragedy, a tragedy in which I took part, but by which I have not been wounded" (Wilde 114). This is the rationalization, a type of defense that Dorian uses to protect his ego. Moreover He thinks that Sibyl is selfish to do such thing. That was a reaction of his mind against what was happening.

Later, Dorian's psyche replaced that regret with the repression which is another defense of the mind. Dorian wants to forget completely that he has being a curl to Sibyl and he is the reason of her death. "If one does not talk about a thing, it has never happened" (Wilde 127), and that's what actually happened, he went to the opera like nothing happened. Dorian's ego put that accident in his unconscious to be forgotten to protect himself from Sibyl's guilt and from the conflict of his psyche.

Dorian Gray refuses to believe the fact that the portrait is changing because of his deeds, but he chooses to ignore it and live his life like nothing is happening. He is in a denial of the reality of his soul. The moment when he shows that ugly portrait which is full of sins to Basil, nothing in his face or in his voice seems to be regretted "the voice that spoke was cold and cruel" (Wilde 202). His denial exists in his preconscious and his memory, but he wants to avoid the truth of the portrait from his reality and keep it like a secret.

Dorian knows that Lord Henry is the reason of his corruption, he intends to put an end to their relation, but he doesn't know that all of these philosophy is in his unconscious mind, he just using them consciously "it is the real Dorian Gray that's all" (Wilde 42).

Sibyl's death makes Dorian blaming her because she did not love him enough to keep herself alive, thus he convinced himself that Sibyl is the one who should be blamed not him,



because according to Dorian, she lost her good preference, and she didn't really love him. Dorian uses projection as another defense mechanism to put the blame on the others and to make excuses for his bad actions, "I must admit that this thing that has happened does not affect me as it should (Wilde 114). He keeps convincing himself that this not his own fault. Basil had painted the portrait that had marred his life. He could not forgive him that (Wilde 244) another scene he recall the projection, he is blaming Basil of his corruption, and for the current self's face, he uses this type of defense to be persuaded that Basil is the reason of his tarnish, so that later there won't be a big threat in his psyche.

#### **2.4. Analysis of Lord Henry' character**

The novel represents Lord Henry as the sources of the bad thoughts, and the impulsive desires. In the Psychoanalytic theory, he represents the id for Dorian Gray, the unconscious and instinctual part of the psyche. Oscar Wilde represents him as the example of the aristocratic individual, the person who loves the aesthetic objects, "Lord Henry Wotton could just catch the gleam of honey-colored blossoms of the laburnum" (Wilde 02). The first time he sees the portrait of that innocent boy, he knew that his hedonism will be awaken "As he looked at the gracious and comely form he had so skillfully mirrored in his art, a smile of pleasure passed across his face...as though he sought to imprison...some curious dreams from which he feared he might awake" (Wilde03).

Lord Henry's influence over Dorian's is seen as a manifestation of Dorian's own unconscious desires and impulses. His words and actions often tap into Dorian's deepest desires, and he is able to manipulate Dorian into acting on those desires. Those are similar to how the id operates in the psyche, as it is the part of it, which that drives by instinctual desires and impulses, and operates outside of conscious awareness.

Lord Henry's charm, humor, and speech always draw Dorian in, and his beliefs on life and pleasure captured him. Lord Henry is able to access Dorian's mind and to his deepest emotions and desires, and he urges him to pursue them without thinking about the repercussions. Lord Henry refuses to be on the path of the society's norms, he manages to make Dorian his follow. Dorian feels rebellious and liberated as a result, and he is free to give in to his deepest inclinations without feeling bad about it. Due to his attraction to the pleasures and freedoms that Lord Henry stands for, Dorian is powerless to withstand Lord Henry's influence (id).

Lord Henry is represents the bad side of everything, whatever he says can be good at the beginning, but it has a bad effect on the other. At some point in the novel, he is talking to Basil, he takes a daisy to play with in his hands, and when he finished, directly throws it apart, this act can be examine as brutal, and shows that he presents the part that do anything solely to please itself. His philosophy are captivated and easy to get in the mind, they captured Dorian, and led him to use his dark side. All of that Dorian cannot be escaped from these theories (Lord Henry Wotton).

The hedonistic beliefs that Henry Wotton lives within his life and he is trying to impart these hedonistic ideas to the innocent young man Dorian Gray "I should think the novelty of the emotion must have given you a thrill of real pleasure, Dorian," interrupted Lord Henry. "But I can finish your idyll for you. You gave her good advice, and broke her heart. That was the beginning of your reformation." (Wilde 234). People, money, objects, art and anything else is just a tool of pleasure to him. If one thing stops being fun, he will immediately abandon that and will never be interested to that commodity and service anymore. The only exemption to this abandoning is Dorian Gray himself whom he kept on teaching that the most important goal in life is pleasure and happiness no matter what it cost.

It is clear that Lord Henry knows very well his great impact on Dorian; he describes him as violin “answers to every touch and thrill of the bow” (Wilde 36), that makes Dorian easy to influence, and Henry is there only to make him dance on his music and be the master of his actions (Hadlund). And though he says clearly the influence on the individual can just be an immoral influence Dorian is accepted to be influenced and sees as the essential reason of his downfall.

Lord Henry's side works with the Thanatos, the hidden parts in unconscious, which can be shown in the violent deeds upon Dorian. After he encapsulates in him the ideas of youth and beauty, Lord Wotton is certain to be the id for Dorian, because of Dorian's unconscious egotism. Though Dorian is surrounded by Basil; the superego, yet Mr. Wotton; the id, is stronger than him and his ego.

Lord Henry Wotton has a big contribution in the portrait, it is true that Basil Hallward painted the painting, and Dorian Gray is the one who makes it ugly, yet the Lord is behind the scenes, he is the cause of the final look of it, every time Dorian was doing a crime or makes the others suffer, the reason is always Henry; the negative influence of the id within the unconscious. He keeps influencing on his self, and he manages to get into his soul “to influence a person is to give him one's own soul” (Wilde 28), he succeeds to create a perfect version of his thoughts.

When Dorian declares to his friends that he loves Sibyl, the Lord admits that this is not lasting, it is only the first experience that Dorian should exceed “you should say the first romance of your life. You will always be loved, and you will always be in love with love. There are exquisite things in store for you. This is merely the beginning” (Wilde 57). Lord Henry (id) trying to convince the ego to live only the moment and break all the traditional concepts of love.

