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The Doppelgänger as a Gothic Aspect in Oscar

Wilde's *The Picture of Dorian Gray*

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Dedication

First and foremost, I dedicate this dissertation and all of my hard work to the woman who raised , supported and prayed for me at every step of the road, my grandmother " **Zahra**" "May Allah rest her soul".

To the two people without whom I would not be here today, my parents, and my life companions who fought for me and supported me throughout my life.

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Abstract

Early gothic fiction follows a consistent pattern of fascination with the past, which is projected into a typical setting of haunted castles, ruins, and abbeys. Rooms such as gloomy corridors and battlements are features of these medieval structures that contribute to fear and anxiety. Gothic fiction was established in 1764, when Horace Walpole wrote *The Castle of Otranto*. However, the Victorian age introduced the concept of romanticism. Oscar Wilde, a fin de siècle writer, violated Victorian standards by writing a work that mocked their behaviors and ideals and added a touch of aesthetic blended with terror. Despite being criticized and labeled an immoral book at first, the work has received the acclaim it merits even centuries after it was created. *The Picture of Dorian Gray* is a gothic novel that avoids scandalous behavior: the genre's supernatural elements give a framework for saying unsayable things. The novel narrates the story of Dorian Gray, a beautiful young man who is given the ability to explore every possible sin and desire while his moral degeneration is hidden in his painted portrait. The doppelgänger is the theme of Dorian Gray's double life and identity, in which he experienced a conflict of good vs. evil within his conscience. The following dissertation will analyze and investigate the provided theme and how it functions as a death omen.

Key words: Gothic, Victorian age, Aesthetic, Terror, Sin, Degeneration, Doppelgänger, Good vs. Evil, Conscience, Death Omen.

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General Introduction

I.   General introduction

Every person in this world has both a good and a bad side, and no matter how wonderful a person appears to himself or to society, he will always have an evil side. Therefore, having two opposing personalities is inevitable, even if one will not admit its existence, and though the body may be different, yet it is the same soul. In other words twin personalities exist within one person; one is good and the other is evil; this is referred to as "doppelgänger," a German term for "double walker" or "look-alike."

Literature is a type of art that reflects the world's reality through centuries. It has evolved over time to adapt to the realities of each era in various forms, including poetry novels, novellas, and even short stories. Hence, literature has reached its summit of prosperity during the Victorian Era. Furthermore, great authors such as Charles Dickens, Charlotte Bronte and Oscar Wilde have produced some of their greatest works like *Oliver Twist*, *Jane Eyre* and *The Picture of Dorian Gray* and many more inspired other writers to create even bigger works that mirrored the genuine lives of the Victorians. Some were Romantic and passionate, while others were terrifying.

Various genres stood out throughout the Victorian era, including romance, science fiction, and gothic literature. Despite the fact that we live in a scientific age, romance and horror take the lead. Gothic is one of the genres; it is a separate form of writing that has existed for ages, but it flourished during the nineteenth century with amazing masterpieces such as: Bram Stoker's *Dracula* (1897) and Robert Louis Stevenson's *The Strange Case of Doctor Jekyll and Mr. Hyde* (1886).

The Picture of Dorian Gray (1890) is a gothic fiction novel written by Oscar Wilde (1854-1900) during the so-called "Fin de Siècle". It is a novel that reflects the superficiality of Victorian society, as Wilde stands in opposition to everything traditional. Aside from the fact

that it is a period of scientific advancement and economic prosperity, the Victorians are superficial people who are frequently impressed by appearances and charms rather than the true being. The novel depicted that perfectly through the people, atmosphere and sophisticated language.

It is a story of a beautiful intellectual man who makes a wish that turns his life upside down. Dorian Gray is a young man who is fascinatedly painted by his friend Basil who he himself is fascinated by his beauty and charms. At that moment Dorian makes a prayer so that he stays forever young but the portrait ages. In consequence, he becomes his own evil twin "the most magical of mirrors. As it had revealed to him his own body, so it would reveal to him his own soul" (Wilde 86) While he is forgiven for every wrong he commits, but his other self pays the price. Oscar Wilde created a gothic masterpiece during the Victorian era as it is a time of inventions, wealth, and great success.

Therefore, the researcher is motivated by that particular age because it grants various privileges to objects with superficial values. Furthermore, there is an industrial revolution, so the upper class and intellectuals of the time lead the way, thus there is no better novel than *The Picture of Dorian Gray* that portrays the true faces of the people of the time. Analyzing the characters in Oscar Wilde's work illustrates how societal norms impact the characters' behaviors and reactions to societal norms.

However, because the novel is gothic and features terror and terrible events, the researcher is compelled to work on it because of the strange and dark environment that the gothic universe provides. Dorian Gray's portrait exemplifies how rejection, whether from a possible mate or from society, may lead to dishonesty and living a double life. Nevertheless, the primary reason why the researcher chose the theme "doppelgänger" to define and study it in relation to the story of Dorian Gray and his portrait, or in other words, Dorian Gray and his

other conscience self. "The doppelgänger" is a gothic fiction kind of theme. It represents the protagonist's conscience, and is actually the concept of two sides or two identities residing within one person, one considered "bad" and the other considered "good," but in reality one acts as a mask for the other. Characters in this topic may appear to be the same person, although they act in distinct ways.

Wilde's novel examines and discusses some of the features presented by both side in this picture of human dualism that is formed throughout Victorian literature through different instances drawn from various centuries of Gothic literature. Therefore, Dorian keeps perfect public command of himself while his double rots in secret, at the end of the story, Dorian tries to stab the picture and his servants later discover him stabbed to death himself. Finally, this story shows that human nature encompasses both good and evil, and the evil cannot be repressed, hidden, or driven out.

Oscar Wilde lives in an epoch where he can only express himself with restrictions. Therefore this research aims to show the double life Wilde lives, and how he expresses it through his only novel in a dark sinister way. Also, the objective behind this research is to reveal the true struggle a person has to go through when living with a duplicate and that there is no escape. At last, this work shows the struggle of living in a shallow society.

This research seeks to answer the following questions that will help analyzing it and giving proper answers in a form of definitions within the content of the research.

1- How is the doppelgänger presented in *The Picture of Dorian Gray* by Oscar Wilde? And why is Dorian considered a doppelgänger?

2- In which way does the doppelgänger overturn Dorian's life? And by what means does that affect him?

3- How does Oscar Wilde Aestheticize the gothic in the novel? And in what way does he make the merger between them possible?