Dorian acts brutally to his lover Sibyl, which led her to suicide, so he felt guilty, otherwise Lord Henry doesn't let him to feel any regret, he claims that her death is meant to be, such as an epic death with an artistic ending, and convinced Dorian to go with him to the opera. The id is there over Dorian by the arrival of Henry, he makes him careless, thinking only about himself to become a self centered then to self destruction.

“U filled me with a wild desire to know everything about life” (Wilde 55) that's what Dorian said to Henry, means that the id controls his psyche, these words makes Dorian go after little pleasure, even if it is the killing, he killed Basil, and every person was around him has been died, at the end his id becomes the controller, which makes him put an end to his life by committing to suicide.

## **2.5. Analysis of Basil Hallward**

Basil Hallward serves as a superego to Dorian gray by providing him with a moral compass. He is the figure that tries to guide Dorian to the right path, and follow the moral norms. Basil is deeply concerned with Dorian's well behaving, and does his best to steer him away him away from Henry's influence. By the first meeting of Basil and Dorian at the Lady Brandon's party, he thinks that this young boy is the side of him, who can complete him and his art, he worships him “ I worshipped you too much” ( Wilde 206).

When Basil Hallward painted Dorian's portrait, he creates a reflection of his real nature, and he also shaped a hideout of Dorian's sins to keep his innocent face, youth, and beauty. Basil's thoughts of the art is so deferent from Henry's philosophy, he believes that art can change people's life if it done properly, his own work is a reflection of the superego, which characterized by a sense of moral purpose, therefore, the artist should not be a part of his art so that he won't be able to influence them “An artist should create beautiful things, but should not put nothing of his own life into them” (Wilde 19).

In the novel, by the first chapter, when Basil shows the painting in the first time to Dorian, he declares that this is his best work, which he depicted the inner self of dear friend, yet he is putting his morals on it, “every portrait that is painted with feeling is a portrait of the artist, not of the sitter” (Wilde 08). Basil acts as the superego, to make the balance between Dorian’s egotism and his innocent mind, he is informing him that this pure face in the portrait is only reflection of his pure self.

Dorian could not accept Basil’s philosophy of art, because Henry has awakened the deepest desires of him, otherwise Basil is trying to draw the red lines in Gray’s life, and shows to him the right way to the morals, which interpreted as the superego which tries to put the rules, and the good principles for the ego. The superego becomes the inside conflict for Dorian Gray, the reason of his escaping from Basil’s companionship.

This kind of arts makes Dorian in prison, therefore, it puts limits to his needs, which shows him his self downfall. Similar to the superego, works only with ethics, Basil’s painting is holding a big part of his soul, which gives Dorian a leading map full of ethics. Over all the other bad influence Basil tries to be the superego and give Dorian what he needs, whereas, unconsciously, dragging him to his art and thoughts (Hedlund).

Basil acts as the superego from the beginning of the story, when he is waiting for Dorian to complete the painting, Lord Henry was laying in couch smoking the Opium, he notices the portrait, so he wants to meet the person of it himself, Basil refuses that request because of his bad influence on the others “don’t spoil him, don’t try to influence him. Your influence would be bad” (Wilde 23). Basil (the superego) stands against Lord Henry (id), he knows that Harry could be a major threat to Dorian’s ego, that he easily can be hunted.

As Dorian wants Sibyl to be as his wife, and the love of his live, Harry tries to influence him with the opposite, but Basil intervenes as the superego to protect Dorian from

the speech of the id over his ego “this marriage is quite right. I did not think so at first, but I admit it now. The god made Sibyl Vane for you. Without her you would be incomplete” (Wilde 87).

Another presentation of the superego, when Dorian is talking about how much Harry’s sister is charming and beautiful, while his love Sibyl the young poor girl is laying dead. This addresses that Dorian doesn’t care about his surrounds when they lose their charm and the perfect appearance. However Basil (superego) admits that this act is completely wrong, he tries to get to his preconscious to recall his memories with Sibyl, so he can fix this maladjustment, “Dorian this is horrible! Something has changed you completely. You look exactly the same wonderful boy who used to come down to my studio, day after day....you were simple, natural....Now, I don’t know what has come to you...you talk if you had no heart” (Wilde 128).

This superego kept trying to make that innocent pure soul of Dorian Gray to be back as the first meeting, and tries to keep the normal balance in his psyche, so that would not be mental disorder on Dorian’s mind which can lead to the insanity. However he failed because of the weakness of the ego, which shifts the most beautiful Dorian to the ugliest one whether inside or outside. This weakness led to Basil to be killed, and in fact the superego also has died with him.

## **2.6. Conclusion**

In conclusion, the chapter aims to investigate the real problem and conflict in the novel, which a young and beautiful boy names Dorian Gray, who purchases his soul to his own

painting to remain young and beautiful. Yet it becomes a hideout of his sins and a reflection to his soul while he remains young and charming. Moreover, it introduces the minor characters and the main characters; Lord Henry Wotton as id, Basil Hallward as superego. This chapter deduces the themes, they detect the nature of the art beside to the extent of the aesthetic philosophy's influence, the conflict between the good and evil, and the representation risk of putting the youth and beauty as a priority, the last theme is death and its inevitability. The chapter tackles the defense mechanisms that Dorian Gray's ego used such as the denial, rationalization, projection, and repression to avoid any threatened emotions, or the feeling of the guilt of his misdeeds toward the people he hurts. Dorian becomes obsessed with his own beauty and youth, as he indulges in a life of pleasure his portrait discolored by his sins, it gets aged and shows the horrible shape of his beautiful face thus, thus the chapter gives a deep analysis of his character and psyche, and tries to reach to the behind reasons of his conscious and unconscious indulgence.

## **Chapter Three: The Influence on Dorian's Self and its Symbolism**

### **3.1. Introduction**

This chapter includes the external and the internal authority over Dorian's psyche, and portrays the great impact of the two characters on him. It shows that Lord Henry and Basil Hallward are the main people who shaped Dorian's character and psyche, and influencing his thoughts beside to his behaviors. Lord Henry by his immoral and hedonistic philosophy tries to influence Dorian Gray's mind and creates a perfect version of the id side. He encourages him to follow his indulges and adopts the concept of the aestheticism, thus to be shallow and a selfish person who seeks only for his id desires, and neglects the morals and the conventional rules of society. On the other side this chapter sheds the light on Basil, who represents the superego component of Dorian's psyche, it shows that Basil is the voice of Dorian's conscious that trying to put red lines in the young boy's life, and pushes him to resist the vice and decadence. This influence reflects on Dorian's life, thus the chapter shapes the misdeeds of him, and clarifies his behaviors and acts towards himself and the others. It also analyses the source of these conducts whether they are conscious or unconscious manners. This decadence mirrors on several objects that picture the corruption of his inner self. The picture is the symbol that considered as a secret of his inner self's corruption; it becomes completely destroyed because of his indulgent. Other symbols that represent the self, such as the yellow book. Which is given by Lord Henry to Dorian Gray, later becomes a bible to him. As well as the Opera and the Opium dens, which depict Dorian's desire to escape from the world that he indulges himself in, they symbolize the corruption of his principles and morals. Colors and flowers also are symbols of the protagonist's inner state, firstly the white color that symbolizes the innocence and beauty as much as the flowers do. The yellow represents the



beginning of his corruption, and the red is the final step of his inner self's ugliness, symbolizes the violence and the blood.

### **3.2. The Impact of Lord Henry and Basil on Dorian's Psyche**

#### **3.2.1. The Impact of Lord Henry's Character on Dorian Gray**

Lord Henry's impact has a major importance in Dorian's psyche, thus he brings an especial philosophy and a new way of thinking and living. That was focused on pleasure and beauty beside to the self satisfaction. He encourages Dorian to indulge in every desire he has and to pursue the immoral life that full of hedonism. Yet this leads Dorian to become increasingly self-centered who seeks only to full fills his desires, and being a selfish who cares about himself and beauty regardless for his moral values. Lord Henry's influence is also seen in Dorian's decision to have his portrait, which ultimately becomes a symbol of his moral decay.

Lord Henry's influence on Dorian can be also seen in the way Dorian vision of himself and the world he lives in. Under Harry's guidance, Dorian begins to see himself as above the rules and conventions of society. He becomes increasingly self-centered, narcissistic and begins to view himself as a work of art. This is reflects his desire to have his portrait, which he believes it will capture his youth and beauty forever. Lord Henry's influence on Dorian is ultimately what leads him down a path of moral decay and self-destruction.

Lord Henry's influence on Dorian is also been in his views on art and beauty. Lord Henry encourages Dorian to view art as a mean of self expression and to seek out beauty in all things. This leads Dorian to become increasingly obsessed with his own beauty and to see it as his great assert. He becomes vain and shallow, caring only about his own pleasure and

beauty. Lord Henry's influence on Dorian is ultimately what leads him to commit terrible acts and to become a monster "Lord Harry had the charm of being very dangerous" (Wilde 139)

One of the biggest means of influence on Dorian is the yellow book, which certainly is given by Lord Henry, this book is a gift from Harry to Dorian, it is a French novel called "Le Secret de Raoul" later referred to as the Yellow Book that explores the pursuit of hedonism. This book becomes a symbol of temptation and corruption for Dorian, as its contents reinforce Lord Henry's philosophy. This philosophy impacts Dorian's relationships with others. He becomes distant from his former friend Basil, who represents a moral conscience and a reminder of his true self. Instead, Dorian gravitates towards Lord Henry, seeking his approval and guidance in matters of pleasure and self-indulgence.

As Dorian embraces a life of moral corruption, Lord Henry's influence pushes him to engage in increasingly wicked behavior. Dorian is involved in scandals, seduces innocent women, manipulates people, and even resorts to murder. Lord Henry's ideas about the transience of moral values and the pursuit of pleasure contribute to Dorian's descent into darkness.

Throughout the novel, Dorian experiences moments of internal conflict. He realizes the destructive influence of Lord Henry on his life but finds it difficult to resist his charismatic and arguments. Dorian's struggle between his conscience and his desire for pleasure is a direct result of Harry's influence.

In the first chapter of the novel, Lord Henry Wotton and his friend Basil Hallward are talking about the portrait and how wonderful it is, Harry admits that this is the best work of his friend, he is advising him to exhibit it, because it would be the turning point to his career, and exposed his amazement towards the wonderful face in the painting. Basil totally rejects his friend's idea, and declares that this portrait is concerned solely with him and with his

sitter, “his personality has suggested to me an entirely new manner in art, an entirely new mode of style. I see things differently, I think of them differently. I can now recreate life in a way that was hidden from me before” (Wilde 17). Lord Henry is wondering, how could a young boy influence on a talented artist like Basil, he must be a great person that should be influenced too; this is the first idea of the influencing.

When the servant came to inform the friends with Dorian’s arrival, Lord Henry is ready to spoil his concepts into the innocent boy’s head, “he has a simple and a beautiful nature” (Wilde 23). Harry was always good in playing with words, thus he starts to talk about youth and beauty, and about the opportunities in front of Dorian because of his appearance, these manipulating words makes Dorian feel as he has the whole world in his hands. “You are too charming to go in for philanthropy, Mr. Gray too charming” (Wilde 26). The philanthropy or the charity is a normal behavior from a good man, but Lord Henry wants to change that good inside Dorian, and to make that influence more affective; he asked Dorian to come to his place in order to explain him this advice. This manipulating act makes Dorian thinks that he should have such person in his life.

Lord Henry has a great strategy in influencing Dorian; he always calls him with the formal way “Mr. Gray”, that could be a big impact in Dorian’s psyche, he is showing him that he has the significant position which makes him on the top (egotism). Moreover, Harry never uses the ordering words, he only uses his fancy expressions which shows to Dorian that he is the master of himself “I never approve or disapprove of anything”(Wilde 77); this method has the power over Dorian’s choices.

Lord Henry never hides anything, he always express his ideas freely that could make any one believe that these ideas belongs to him and on one else “Because to influence a person is to give him one’s soul. He does not think his natural thoughts or burn with his

natural passions. His virtues are not real to him. His sins, if there are such things, are borrowed. He becomes an echo of someone else's music, an actor of a part that has not been written for him. The aim of life is self-development" (Wilde 28). Dorian Gray would never think he has natural thoughts or is born with natural nature, but only he feels that he is a reflection of someone else's philosophy, and to borrow this soul is his right to do beside making sins, thus he captured this concept to convince himself to develop it.