The given hypotheses will help give a clue for the previous research questions and aid to answer them after an analysis is made by the researcher.

- Firstly, the doppelganger in the novel is presented as a an evil twin through the character of Dorian Gray who goes on to live a hedonistic life, while his drawn portrait suffers the signs of time, therefore he is considered " the doppelganger" for the unforgivable sins his commits.

- Secondly, Dorian's existence transforms from one of beauty, acclaim, and shallowness to one of wrongdoing and remorse. As a result, he suffers greatly and eventually dies.

- Thirdly, Oscar Wilde is an untraditional writer of the Victorian epoch. Hence he managed to make gothic aesthetic and to introduce the world of gothic to aesthetics and he did that through the language style, and the right usage of rhetorical devices.

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II.   Chapter One: Introducing the Basic Concepts

A. Introduction

Gothic literature has provided writers with imaginative ways to address modern fears for decades. As a result, the essence of Gothic novels has changed dramatically from generation to generation. Early Gothic novels such as Horace Walpole's '*The Castle of Otranto*' (1764) and Ann Radcliffe's '*The Mysteries of Udolpho*' (1794) takes place in decaying castles and torch-lit monasteries, while the villains appears to be dissolute Catholic noblemen and corrupt sex lunatics. The following chapter will give an overview about the Gothic and its Origins and how this genre is formed in a novel.

B. Definition of the Gothic

a.   Gothic Origins

National revolutions like the French Revolution, science and technological advancement, social reforms, and the emergence of the novel are undeniably important ingredients in the creation of modern Gothic literature, but ideas like the sublime and the grotesque are also crucial to our understanding of the basis for these works.

Defining the word "Gothic" is extremely difficult, as the majority of studies rely on lists of characteristics related to the setting, the atmosphere, and the development of the conflict, the conflict between good and evil, or the characters that appear in the story (monsters witches, crazy doctors). Therefore, Gothic novels are usually set in medieval Gothic castles characters in the stories included kings and damsels in distress, and the stories are mostly set in southern, Catholic countries like Italy or Spain.

The origins of Gothic are very difficult to, to pin down. Uh, it is conventionally said that Gothic really begins, or Gothic fiction really begins, with Horace Walpole's The

Castle of Otranto in the 1760's. And that was indeed the first of the Gothic novels very rapidly succeeded by the famous Gothic novels by Ann Radcliffe, principally *The Mysteries of Udolpho* and *The Italian*, and Matthew Lewis's much more salacious and perhaps challenging novel *The Monk*, all published in the 1780's and 1790's. So that is the heyday of Gothic fiction … but, rather like the subjects of Gothic fiction who continually seem to have an afterlife, who refuse to lie down and be buried, then Gothic fiction keeps cropping up again throughout the nineteenth century (Punter 10).

Gothic was first used as a medieval architectural term to describe a style of building that included gargoyles, scenes of hell and souls in tournament .Therefore scholars tend to describe the gothic fiction as a "a girl gets a house", whereas the protagonist comes to a new house and the house itself is a character; large and looming such as *Jane Eyre* by Charlotte Bronte or *The Secret Garden* by Frances Hodgson.

The purpose of the house being important comes from the gothic architecture of churches back during the renaissance. Hence, the house is usually a character of some sort, sometimes that manifested in physical hunting and sometimes it was like the dark secrets of the family within the house.

Going back in time, the gothic goes beyond the Greco-Roman mythology. "Gothic" refers to the Goths, a Scandinavian race that invaded Rome and was one of the barbaric races that led to the Roman Empire's collapse. This, in fact, resulted in the middle Ages, also known as the Dark Ages.

Gothic was negatively associated with Visigoths, a northern European tribe, which destroyed the Roman Empire in the fifth century. The event caused not only

destruction of the nation, but also the end of "order, reason, refinement" and the victory of "savage, illiterate, irrational people" (Svobodová 6).

The first Gothic writers focused their attention on the medieval period to express their opposition to the Neoclassical ideal prevalent among the previous generation, and many of their stories take place in castles and abbeys built in the Gothic architectural style, a revival of which became popular in England during the second half of the eighteenth century.

Horace Walpole crowned a new literary genre when he subtitled his novel *The Castle of Otranto* (1764) as "A Gothic Story" which was characterized as "the blending of old romance with conventions of the emerging eighteenth-century realist novel" (Chaplin).

Although it was debatable at the time whether Walpole's story was the "first" gothic novel or not as it undeniably misses some of horror themes. The story emerged in the 18th century during an era of rationality; thus an era of imagination and beyond self-creation.

Furthermore, the sublime and grotesque are both important concepts in recognizing the basis for gothic novels.

The sublime is a blending of terror and pleasure, an aesthetic category that explains for instance, the feeling of beauty that one can experience from the contemplation of a grave or a cemetery, though the idea of death is, in itself, terrible. The grotesque on the other hand, refers to something "comically or repulsively ugly" or "incongruous or inappropriate to a shocking degree" (Burke).

Both terms have their roots in classical literature, indicating that there are connections between the classical world and the modern Romanticism. Along with

Shakespeare's works as well as certain medieval lyric genres (such as the ballad and romance) which served as sources of inspiration for romantic authors.

Moreover, William Shakespeare was a source of inspiration for most authors back then, "The Gothic Bard", whom Walpole sees as "a writer capable of marrying tragedy with comedic interludes, and the fantastical with psychological realism" (Chaplin).

To evoke intense emotions of fear and anxiety, Gothic literature often employs two separate approaches, namely "terror" and "horror," which are often confused. Thus, the main purpose of Gothic literature was to inspire terror for terror's sake according to MacAndrew. However, Ann Radcliffe, as a representative of the "terror" technique, used "terror" in her works. The sensation of it signifies the expectation of an encounter with a source of terror that will not be experienced. The "terror" is portrayed by small moments of apparitions or strange noises. The "horror," on the other hand, is described by a full experience of the horrible. In her essay "On the Supernatural in Poetry," Radcliffe emphasizes the moral superiority of "terror" over "horror," which she finds inferior "Where terror expands the soul and awakens the faculties to a higher degree of life, horror contracts, freezes and nearly annihilates them" (Radcliff).

Horace Walpole's *The castle of Otranto*, Ann Radcliff's *The mysteries of Udolpho* and others belong to the first wave of the gothic novel.

b. Gothic of the Victorian Era

The popularity of Gothic literature reached its peak in the late eighteenth and early nineteenth centuries.

The Victorian era refers to Queen Victoria's long reign from 1837 to 1901, during which the country experienced significant achievements as well as a consequent decrease.