Dorian is so easy to be influenced, it did not take a hard work from Harry to put himself on Dorian, and he becomes certain that he owns Dorian "Talking to him was like playing upon an exquisite violin. He answered to every touch and thrill of the bow.... There was something terribly entralling in the exercise of influence. No other activity was like it" (Wilde).

Sibyl Vain should be the one and only in Dorian's heart and life, but Lord Henry has another opinion about this concept, he thinks that it's Dorian's right to have many things at once in his life. While Dorian is talking about him and his beloved, and their greatest romance, Harry seems like he is laughing, and admits to Mr. Gray that he must say it's just the beginning of his romance life "This is merely the beginning" (Wilde 56), Dorian rejects to follow this idea but when he met him, he has been truly cruel, which shows the extent of Harry's influence.

Dorian and Lord Henry Wotton's relationship becomes such as the coin with its two faces, what the Lord says the other acts, Gray is the shape of Harry's ideas, a lot of immoral deeds have been committed by him, a lot of terrible actions he makes, and bad decisions he takes were Henry's lessons that formed in Dorian's unconscious, he makes him feel that who he is now is what he really is, "You have explained me to myself, Harry" (Wilde 119). Though this friendship is so strong, but it seems that Harry can abandon his closest friends, thus by the

final chapter when Dorian asked him about Basil, he acts totally careless, and admits that this is not his concern “If Basil chooses to hide himself, it is no business of mine” (Wilde 237).

Always the essence of Harry’s talk is the physical appearance, and about the aesthetic concepts, Dorian thinks that he is the ruler, because of his appearance, that’s why he doesn’t follow any moral rule anymore “Life has everything in store for you, Dorian, there is nothing that you, with your extraordinary good looks, will not be able to do” (Wilde 120).

### **3.2.2. The Impact of Basil Hallward’s Character**

Basil Hallward is the artist who introduced Dorian to lord Henry, he is pure, idealistic view of Dorian was shattered when he saw the painting, which caused him to confront the darker side of Dorian’s personality. This ultimately led to Basil’s death, which was a turning point in Dorian’s life. Basil Hallward has a big reflection on the picture as much as the other two characters; he represents the purity, and the good side till the end. Yet Dorian has the ability to capture Basil’s mind with his full imagination. Thus, this artist was influenced by Dorian before is be on Dorian.

Basil is talking to his friend Harry about that young boy, he is describing his feeling when he saw him the first time at Lady Brandon’s party, his words reveals all of his emotions to the friend. Basil’s exaggeration about Dorian’s face and beauty, personality is enough to discover that he is an extraordinary young boy, who captured Basil’s mind and art and even a part of his soul “The reason I will not exhibit this picture is that I am afraid that I have shown with it the secret of my own soul” (Wilde 09).

Basil thinks that Dorian is a gift from god to makes him happy, and be the inspiration of his imagination to be his whole art “Every day. I could not be happy if I didn’t see him every day... He is all my art now.” (Wilde 16). The influence on Basil’s life by Dorian has a big

extent, which led him to paint Dorian himself, the portrait that is a combination between Dorian's beauty and Basil's morals and soul.

The Oxford friend is examine Basil's word, he asks to meet Dorian, but Basil refuses his request and admits that he is only for his own, he shows some jealousy, and personal attraction, he wants to keep him from Harry and his thoughts, just pure as he is, because he thinks that Dorian can change his life to a better one "I know that the work I have done since I met Dorian Gray is good work, is the best work of my life....I see things differently" (Wilde 17).

The influence of Dorian on Basil led to the opposite too, they become so close to influence on one to the other, Basil's impact on Dorian's self is significant. His adoration and love towards Dorian's innocent face leads Dorian's unconscious a dose of egotism and delusion, "He is a brainless, beautiful thing, who should be always here in winter when we have no flowers to look at, and always here in summer when we want something to chill our intelligence" (Wilde 05). Basil's description makes Dorian's pedestal, and his love shapes Dorian's self-image.

Basil's love, appreciation, worship to Dorian's face, beauty and youth, makes the young boy rebellious to his first pure nature, he considers him as a perfect human being, which makes Dorian believe that he is above everyone else. The morality and goodness of Basil could not erase this first impact in Dorian's psyche, that leads him to the constant hedonistic pleasure, and neglect the fact of morality, and the truth of god's punishment.

Basil is the moral side in Dorian's life, he plays the role of the conscious and perception, his concepts of life and people are wildly simple and attaches with the reason, "They neither bring ruin upon others nor receive it from alien hands" (Wilde 06). Moreover he is considered as a shield against Lord Henry's bad influence "Don't try to influence him.

Your influence would be bad” (Wilde 23). Basil knows very well Harry’s thoughts and the extent of its impact on the others, wherefore his major endeavor is to protect his young friend from this influence, this is his commitment to Dorian even it has been clear that his friend is far away from him.

By the first bad action of Dorian towards Sibyl, Basil takes on his burden to fix his behavior, and makes him differentiate between good and bad, thus to make him erase Lord Henry’s thoughts “Don’t talk like that about any one you love, Dorian. Love is a more wonderful thing than art” (Wilde 91). Basil’s influence serves as a repress of Dorian’s sin side. Basil thinks that his influence would be affective to make Dorian be innocent as he used to be, he enforces himself to serve his morals and soul’s purity to Dorian’s inner self, but he fails, as much as his philosophy fails him; he thinks that the individual is kind by nature and doesn’t matter how much has the external is strong yet this pure nature is the eternal existing, and the infinite goodness is what will last deep in person’s self at the end.

Throughout the novel, all of Dorian’s cruel behavior, bad decisions he takes, and the terrible actions he has done, yet Basil; the conscious mind and the moral awareness, believes in Dorian, he is ready helping him to rid from his bad deeds that may lead him to the downfall. The philosophy of love, art, and life is Basil’s, he tends to relate that in Dorian’s priorities, and makes them work together to create a best version of himself in Dorian.

Basil’s masterpiece of work has a great impact on Dorian, it becomes the symbol of his inner self, it is the protector of his beautiful face, yet later after his soul’s corruption and unstoppable desires it becomes a grave of his sins. By the end of the novel, Dorian becomes afraid about himself from his inner self that reflects on the portrait, he decides to change, but the picture remains the same, thus he attends to do his first move to get rid of his paranoia.

“Dorian, this is horrible! Something has changed you completely you look exactly the same wonderful boy...Now, I don't know what has come over you. You talk as you have no heart, no pity on you ...this all Harry's influence” (Wilde 128), the strategy that Basil is using to show Dorian that he is in the wrong direction is the order method unlike Harry strategy, this is the reason of Dorian's rebellion against all what he says.

Basil's realization of Dorian's total corruption was after he saw the ugly portrait, thus he is good enough to help him to change and to redeem his soul from sins “Good good, Dorian, what a lesson! What an awful lesson! ... Pray Dorian, pray...The prayer of your pride has been answered. The prayer of your repentance will be answered too” (Wilde 206). He becomes more scared about Dorian's mind to become insane or mad, thus he blames himself to make him feel better “I worshipped you too much I am punished for it” (Wilde206), though Basil blames himself to fee Dorian from guilt and pain, yet the requital is to be killed by the one who thought he will complete him.

### **3.3. The Manifestation of Lord Henry and Basil's impact on Dorian's behavior**

#### **awareness**

Lord Henry Wotton and Basil Hallward have a great influence in Dorian's psyche, which reflects on his life and surrounds, thus the first two characters are representing the id and the super ego, while Dorian is the go who's trying to create the balance between the two, he is amazed with Harry's playing words, and his pleased ideas, while in the other hand there is Basil and his moral soul. Since the character of Dorian Gray is a dynamic persona due to the influence and the changing of priorities, needs, principles, he could not handle that paradoxical parts in his mind, thus this impact resulted by many events in his life.

All of these characters appeal as they are the same person; Basil, Lord Henry, and even Gray. All of them contributed to evolve the inner of Dorian. When Basil was reprimanding



Lord Henry of influencing Dorian with dark concepts about life, beauty, and pleasure, the answer was, "It is the real Dorian Gray that's all" (Wilde 42). Basil is the suffering of one part of Dorian's mind, while Lord Henry is the hide the out to his other part of it, and Dorian is the part which has to find a meeting point between the two. Inside every human being there is the id, the ego, and the superego. Yet here each of these components of mind are in the three characters separately, the id is Lord Henry, the superego is Basil, and the ego is Dorian. Therefore Oscar Wilde has pictured himself in his work as these three characters.

The first misdeed that reflects the influence of Basil is when he feels guilty as he sees a certain change in the portrait because he ends the engagement with Sibyl Vane, he becomes aware of his cruelty, and decides to fix this bad deed, he writes an apology letter to her to correct his fault, but she died before she gets it, his conscious pressures on him so hard, and admits that this is all happens because of him "So I have murdered Sibyl Vane" (Wilde 112).

At first it seems that he will redeem his sin, and never be such person, but he is so naïve to be influenced by the other character; Lord Henry Wotton, he has been suggested to go to the opera and forget what happened, and considers it as an expecting ending. Dorian totally agrees, and his ego finds an escape, and a shield to protect himself, he starts to put an excuses to his immoral act, admits that this is the life he should live, and this remorse is no more than a stupid feeling from him that he should never feel again. He continues, blaming her for being that selfish to end her life "She had no right to kill herself. It was selfish of her" (Wilde 113). The influence of the characters whom are plays the roles of the psyche's parts, is seen in Dorian's actins.

The novel presents Dorian as an impressionable young boy, though he has the conscious to choose to follow the superego, but the id is stronger, it is easy to be influenced by it and even by the little details of what it gives, thus the evil does not exists in his inner self but the

two other characters has created him to be Dorian who burdens the good and evil inside him. The intention of good to Sibyl is the first and could be the last time that Dorian intends to think morally, because he thinks that every sin he committed is the cause of pleasure, eventually he embodied the evil to continue this goal.

What makes Dorian a pleasure-seeker are Lord Henry's thoughts that were put in his unconscious, by his first misdeed, they become in his conscious, and a significant part in his life. He is now a different person who follows every pleasured impulse. Dorian has been visiting the dreadful houses and the foulest dens, The opium dens are the places where people could smoke opium, is another reflection of his inner corruption, it becomes an escaping place from the bad reality of Dorian, which could be more susceptible to immoral behavior to him.

The impact of the influence on Dorian did not stop here, but also got engaged in immoral affairs with several women, many rumors about his relationship with Lady Gwendolen, in addition to his sexual promiscuity in the name of the concept of "drinking deeply from everything". Moreover, this influence led him to kill Basil for many reasons, he asks a help from his friend Alan to remove the body, "I have done what you asked me to do" (Wilde 232), yet later he starts to blackmail him to make sure that he would never say anything to anyone; however, Alan commits suicide because he could not handle the burden of the secret and the threat of that shakedown.

At Dorian's 38<sup>th</sup> birthday party he murders Basil, just to convince himself that he is the cause of his corruption, he thinks that the portrait stole his life, and purity. After the rumors towards Dorian, Basil keeps his opinion and admits that Dorian is a good person that would never misdeed, but he asks Mr. Gray to show him the truth of his soul, thus they go upstairs where Dorian is hiding his picture, thus he attempts to show to Basil his inner self and the face of his soul "It is the face of my soul" (Wilde 205). Basil is amazed with the ugliness of it, and

begs Dorian to change “pray Dorian pray” (Wilde 206), yet he kills him and makes sure that Basil is dead. Dorian till the end blames Basil who represents the superego and his artwork of what he is now “It has destroyed me” (Wilde 204) he murders him as he think that this portrait will be gone, and the guilt will be erased.

Dorian is completely aware of the corruption of his soul, as much as he know that his ego follows the id, that corruption causes the damage to murdering Basil, blackmailing Alan, cheating and laying to Sibyl “He knew that he had tarnished himself, filled his mind with corruption, and given horror to his fancy; that he had been an evil influence to others, and had experienced a terrible joy in being so”(Wilde 243) this awareness assert him to change for the best, he informs Lord Henry that his old thoughts was keeping directing him, and it is the time to be a good man “I want to be better” (235) he starts q good life searching for his old nature, he loves a girl, yet his ego and superego conflicts between each other, he thinks that he will ruin her life so he left her, to be good far away from him “I think i have altered” (233). Harry wants to raise the id inside Mr. Gray again “you are quite perfect Pray to not change”(233), and describes his behavior as boyish moods, but his ego tends to refuse and recall the superego’s morality and decides to do good things to others as a self sacrifice “you must not say these extravagant things to me” (241).