Chapter One: Introducing the basic Concepts

Britain was a supreme nation whose growth seemed to sum up the epoch. The rapid development of industry, trade, and banking went hand in hand with the urbanization that was marked by the expansion of major cities, London in particular. Besides, the empire's size peaked during this period.

Nineteenth century; fin de siècle in specific is considered as the second volume for the gothic with great novels such as *The Picture of Dorian Gray* (1890) by Oscar Wilde, *Dr.Jekyll and Mr. Hyde* (1886) by Stevenson and the famous *Dracula* (1897) written by Bram Stocker.

"Forbidden or dangerous knowledge" caught the interest of Victorian Gothic writers.

. . . the circulation of blood, discoveries in electricity, the fashion for cranilogy (phrenology), the effects of drugs, and Darwinian evolution all became Gothic—a particularly medical form of the Gothic" (Nick).

In the early Victorian era, writers like Charles Dickens borrowed traditionally Gothic motifs to contemporary Britain to emphasize modern issues, such as the innocent abandoned in a dangerous environment or the mysterious stranger with secrets to hide.

Stories such as *Oliver Twist* (1838) and *Bleak House* (1853) used Gothic imagery as a means of drawing attention to the social ills afflicting the poor in modern London. Urban slums with their dark, labyrinthine streets and seedy areas of vice and squalor supplanted ivy-clad castles and catacombs as the settings for Gothic terror (Buzwell).

Victorian literature mirrored the social issues and the scientific development of the era, thus the Victorian Gothic which did just about the same in a dark way, for instance; Stevenson not only addresses the misuse of science, but he also looks inwards, exploring the evil aspects of humanity through Jekyll's monstrous double as Jekyll is able to release his

suppressed self through science, transforming into a savage Hyde, hence the work addresses the question of social status, which was so important to Victorians. Jekyll struggles with the morality forced on him by his role as a doctor. The horrific atmosphere is increased by the domestic setting of London, which has replaced the exotic setting of the past, which was the usual scary location.

> Apparently, Victorian Gothic echoed the uncertainties surrounding the age. Man was no longer regarded superior species due to the primitive origin and the prevailing fear of degeneration. There was an interest in the human psyche which might have hidden evil aspects and its contrast to the importance of being moral. Imperialism no longer serves as civilising element, rather as a mode to exploit the natives who were considered inferior (Svobodová 14).

Buzwell in his article "Gothic fiction in the Victorian fin de siècle: mutating bodies and disturbed minds"(2014) discusses the changing of the genre in the *Fin de Siècle*, and how it does not rely on the architecture anymore but rather the human body changing and even human psychology.

> …Robert Louis Stevenson's Strange Case of Dr Jekyll and Mr Hyde (1886); Oscar Wilde's The Picture of Dorian Gray (1891); Arthur Machen's 'The Great God Pan' (1894); H G Wells' The Time Machine (1895) and Bram Stoker's Dracula (1897) all explore the theme of the human mind and body changing and developing, mutating corrupting and decaying, and all do so in response to evolutionary, social and medical theories that were emerging at the time (Buzwell).

Gothic had become so popular that elements of it can be found in popular Victorian literature.

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The Victorian period saw Gothic fiction evolving and taking on new characteristics. With a focus on the late 19th century curator Greg Buzwell traces common themes and imagery found in Strange Case of Dr Jekyll and Mr Hyde, Dracula and The Picture of Dorian Gray (Buzwell).

Also, both Emily and Charlotte Bronte features supernatural elements in tales that are otherwise based on the realities of time, a physical and a material constraint. In addition, *Jane Eyre and Villette*, two of Charlotte Bronte's novels, feature old buildings that appear to be haunted as in Ann Radcliffe's Gothic fiction.

On the other hand, Gothic is a combination of horror, fiction, and romance. Plus, like all other forms of romanticism that builds the idea that the universe can be understood on emotional levels – in the Gothic's case, darkly emotional levels. On that count, Gothic romance is a type of novel that flourished in England during the late 18th and early 19th centuries. Gothic romances are mysteries set against dark shadows of medieval ruins and haunted castles often involving the supernatural and heavily tinged with horror. The influence of the genre can be found in some works of Coleridge, Le Fanu, Poe, and the Brontës.

Thus, Problematic romances are a big part of gothic fiction, the reason that this is, is that it is about female autonomy, the idea got cultivated in Victorian literature; were stories like Jane Austin books, that the girl needed to want this very proper life and she needed to stand on her edges to want this proper life and a proper gentlemen,

Seemingly modeled on Charlotte Brontës Jane Eyre and Daphne du Maurier's Rebecca, these novels usually concern spirited young women, either governesses or new brides, who go to live in large gloomy mansions, populated by peculiar servants and precocious children and presided over by darkly handsome men with mysterious pasts (Harris).

Whereas gothic fiction lets the woman lean in to their darker sides and be with darker love interests like Rochester. It is a personification of not having to conform to society.

There is also this idea that even though this dark romantic figures or coded romantic figures seem domineering, they are actually not, they only become domineering when they feel like the situation is out of control.

Apart from Gothic romance, there is vampiric fiction, another type of the gothic which over time, became an allegory for other problems that isolated people in our culture, shifting from racism to epidemics to social classes, before returning to the gothic fiction trope of mental illness. Therefore, Gothic literature is often an allegory for something that society rejects people for, and when this genre first started, it was generally about mental illness somehow.

> Gothic fiction has always possessed the ability to adapt to its environment. It mutates to reflect the times in which it lives, and the Victorian fin de siècle, with its aesthetes and dandies and New Women; its fears as the implications of Darwinism worked themselves through; its theories on the criminal classes and the consequences of old decayed Europe haunting new Britain in the form of immigration; all these allowed Gothic fiction to reach new heights of imagination and terror (Buzwell).

C. Elements of the Gothic

Horace Walpole's novel *The Castle of Otranto* (1764) has inspired many novels short stories, and even filmmaking up to the present day, since it contains nearly many of the elements that make up the gothic novel.

The word Gothic novel refers to stories that blend horror with romanticism in some way. Moreover, The Gothic novel often deals with supernatural events or natural phenomena

that are difficult to understand or over which man has little influence, and it usually follows a dramatic and mysterious plot.

Besides the supernatural, the gothic novel or Gothic fiction relies on many other elements that helps create the novel itself, along the lines of, a setting in a castle which means that the setting takes place in an abandoned castle that contains hidden corridors, trap doors, secret rooms, dark or secret staircases, and probably abandoned parts.