Thus no matter he tries, the picture remains the same, because he has corrupted his inner self, and his soul, the portrait is just a reflection of that immorality. The influence of the two characters on Dorian’s life causes a major impact in his psyche, he tries to follow his id, because it is the easy way to fulfill his desires, otherwise he tries to forget that there is other component in his mind that he should be aware of, thus latter when the id corrupted his life, and soul, he tends to recall the superego morality. Dorian has a little sense of his identity, he is in a conflict between Basil as a superego, and Lord Henry as the id, Dorian’s ego function is to find the balance and the meeting point between these parts of the mind, yet he could not

handle the cheer of that desired side and the reprimand of the good side. Dorian becomes trapped in a mental disorder, because he could not escape from his current inner self, and could not bring back his old pure self.

By the end of the novel, Dorian decides to destroy the portrait, which represents the corrupted soul, hoping that he becomes a normal person who can be aged, he holds a knife, probably the same one that stabbed Basil with, and stabs the picture, begging to kill the past, and sent to be free again from the painting's shadow, and get rid of the picture that depicts the influence of his friends, yet that knife is stabs between the ribs of Dorian, thus he killed himself at the end without conscious. As he killed himself, he depicted as an old man, with an ugly face lying beside a wonderful portrait, depicted a beautiful innocent face of a very young boy, who is sitting there with his bland hear, and blue eyes with rosy lips. It seems like it is the portrait that sent free from Dorian's soul.

### **3.4. The Symbols that Represent Dorian's Self**

#### **3.4.1. The Portrait**

The portrait that depicts Dorian's face is considered as a symbol, not only to his innocent appearance, but to his inner self. As it is mentioned that the picture is by the artist Basil Hallward and affected by Lord Henry Wotton and destroyed by Dorian Gray.

In the first chapter, Dorian is represented as an individual from the upper class, he meets Basil in an occasion which encourages the art. Dorian is a young boy in his second decay, he has got bland hear, white skin, beautiful blue eyes, and rosy lips, he seems like a piece of art, that never should be forgotten, thus Basil is the artist that will make this happen. This artist decides to depict this physical beauty in an inerasable canvas.

Dorian becomes the sitter of Basil; the artist, who portraits every beauty of Dorian in that portrait, beside this charm he adds some of his soul to make it special, these two friends decide to keep it for Dorian because he's the one who earns it. A new character appears; Lord Henry, he seems he will be a close friend too. He is amazed with the young boy's beauty, then he starts to inform him that his beauty is his everything that should never let it disappear. I will be growing, ageing, be ugly and die with a face which will be full of wrinkles, otherwise the portrait will remain the same; Dorian is thinking about this terrifying idea, he prays to exchange the roles between him and his picture.

Sibyl Vane is the first sign of Dorian's corruption, when he has been cruel to her, he went home, then he sees a little change in the picture, he could not believe, and goes to check it many time, but it is true, his cruelty towards Sibyl has changed it, and the prayer is true now. The portrait is the symbol of his inner self, and his conscious deeds, every sin he commits, the portrait will hold the burden and becomes uglier, "For every sin that he committed, a stain would fleck and wreck its fairness. But he would not sin. The picture, changed or unchanged, would be to him the visible emblem of conscience" (Wilde101 102).

Dorian's portrait has been changing, and that change is being remarkable, it presents the immoral thoughts that they were in his unconsciousness, and applied as behaviors. His sins and misdeeds are a part of his life, and eventually they become in his consciousness, the picture, pictures the consequences of his actions, thus it becomes a mirror of his inner self. Dorian's ego has been ordered by the id that these manners are completely normal, and they should be in his daily life, because it is a right of a young, beautiful man like him "Yet it was watching him, with its beautiful face and its cruel smile...It had altered already, and would alter more" (Wilde 101). The painting is the secret of Dorian's beauty, and the hideout of his soul. Oscar Wilde represents the self as a hand grenade that will lead to the explosion if the curiosity grasps the person. Dorian cannot continence to live only for his youth and beauty,

thus in every experience he does, his self wants for more desires that must be fulfilled, which led him to self destruction “We are live in an age that reads too much to be wise. and that thinks too much to be beautiful”(Wilde 120).

While Dorian seeks behind cruel impulses and aims for his self-satisfaction, the portrait is in its changing progress, yet his face and beauty remains the same, thus it shows the corruption of his inner self progressively. The more bad deeds he does, the more the portrait get the damage “He got up from his chair, and drew a large screen right in front of the portrait...how horrible! He murmured to himself” (Wilde 102). This fact forced him to hide the portrait beside the secret of his soul with it.

The portrait is depicting the dimensions of Dorian’s character, on one hand it portraying his youth and beauty, and on the other one is picturing the cruelty of his inner self. It seems as the one which giving him that eternal appearance. The irony is that the portrait is the reason of his jealousy, it makes him pray for a precious thing, which is the eternal face, but it is the same portrait that deprives him from something more precious, which is his existence. Firstly it takes his beauty, youth, and the charm of his appearance, secondly it embraces his inner self, and it shows the ugly face of his soul, at the end it takes his entire life.

### **3.4.2. The Yellow Book**

Dorian receives a book from Lord Henry called the Yellow Book, which is “A Rebus” by “Husnans” about the hedonistic lifestyle of a Frenchman. Dorian adopts the yellow book as his holy book (Wilde, Oscar The picture of Dorian Gray 10). It also represents the corruption of the art in an indirect way inside Dorian’s mind, which puts the beauty and pleasure above all the principles and moral values.

Lord Henry Wotton is one of the major figures that got an impact in Dorian’s life. Dorian becomes obsessed with him and his thoughts, this obsession passed to the objects, one

of these objects is the yellow book, Harry gives it to Dorian as a gift to confirm his hedonistic over the young boy, Dorian's id never despise of Harry's philosophy, thus he wants to fill his soul more by his gift, "It was a novel without a plot, and with only one character, being indeed, simply a psychological study of a certain young Parisian who spent his life trying to realize in the nineteenth century all the passions and modes of thoughts that belonged to every century except his own...Loving for their mere artificiality those renunciations that men unwisely have called virtue as much as those natural rebellions that wise men still call sin" (Wilde 155). Dorian is impressed by the personality of this character, and he becomes fascinated with this existence including the facility of the sin life, which he admits to apply it in his reality.

The yellow book captures Dorian's psyche, which gives the orders to his mind to act according to his hedonistic impulses. This book is the one of the emblems of the pursuit of pleasure, it frees Dorian from any morality he ever has, and encourages him to indulge in his darkest desires. "It was the strangest book he had ever read. It seemed to him that in exquisite raiment, and to the delicate sound of flutes, the sins of the world were passing in dumb show before him. Things that had dimly dreamed of were suddenly made real to him" (Wilde 154-155). Dorian is ready to reveal his indulgence and let his darkness take the lead.

The yellow book is the bible for Dorian Gray, it becomes as drugs to his soul, because he is seeing himself in the life of this book's hero, and as an ideal of his existence "Become to him a kind of prefiguring type of himself. And indeed, the whole book seemed to him to contain the story of his own life, written before he had lived it" (Wilde 158). Dorian is convinced that this is the book that symbol of the pleased life.

Many years passed and Dorian become more impulsive to the yellow book, the more he reads its manipulating words, the more he infringes the morality in his superego's part. The

crimes have been easy to commit in Dorian's life, and the abnormal becomes normal "For years, Dorian Gray could not free himself from the memory of this book. Or perhaps it would be more accurate to say that he never sought to free himself from it" (Wilde 158).

After 18 years of the hedonistic life, he murders Basil, he thought that he will kill Lord Henry's thoughts and he will beats his id side, because his ego could not handle the pressure of two parts of his psyche, yet the guilt and the force of his mind becomes on his self. Dorian admits that the yellow book is not a symbol of the pleased life, but it is a symbol of the hedonistic life and the corruption of his inner self "You poisoned me with a book once I should not forgive that. Harry promise me that you will never lend this book to any one" (Wilde 242).

Dorian has a big conflict in his conscious, thus he decides to stay far from Harry and his objects, and claiming that the yellow book is a bad book that the person should stay away of. Moreover he is blaming Lord Henry of his misdeeds, but Harry admits to Dorian that there are no such bad books but only books that show the evil of the world. These words give a hint to Dorian that the yellow book is only a symbol of the evilness of his inner self.

### **3.4.3. The Opera and the Opium Dens**

The Opera is the place that Lord Henry admires, it represents one of the art places that the individual can receive the best aesthetic philosophy in, in addition it pictures the upper class' life style and their escaping from reality.

Dorian Gray is one of these people; he is using the opera as an escape from the world that he is creating, it is the symbol of a haven for his soul and a salvation for his inner self. Lord Henry used to talk about the Opera in front of Dorian as reminder with it, thus Dorian's self wants to discover more about this place "You must come and dine with me, afterwards we will look in at the Opera" (Wilde 112).



While Sibyl Vane is laying dead, Harry trying to convince the young boy to the Opera's path for the escape of his ego, Dorian's ego accepts to go because he thinks that it is the place where he can forget any little pain from the superego's side. When Basil asked him about the young girl death, he seems completely careless, and forgets about that matter, and becomes happy because of the Opera and Harry's sister.

The Opium dens are the places where people can be in the vice such as the drug addiction and prostitution. Moreover Dorian becomes fascinated by the idea of experiencing everything, careless about the concept of being degenerated in mental and moral aspects. He becomes selfish, who cares only about himself, thus he ignores others pain that he is the cause of it, and leaving them in his chaos, and never admits of his faults and takes the responsibility of the results.

Dorian is known by his aesthetic thinking, He adores the music, theater, and the canvas, since he uses to try the new thing, these extraordinary places and feeling becomes ordinary, his id is looking for a stronger feeling. Therefore he involves with a group of people who used to go opium dens, and he begins to consume drugs himself to help his forget his outer world and remains only with his inner world. the opium dens represent the danger of how can the one does many corrupted deeds but he finds to himself a place to escape, and acting like nothing happens, and the dangers of one's darker impulses and moral decay can result ugliness inside. Opium dens are the symbol of Dorian's decay, and of his inner self's corruption that his down to.

#### **3.4.4. The Colors and the Flowers**

In *the picture of Dorian Gray*, Oscar Wilde is representing different colors that depicted as symbols and a reflection of Dorian immorality and decadence. For instance the color white,

which it symbolizes the Dorian's innocence, beauty and youth, while the yellow and the red color symbolize his passion, blood and strong desires.

The color white, first symbolizes the innocence and purity of Dorian, beside to his naivety, yet later it represents the idea of the perfection. This color doesn't limit only with Dorian, but also it symbolizes the innocent of Sibyl Vane and her love, and the sacrifices that were given for Dorian's satisfaction. In addition the portrait as well has been depicts as pure object at the beginning of the novel as much as the very end of it, thus the color white is presenting the inner self of the old Dorian Gray and his purity. In the novel, the flowers also symbolize the purity as much as the white color. Thus it also symbolizes the inevitability of decay, which appears with Lady Henry. When she gifts Dorian beautiful flowers just like his extraordinary face, yet later they wither and decay as much as his inner self.

Otherwise another color is presents as the first immoral color of Dorian Gray's decay in the novel, which is the yellow color; it is seen in the description of the yellow book, which leads his to the self destruction. The last color is the red, which symbolizes the final step of Dorian's corruption, and depicts the death, violence, and the blood in which appears in the murder of Basil Hallward, and portrays in the portrait itself as the red mark. Thus this color is presenting the transcend concept, in which makes the portrait goes beyond the limits.

### 3.5. Conclusion

Lord Henry's hedonism philosophy and influence lead Dorian down a path of sins and moral decay. Though that he is completely aware of his evilness and gives a horror to his surroundings, and has tarnishes himself, thus he cannot stop his ego to following his id, because these impulsive desires become in his conscious. Although Basil tries to help Dorian to abandon the decadence life and leads hi, to the moral roles, yet he is the first person who has been admires by Dorian's beauty and youth, which contribute to Dorian's narcissism and self centered. Dorian's psyche becomes in a conflict, thus he could not handle it and chooses to follow the id, this manifested through his indulgence in the hedonistic pleasure life and his obsession with youth and beauty that leads his to be the cause of Alan and Sibyl's suicide, and he murders Basil, so he killed his superego portion. Moreover he indulges in an inappropriate places to make them as escapes from his threaten feeling such as the Opera and the Opium dens. The portrait serves as a symbol of Dorian's true self, reflecting his sins, and again while he remains young beautiful. Yellow book represents the influence of hedonism and corruption in Dorian's life. The Opera and Opium dens represent the dark and decadent aspects of Dorian's life. Colors and flowers are used to symbolize beauty and youth.