The next element to make something of gothic fiction is the corruption of innocence; when the hero/heroine comes to the location that is usually a house and it can be anywhere that is looming and it has an energy or a characteristic of its own and feels like a character in the novel, must through the journey of the novel lose their naïve sense of the world through some cores of action, this is commonly done through a dark, uncomfortable problematic romance such as Mr. Rochester and Jane Eyre. Furthermore, that could be seen in classic gothic fiction and modern novels like *Twilight*.

Damsel in distress, curses or prophecies, heroes, romance, and intense emotions are all common elements that are found in the Gothic novel along with the ones mentioned above.

a.   The Battle of Good vs. Evil

"Good and bad" is a traditional dichotomy in theology, ethics, philosophy and psychology.

The book of Genesis is the first book of the Old Testament, and its stories offer further background into the rest of the Bible. It tells the story of how the world and all of God's creations came to be, as well as how human understanding of good and evil began in Eden. The binary opposites of good and evil are found not only in the Book of Genesis, but also in the world we live in today.

God created the man and the woman, Adam and Eve, and placed them in a garden that He named Eden. In the middle of Eden grew the tree of life and the tree of knowledge of good and evil (Genesis).

The struggle between good and evil in a morally ambiguous human universe is explored in Gothic literature.

Gothic literature insults the ideals of those who want clear-cut moral lessons in their reading material, thanks to its general air of moral ambiguity. The reading public's preferred genre was moral uplift stories, in which good often triumphed over evil and virtue was rewarded in and of itself. Despite this, gothic literature defies tradition by portraying the eternal struggle between good and evil in even more complex and sophisticated terms. "Gothic fiction gave shape to concepts of the place of evil in the human mind" (MacAndrew 3).

In *Dracula* for example, in spite of the fact that the title character is the epitome of all that is evil, he nevertheless has a strong charm and fascination that helps to highlight the aesthetic of evil for so many people.

The choice between the good and the bad is another element which makes the Gothic fiction as mentioned before. The gothic is about a young woman protagonist who's innocence is corrupted when she learns about what is hidden in the physical gothic place, and usually that is a person like Mr. Rochester and the bad thing was him and his behavior, in Gothic romance the woman is usually given a love interest to choose from such as Jane Eyre's cousin and Mr. Rochester and they usually choose the good, but she was revolutionary so she chose the bad, the dark.

Finally, Good and evil had existed since the creation of human kind, and they are in a perpetual struggle till this day. However, Gothic literature in its own style manages to create some sort of balance between them in the gothic world. Therefore, the choice between the good and the bad is an essential element which makes the Gothic fiction.

D.   The Doppelgänger in the Gothic

The word doppelgänger, which means "double-goer" in German, is used to describe a character's double. This literary idea resembles the Gothic; in fact, it can be traced all the way back to the beginning of Western civilization. For example, in the Gilgamesh epic, the eponymous hero battles and then befriends his double, Enkidu.

The distinction between the body and the spirit, the good and the wicked, as defined by Aristotle and Plato, was integrated into Judeo-Christian theology. This duality was expressed in the morality dramas that emerged from this system. God and Satan are quickly read as doubles of one another in John Milton's *Paradise Lost* (1667).

Plus, in comedies including A Midsummer Night's Dream and Twelfth Night, Shakespeare uses several doubled roles. Experiments of duality or multiplicity of character play a major role in the development of literature leading to the emergence of the Gothic in the 18th century.

The doppelgänger is a term or an expression invented by the German writer Jean Paul (*Siebenkas*, 1796). The term 'doppelgänger' emerged around the same time as the Gothic novel, as it is a common theme in Gothic and horror literature, mainly from the nineteenth century, and is based on the anthropological belief in man's apparent duality.

In literature, a doppelganger is usually shaped as a twin, shadow, or a mirror-image of a protagonist. It refers to a character who physically resembles the protagonist

and may have the same name as well. Several types of doppelganger can be spotted in world literature. It may take the form of an evil twin, not known to the actual person who confuses people related to that original person (Literary Devices).

The recognition of seeing oneself from an external perspective, therefrom the awareness that a tragic figure the subject has been witnessing is actually his own, produces horror. In this way, the subject's projection of fear and anxiety to an external entity comes back to haunt him.

In his study of the uncanny, Sigmund Freud delves into the concept of the double. The doppelgänger is an identical twin, and according to the literature cited by Freud, doubles are often linked almost supernaturally, exchanging thoughts, attitudes, and acts. Our data doppelgänger's resemblance to us is uncanny, as though we can see our own body from distance.

> The theme of the "double" has been very thoroughly treated by Otto Rank. He has gone into the connections the "double" has with reflections in mirrors, with shadows guardian spirits, with the belief in the soul and the fear of death; but he also lets in a flood of light on the astonishing evolution of this idea. For the "double" was originally an insurance against destruction to the ego, an "energetic denial of the power of death," as Rank says; and probably the "immortal" soul was the first "double" of the body. This invention of doubling as preservation against extinction has its counterpart in the language of dreams, which is fond of representing castration by a doubling or multiplication of the genital symbol; the same desire spurred on the ancient Egyptians to the art of making images of the dead in some lasting material. Such ideas, however, have sprung from the soil of unbounded self-love, from the primary narcissism which holds sway in the mind of the child as in that of primitive man; and when this stage has been left behind the double takes

on a different aspect. From having been an assurance of immortality, he becomes the ghastly harbinger of death (Freud 9).

The most fruitful development of this theme "doppelgänger" begins with the 1831 edition of Mary Shelly's *Frankenstein* and includes, among other things, such studies of uncanny duality as Edgar Allan Poe's *William Wilson* (1839), Emily Bronte's *Wuthering Heights* (1847), Charlotte's Bronte's *Jane Eyre* (1849), Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1875); in which the double is the result of a self-division, with the two egos portraying opposite characters in a good-versus-evil dichotomy. With the severing of his personality into two disparate parts, the decent Dr. Jekyll gradually loses his sense of self-identity, and Mr. Hyde begins to take over the Dr. Jekyll's life.

Besides, literary characters may meet or mirror an opposite figure in significant behavior under a doubled connection, with the two's parallel motion typically suggesting an implicit similarity and mutual relationship. For instance, despite the fact that Van Helsing and Dracula are antagonists in *Dracula*, they share the same characteristics of being foreign and authoritarian father figures to the other characters, with their identity indicating the same inherent desire for power and control.