### General Conclusion

The Victorian writers often depict the social reality of their period by exploring certain messages and themes. They usually critique the social and institutions' norms, revealing the flaws and injustices of the Victorian society. Oscar Wilde is one of these writers, he chooses to pictures the life style of the Victorian society, whether they are nobles or poor. He also tends to the take about beauty and youth to be the cause of the main conflict in his novel's protagonist.

Tracing psychoanalysis in the literature is difficult to deal with and to understand, especially when he tackles the desires, and the hedonism, thus it was a forbidden topic to disclosure about. However, after a lot of drama and events that he has been through, Oscar Wilde could create one of the best novels in the 20<sup>th</sup> century *the picture of Dorian Gray*, though it is has many deep and meaningful messages, yet it is an entertainment work, thus Oscar Wilde focuses on the beauty of objects with a description.

Also it considered as an iconic work that represents the dimensions of the self in a Gothic way. This dimension contains difficult issues to tackle, and be debatable mantel psychoanalytic topic to analyze, thus he managed to innovate a perfect representation of an individual's self by an artistic words. In his fiction he starts the work with a great description of the beautiful scene between Lord Henry and Basil Hallward. That was an indication that he focuses on the beauty side in one of the aspects of the novel, which it could be the biggest reason of the individual's suffer. This leads us to the idea of self suffering by the parts of the psyche that centered in the mind.

Moreover, he intends to not hide the evil side that caused by the beauty and youth in his protagonist's self. This research aims to take a journey of the psychological disorder and the way Dorian Gray can release it. The first chapter introduces the theoretical background of the

psychoanalytic theory, and its relation with the psychologist Sigmund Freud. Then shed the light on the diverse element that Oscar Wilde used in his novel.

The second chapter considered as an analytic one, because it examine the main character and its development trough the new philosophies he faced from Lord Henry as the id and Basil Hallward as the superego. It also analyzes the principles themes that are related by the self. And it has a little theoretical side in mentioning the summary of the novel itself, and some details about the plot.

The third chapter is the essential one, because it brings the attention to the impact of the three components of the psyche by the two other main characters in shaping his behaviors, and put how much the extent of that impact control his lifestyle. Thus it represents the manifestations of that influence in his life, which it depicts the misdeeds towards the others by analyzing them according the conscious and the unconscious. The third chapter exhibits the face of Dorian's soul by the symbols, because they reflect his inner self and its desires. It represent the development of the self from the innocence by the color white and the flowers, to the corruption by the yellow book, the Opera and Opium dens, and the color red, these all symbols centered in the portrait, which gathered them all at once because it makes the evil of Dorian's nature reflecting in its surface, thus the reader can recognizes them in it, even Dorian has been aware of them.

This dissertation has studied the novel from the perspective of the psyche, and how did the self represented, and its development psychology. The study aims to show the inner self can be a master over the outer self, Oscar Wilde demonstrates that it is parlous to judge only by the appearance and neglect looking to the inner scope. Thus it translated the novel's scenes to an analytic development from self identification to self destruction. Moreover, it illustrates the functions of the id, the ego, and the superego, and their roles in the psyche of the person,

so that the case of balancing between them is an inevitable condition that the individual's mind can function under the rules of the morality and what acceptable to society.

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## Resume

La présente étude vise à faire la lumière sur la représentation de soi et de ses symboles dans l'image de Dorian Gray. En outre, il examine le rôle des modèles de l'esprit et de la psyché dans la vie de l'individu. Cette thèse présente un exemple de la littérature de l'époque victorienne, qui fournit une preuve de cette théorie; la photo de Dorian Gray est un roman d'Oscar Wilde, la première publication date de 1890 dans le Lippincott Magazine, la seconde version l'année suivante. Cette étude abordera le roman d'Oscar d'un point de vue analytique, en plus l'étude s'appuie sur la théorie psychanalytique. La présente thèse conclut que les parties de l'esprit sont importantes dans le roman parce qu'elles façonnent le moi intérieur de Dorian et sa personnalité générale. Oscar Wilde a fourni une énorme description de soi, du développement à la destruction à travers son roman. De plus l'intégration de l'hédonisme, des mouvements esthétiques, et le développement progressif du psychisme ; contribué à dépeindre une touche gothique à ce genre littéraire. En conséquence, cette étude constate que la combinaison de ces mouvements et des règles morales peut conduire l'individu à un conflit constant dans son esprit ; par les parties de sa psyché et comment peut-il être symbolisé dans son moi intérieur

## الملخص

تهدف الدراسة الحالية إلى إلقاء الضوء على تمثيل الذات ورموزها في صورة دوريان جراي علاوة على ذلك ، فإنه يفحص دور نماذج العقل والنفسية في حياة الفرد. تقدم هذه الأطروحة مثلاً من أدب العصر الفيكتوري ، والذي يقدم دليلاً على هذه النظرية ؛ صورة دوريان جراي هي رواية لأوسكار وايلد ، كان أول إصدار لها عام 1890 في مجلة ليبينكوت ، أما النسخة الثانية فكانت في العام المقبل. سنتناول هذه الدراسة رواية أوسكار من منظور تحليلي ، بالإضافة إلى أن الدراسة تعتمد على نظرية التحليل النفسي. تجد الأطروحة الحالية أن أجزاء العقل مهمة في الرواية لأنها تشكل الذات الداخلية لدوريان وشخصيته العامة. قدم أوسكار وايلد وصفاً كبيراً للذات ، من التطور إلى الدمار من خلال روايته. علاوة على ذلك ، تكامل مذهب المتعة ، والحركات الجمالية ، والتطور التدريجي للنفسية ؛ ساعد في تصوير لمسة قوطية لهذا النوع الأدبي. ونتيجة لذلك ، توصلت هذه الدراسة إلى أن الجمع بين هذه الحركات والقواعد الأخلاقية يمكن أن يؤدي بالفرد إلى صراع دائم في ذهنه ؛ من خلال أجزاء نفسية وكيف يمكن أن يرمز في نفسه الداخلية