Therefore, the doppelgänger introduces a tension or a conflict in the story. The doppelgänger behaves in a way that threatens the main character's life, despite his best attempts to reverse his double's behavior. Often the tension is internal, with a character trying to comprehend himself through his doppelganger.

Finally, the doppelgänger or "the double-walker" In popular culture remains a fascinating feature of the gothic.

The literary Gothic's interest in the doppelgänger highlights the period's interest in the exploration of the psychopathological nature of man, in its scientific search

for the basis of fear and dread in the psyche. The notion of a unified and stable psychology of the self is destabilized when the unconscious overcomes the ego in responding to primitive fears of identity loss and disembodiment of the soul from the body. An element of the uncanny and the macabre is thus presented in Gothic texts where the doppelgänger appears, by blurring of the boundaries between the dream state and reality, sanity and madness, introducing subjectivity into what we perceive the external world really is (Marquette University).

E.   Conclusion

To sum up everything that has been stated so far, Gothic literature is a combination of horror terror and drama. It is a dramatic and in-depth literary genre which helps the reader to follow along with a story and stay engaged throughout. The setting is widely used in a novel to create the mood for the events to come. Overall, The Gothic genre has produced some of the greatest works throughout centuries and still is till today as it is as productive as ever before.

Chapter two: Dorian Gray and «The Other Self »

III. Chapter two: Dorian Gray and «The Other Self »

A. Introduction

The doppelgänger, the look alike, and conscious are all terms which define that a person has two personas, one good and one evil, each with unique characteristics that lead to a character's death and sorrow.

The following chapter will examine the characteristics of the doppelgänger and how Dorian Gray's conscience and evil influence contributes to his own demise.

B. Features of the Doppelgänger

At first, as mentioned in the previous chapter, a doppelgänger is generally portrayed as a protagonist's twin, shadow, or mirror image. It refers to a character who looks and sounds like the protagonist and may even have the same name. Therefore, to understand what repressed emotions the characters represent, it requires identifying doppelgängers.

The doppelgänger or "the other self" plays an important role in literature, and it can be found in almost every genre. However, its existence in Gothic literature has always been exceptional. Besides, the Gothic doppelganger traces way back to the fall of Satan in *Genesis.*

The double, is considered an important element which makes the Gothic, it inspires terror fear, and disgust for example; *Frankenstein* in which the main character is represented with a despicable physicality**.** "yellow skin that scarcely covered the work of muscles and arteries beneath," in addition to a "shriveled complexion, and straight black lips" (Shelley 39) Physical appearance is the major feature of the doppelgänger in gothic novels, as the character is created to provoke horror and fear within the reader, therefore it is meant to change the human nature.

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However, different writers tend to describe the doubles in different ways in their novels for instance the physical appearance of Edward Hyde's doppelgänger in *Strange Case of Dr. Jekyll and Mr. Hyde* provokes a different reaction than that caused by Frankenstein's monster.

Despite the fact that Stevenson portrays Hyde as "pale and dwarfish, [giving] an impression of deformity without any nameable malformation" (Stevenson 15) but unlike Frankenstein's monster, Hyde is free to roam the streets of London, despite the hatred and fear he causes in others. Also, Bram Stoker's count Dracula is characterized as a doppelgänger with a sinister appearance.

Despite the terrifying acts of Frankenstein's monster, Hyde and Dracula, readers may still sympathize with doppelgängers because of the difficulties, isolation, agony, and misery they must face. Also, readers may also note how they reflect a significant aspect of a past society and history.

HOLLY-MARY ROMERO in his memoire talks about how the doppelgängers mentioned above are a reflection to nineteenth century men, fears and anxieties. "All three characters exhibit traits of atavism that reflect nineteenth-century fears of degeneration" (10) also "These novels are enduring achievements of Gothic literature with their vivid symbolic interpretations of the weaknesses of nineteenth century men." (13) And, "all three texts are metaphors for prominent nineteenth-century social anxieties and fears influenced by rules of propriety, advancements in science, atavistic theories, and the unknown." (12).

Moreover, the physicality of the doppelgänger differs in each Gothic novel as symbolic expressions of hidden secrets of the self. As they take the form of Monsters, werewolves witches, vampires, aliens, robots, and other creatures.

"Gothic doppelgangers are "the return of the repressed": the embodiment of unbearable or unacceptable fears, wishes, and desires that are driven from consciousness and then transmuted into representations of monstrosity" (Jerrold 05).

Rather than being good or evil, the doppelgänger' characters represent the hidden struggle between good and evil in men. They are physical images that represent the dark secrets of men who must mainly fight the internal battle of good versus evil rather than the external one, while they continue to struggle with their emotions and feelings. Therefore doppelgangers often reflect the sins, deceptions, and desires that humans hide.

In addition, doppelgänger can be used to reveal character's "other self" which he or she has yet to discover; this "other self" may be the character's darker side, which causes problems or the lighter side, which motivates. For instance, in a novel, a doppelgänger causes a dispute in which he/she behaves in a way that threatens the main character's life, despite his best attempts to reverse his double's behavior. Often the tension is internal, with a character attempting to explain himself through his doppelgänger.

Another feature or a characteristic which helps shape the doppelgänger is that it allows humans to possess powers that were previously unrealistic.

Think about how often people multitask nowadays. For better or for worse, we are often mentally in more than one place at the same time, or at least travelling back and forth between many places psychologically very quickly, whether text messaging in movie theatres or chatting on the phone while driving a car. Think about identical twins, who have the unique ability to send a proxy to a boring meeting or to take a difficult exam. Avatars and agents take the notion of multitasking to a new plateau and may free us up a great deal; via a virtual power we label outsourcing (Bailenson).

Based on the previous article, it can be understood how doppelgangers do not only work in novels or just as characters but rather a psychological case in people's lives, for instance one morning a man discovered his double staring at him.

> Such hallucinations are classified as autoscopic phenomena (from "autoscopy" in Greek, autos means "self" and skopeo means "looking at")… The doppelganger effect takes this phenomenon a step further, so that a person may hallucinate that they are actually seeing and interacting with another "me" – a visual double (Ananthaswamy).

For the reason that, when a virtual human is controlled by a real human's behaviors; it can create a person of good or bad, also, it effects memories and can create false ones which imprison the human's double. Furthermore, a healthy life consists of healthy habits and behaviors, the doppelgänger "psychologically speaking", is a reflection of a real person's behaviors and every day's habits.

> "…In one line of research (Fox & Bailenson, 2009), adults came to our lab, put on a head-mounted display that allowed them to be immersed perceptually in a virtual environment and watched their virtual doppelgängers exercise, someone else's doppelgänger exercise, or their own doppelgänger stand still. Participants in the self-exercise condition reported higher 'self-efficacy' – the belief that they could exercise successfully – than participants in the other two conditions. Simply by watching their doppelgängers exercise, participants expressed the intention to adopt that behavior. More importantly, they claimed to have acted on their intentions: when we contacted all participants the next day, the exercise group reported that they had worked out for almost one hour more than participants in the two control conditions. (Bailenson 37).

In conclusion, the concept of a doppelganger helps one to study the human duality. The doppelganger is both similar and completely contrary, revealing how opposing forces can exist side by side in the same person and forcing one to face his/her divided self. Moreover the doppelgänger remains a fascinating aspect of gothic in modern imagination, as shown by the numerous ones in modern books, popular TV shows and movies.

C. Dorian Gray and His Conscience

Every person on this planet has a conscience that determines what is right and what is wrong.

Dorian Gray is a young beautiful man whose innocence was corrupted under a bad influence thus, his conscience. The following sub-chapter will discuss how the young impeccable Dorian Gray has transformed from an innocent man to a criminal under the control of a devil and his doppelgänger.

There is no denying that Dorian Gray has been the "Focus of the party" in his real life, he defined everything related to beauty, youth, and guiltlessness.

"Yes, he was certainly wonderfully handsome, with his finely curved scarlet lips, his frank blue eyes, his crisp gold hair. There was something in his face that made one trust him at once. All the candour of youth was there, as well as all youth's passionate purity" (Wilde 16).

In *The Picture of Dorian Gray* (1891), Oscar Wilde uses a different twist on the doppelgänger theme to make a certain argument about inner evil. Dorian grants his wish for eternal youth and beauty in the novel, and he goes on to live an amoral hedonistic life with only his portrait aging and revealing his moral degradation.

"It was his beauty that had ruined him, his beauty and the youth that he had prayed for. But for those two things, his life might have been free from stain. His beauty had been to him but a mask, his youth but a mockery. What was youth at best? A green

an unripe time, a time of shallow moods, and sickly thoughts. Why had he worn its livery? Youth had spoiled him" (Wilde 175)**.**

For further understanding, we'll start from the beginning of the novel; Dorian unintentionally sells his soul in the first chapter when he says,

> "How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June . . . 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! Yes, there is nothing in the whole world I would not give! I would give my soul for that!" (Wilde 24).

For the privilege of remaining young for the rest of his life. He wishes to be forgiven and lives a normal life. Therefore, he makes some sort of a bargain with the drawn portrait of him. Hence, the doppelgänger motif is obvious in the spell cast on Dorian and the drawing. On the one side, there is Dorian Gray's external appearance, which remains unchanged for eighteen years, and on the other side, there is Basil's magnificent drawing, which changes in line with Dorian Gray's character. "Every moment that passes takes something from me and gives something to it" (Wilde 25)**.**

From the moment Dorian makes the wish, he starts to take the everlasting beauty from the picture and according to him; it became a part of him, as it starts to reveal his conscience, thus reflects his sins.

> "It [the picture] had altered already, and would alter more. Its gold would wither into gray. Its red and white roses would die. 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. He would resist temptation" (Wilde 74).

Oscar Wilde, uses the double or the doppelgänger; a common gothic body. The image depicts Dorian's complete decadence while allowing him to experience "the terrible pleasure of a double life" (Wilde 137) while maintaining his outward innocence as a defense. Therefore, he starts developing into a Gothic villain. He becomes obscure, and his integrity is doubted due to rumors spread about him. "yet these whispered scandals only lent him in the eyes of many, his strange and dangerous charm" (Wilde 113).

As mentioned before; human nature includes both good and bad, and the double usually includes the bad or evil, and the latter cannot be repressed, hidden, or destroyed. On that account, Dorian Gray's first evil deed was abandoning Sybil Vane; his first love, who committed suicide as a result,

"So I have murdered Sybil Vane… murdered her as surely as if I had cut her throat with a knife. Yet the roses are not less lovely for all that. The birds sing just as happily in my garden" (Wilde 80).

Then, he starts noticing the change in the picture, However Dorian was living under the control of Lord Henry; a cynical, upper class man who fills Dorian's mind with dangerous ideas, thus corrupting his innocence and making him his own psychological study or rather a scientific experiment if one can say so, he seeks to dominate Dorian by urging him to take advantage of his youth and tries to convince him that resisting his instincts is meaningless so he represents a devil in some kind.

Lord Henry's character actually expresses Victorian fears about the mind's secret aspects according to Wilde. Therefore, Dorian Gray feels absolutely indifferent about the death of his former lover Sybil Vane, when he says "It seems to me to be simply like a wonderful ending to a wonderful playz" (Wilde 81) It was then, the portrait started to reflect

his sins, when he started noticing the change in it, he had to hide   it in other words, The changing of the picture indicates that Dorian's conscience was trying   to warn him about his wrong deeds, but he could not handle it, so he had to cover it and wrap it in :

> A satin coverlet . . . which perhaps often served as a pall for the dead. Now it was to hide something that had a corruption of its own, worse than the corruption of death itself -something that would breed horrors and yet would never die. What the worm was to the corpse, his sins would be to the painted image on the canvas. They would mar its beauty, and eat away its grace. They would defile it, and make it shameful. And yet the thing would still live on. It would be always alive. (Wilde 95-96)

Despite the fact that, Dorian Gray's character is growing into a gothic villain, he does not use his powers but rather, echo Lord Henry's desires and urges to live life to the fullest. "He becomes an echo of someone else's music, an actor of a part that has not been written for him" (Wilde 18).

To summarize everything that has been stated so far, Dorian Gray uses the portrait as a mask to hide his bad deeds, crimes and above all his SINS. While he goes off to live an amoral life and let his portrait suffer the signs of time. Lord Henry on the other hand, uses Dorian Gray as an experiment to mold him and observes the outcome; Dorian's increasing indifference in his acts.

After committing such hideous crimes, first of all his former lover and now his best friend and painter Basil, whom is a tragic character in fact, in the book, Basil tends to be the personification of morality, insisting on Dorian's outward and inner purity. Basil adopts the Victorian belief in physiognomy, which states that a person's personality is determined by their physical appearance. Dorian's senses start deceiving him. He obsesses about seeing Basil. He's terrified that anyone will enter to the attic room and discover his savagery. It is for this purpose that he does not leave his house for a long period of time. Therefore, the only

way to ease his conscience was through "Opium", "Opium belonged to a wide-spread and popular article which was used either for pleasure or to cure illness" (Ruston) . He shows the physical effects of his addiction "The hideous hunger for opium began to gnaw at him. His throat burned, and his delicate hands twitched nervously together." (Wilde 146).On the other hand, Dorian needs the opium above all to relax his mind, as Wilde points out:

> To cure the soul by means of the senses, and the senses by means of the soul! . . . His soul, certainly, was sick to death. Was it true that the senses could cure it? Innocent blood had been spilt. What could atone for that? Ah! for that there was no atonement; but though forgiveness was impossible, forgetfulness was possible still, and he was determined to forget, to stamp the thing out, to crush it as one could crush the adder that had stung one (Wilde 146).

Wilde, through this part of the novel, shows the dark side of drugs and criminality of the Victorians. As a result Dorian Gray becomes degenerate.

Eventually, as Dorian tries to destroy the portrait, it goes through its final transformation. It reverts to its original innocence and elegance, while Dorian dies with the knife in his heart.

When they entered, they found hanging upon the wall a splendid portrait of their master as they had last seen him, in all the wonder of his exquisite youth

Oscar Wilde was a homosexual, who was married to a woman with whom he had two children, which explains how his life was a great contradiction itself, and how he managed to incorporate a bit of himself into the book. He was living "the double" life, which explains Dorian Gray's character of living a hedonistic life on the outside while struggling on the inside.

Wilde also used the "double" theme in his play "the importance of being earnest".

D. The Doppelgänger as a Death Omen

According to German and English legends, the most common myth about doppelgangers is that they are an omen of death. "…, from a symbol of eternal life in the primitive, the double developed into an omen of death in the self-conscious individual of modern civilization" (Živković 124)

Therefore, catching one's double or "other self" always means that death is on the way; even more so if they are seen more than once. This theory is supported by several accounts from the past in which people died immediately after seeing their doppelganger several times.

In addition, it is widely seen and discussed in various tales whether in the past or through modern stories. According to legends, a doppelgänger is a ghostly double of one's self who lived before them. Moreover, when seen by a person's friends or family, they are thought to be a sign of bad luck, revealing an inevitable illness or danger. Furthermore meeting one's own doppelganger is a death omen.

It is normal nowadays to come across old photographs and paintings of someone who looks exactly like someone alive today. This is also not a good indication. Nevertheless, Painting and photography were despised by the "Canelos Indians" of South America, who claimed that photographs captured the soul of the subject, a belief that continues today. This is the same case as Dorian Gray in the novel.

Dorian makes the decision to make a change in his life, in the hopes of erasing past sins.as he could not handle them anymore:

> . . . conscience [which] could raise such fearful phantoms, and give them visible form, and make them move before one! What sort of life would his be if, day and night, shadows of his crime were to peer at him from silent corners, to mock him from secret places, to whisper in his ear as he sat at the feast, to wake him with icy fingers as he lay asleep! As the thought crept through his brain, he grew pale with

terror, and the air seemed to him to have become suddenly colder. Oh! in what a wild hour of madness he had killed his friend! How ghastly the mere memory of the scene! He saw it all again. Each hideous detail came back to him with added horror. Out of the black cave of time, terrible and swathed in scarlet, rose the image of his sin. (Wilde 158).

He stabs the portrait, which results in his own death.

In the process of killing his "double", he goes through a transformation, turning into an old man, "withered, wrinkled, and loathsome of visage" (Wilde 177) the intention to kill his terrible guilt recovers the portrait's grace. Consequently, Dorian sacrifices himself so that the portrait can regain its freedom from its model and live for its own sake.

On that count, When the doppelganger is killed, its companion also dies, meaning that the divided selves are inseparable, despite being opposite and sometimes conflicting.

E.   Conclusion

To sum up, the practice of double life, as illustrated by Oscar Wilde's Victorian classic *The Picture of Dorian Gray*, has been examined through the changes in Dorian Gray's character.

Dorian allows his portrait to operate as his conscience; because it tells him if his soul is good or wicked, staring at this piece of art serves as a continual reminder that he should bring goodness rather than evil. However, he misses the actual concept and continues to live a double life of hedonism, resulting in his degeneration, misery and thus his death.

Chapter Three: Language Aesthetics in Relation to the Gothic in *The Picture of Dorian Gray*

IV. Chapter Three: Language Aesthetics in Relation to The Gothic in *The Picture of Dorian Gray*

A. Introduction

Oscar Wilde is known for his humor, as shown by his numerous epigrams. Many of them are mentioned specifically in *The Picture of Dorian Gray*, a novel about the imitation of life through art with a touch of horror. The following chapter will analyze the novel's aestheticism of language, its relationship to the Gothic, and how it is applied for further understanding of *The Picture of Dorian Gray.*

B. Aesthetic of Language

For over a century, readers have been captivated by *The Picture of Dorian Gray*. This is due not only to the novel's fascinating plots, lively characters, and tense conflicts, but also to the novel's rhetorical devices which add to the aesthetic of language.

Rhetorical devices are used extensively in the novel to add humor and vividness to its vocabulary. Throughout the book, metaphor, simile, personification, symbolism exaggeration, and parallelism can be found.

At first, the author applied different rhetorical devices, on top of them we find Metaphor.

> Metaphor commonly means saying one thing while intending another, making implicit comparison between things linked by a common feature, perhaps even violating semantic rules (Dickey).

At the beginning of the story Lord Henry Wotton is so impressed with Dorian's attractive presence that he urges him to pursue his hedonistic philosophy.

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> "Mr. Gray, you yourself, with your rose-red youth and your rose-white boyhood, you have had passions that have made you afraid, thoughts that have fined you with terror, day-dreams and sleeping dreams whose mere memory might stain your cheek with shame" (Wilde 18).

Youth is compared to a red rose here to emphasize how temporary it is. Meanwhile, the innocence of boyhood is compared to that of a white rose. Lord Henry also suggests that in such a golden age, Dorian could have passions and ambitions that frighten and oppress him due to the limitations of traditional ethics and morality. If Dorian suppresses his youthful urges, he risks losing his youthful beauty and being deprived of all pleasures. Metaphors like "rose – red youth" and "rose-white youth" help to illustrate not only the novel's lively language, but also Wilde's belief in hedonism.

Also, Dorian Gray tells Lord Henry about Sybil Vane one afternoon in the little library of his house in Mayfair.

> "But Juliet! Harry, imagine a girl, hardly seventeen years of age, with a little flowerlike face, a small Greek head with plaited coils of dark-brown hair, eyes that were violet wells of passion, lips that were like the petals of a rose" (Wilde 46).

Sybil's eyes have been compared to "violet wells of passion." According to psychology theory, a person's character may be derived from his or her eyes. According to Lord Henry Sybil is a pure and kind girl who will be eternally passionate and devoted to her lover. Using those metaphors as a guide, Wilde creates a language capable of expressing full meaning with the fewest possible words.

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Moreover, Wilde's writing in the novel is also characterized by the use of Paradox:

The daring subversion of conventional version in epigrammatic form. It is his favorite stylistic device, and as such, it comes to constitute the basis of his challenge to Victorian society. (Drew).

Wilde's favourite rhetorical device for making his words vibrant and exciting is brilliant paradoxes. Paradoxes are common in his language, and they help him reveal the inner worlds of the characters while also showing his own aesthetic pursuit of beauty, which may also contain a truth.

In the novel, Lord Henry Wotton is such a master of language that his dialogues are full of paradoxes, in which Wilde reveals his ability to make the remarks humorous while still presenting his assault on morality and social ethos in that Victorian society and to attack the hypocritical culture.

"with a sudden flash of wit that Wilde exposes to our startled eyes the sheer cliff-like walls of the rift which has opened out, as if by a silent earthquake, between our moral belief and the belief of our fathers. That fissure is the intellectual revolution" (Bashford).

Apart from metaphors and Paradoxes, simile is another stylistic figure used widely in the novel, to help in the aesthetic impact of the language style.

Dorian Gray, Lord Henry, and Basil Hallward are having dinner in a small private room at the Bristol. Dorian informs them about Sybil's reaction to his first kiss with her. "She trembled all over and shook like a white narcissus. Then she flung herself on her knees and kissed my hands. I feel that I should not tell you all this, but I can't help it" (Wilde 62).

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Dorian compares Sybil to a "white narcissus" here (In Greek myths, "Narcissus" is extremely beautiful), not only to show that she is a stunning young lady, but also to indicate that she is innocent.

Furthermore, Dorian expresses his admiration for Lord Henry after hearing his appealing words about the hedonistic lifestyle.

> "There was something in his low languid voice that was absolutely fascinating. His cool, white, flowerlike hands, even, had a curious charm. They moved as he spoke, like music, and seemed to have a language of their own" (Wilde 20).

Dorian shows his approval with Lord Henry's preaching by comparing Henry's hands to flowers and the moving hands to music. Wilde wants the reader to understand that Dorian is quite fascinated by the aesthetes that Lord Henry represents by portraying Henry's charming hands.

Besides the literary devices mentioned above, personification is another device that adds vividness to the language of the novel and makes the characters stand out in a powerful and detailed manner.

> "The praise of folly…soared into a philosophy, and philosophy herself became young, and catching the mad music of pleasure, wearing, one might fancy, her wine-stained robe and wreath of ivy, danced like a Bacchant over the hills of life. …" (Wilde 35).

"Philosophy" is personified here as a fairy wearing an ivy wreath, dancing like a Bacchant, and drinking wine. Furthermore, terms like soar, catch, mad, dance, mock, and others give us

such an instant deep impression that they use personification to present us with a fantastic world.

Lord Henry once seduced Dorian by repeatedly reminding him that youth is temporary. "Time is jealous of you, and wars against your lilies and your roses. You will become sallow and hollow-cheeked, and dull-eyed. You will suffer horribly" (Wilde 21).

Time is personified in this scene as a person who wishes to declare war on Dorian's youth and beauty. Dorian may have achieved beauty by selling his soul to the devil, but he has yet to achieve body soul integration. As a result, he is doomed to be unlucky because he cannot beat time. Therefore, Personifications are used in the examples above to help make the language elegant and polished, as well as to illustrate the author's belief in the integration of the body and the soul.

Oscar Wilde had a unique ability to combine elements of fantasy and realism in his writings. He successfully combined two opposing genres into a fascinatingly tragic tale through thoughtful imagery and realistic dialect. Wilde was also a master of imagery. However, the diction of the novel's setting is heavily emphasized by Wilde as it reflects his strong aesthetic feelings towards nature and life. As revealed in the first chapter, when he describes the beautiful natural world outside the painting studio

> "The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac or the more delicate perfume of the pink-flowering thorn" (Wilde 5)

By using phrases such as "the rich odour of roses" and "the light summer wind"; Wilde creates a relaxing and beautiful environment for the three characters to appear on stage. However, a tragedy is about to occur. That is how Oscar Wilde manages to play with the

tension of the setting of the story. With strong diction he is able to make the reader feel the changing of the events. For this reason, he employs every available technique to create an aesthetically pleasing background to serve as a foil for the plot's development.

In addition to the diction, Wilde shows his talent by focusing on the "Form" of language and using chains of beautiful words to create an aesthetic environment in which the plots will develop.

> "Form, which is the birth of passion, is also the death of pain. And so, to return to the sphere of Art, it is form that creates not merely the critical temperament, but also the aesthetic instinct, that unerring instinct that reveals to one all things under their condition of beauty" (Yang).

To show that, a peaceful and calm dawn is portrayed to emphasize Dorian's evilness and cruelty.

> "The darkness lifted, and flushed with faint fires, the sky hollowed itself into a perfect pearl. Huge carts filled with nodding lilies rumbled slowly down the polished empty street. The air was heavy with the perfume of the flowers" (Wilde 72).

Dorian's treatment of Sybil seems to be more ugly and inhuman as compared to the elegance of "pearl" and "lily." His heart is heavy because he only ruthlessly discards Sybil Vane compared to the " heavy perfume" and " nodding lilies" while the natural environment is calm and harmonious, with the scent of flowers, the protagonist's inner world is not.

Additionally, Wilde compares Dorian's evil inner world to dim gas-lamps as well as narrow and gloomy streets.

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 "The moon hung low in the sky like a yellow skull. From time to time a huge misshapen cloud stretched a long arm across and hid it. The gas-lamps grew fewer, and the streets more narrow and gloomy" (Wilde 146).

There are many prostitutes and opium houses on the street where Dorian debauches himself. As a counterpoint to his degrading behavior, the street is also portrayed as "gray" and "gloomy." Wilde apparently compares "the moon" to "a yellow skull," which not only indicates the darkness at the bottom of Dorian's heart but also embodies the meaning of Dorian's degenerating actions.

Nevertheless, the novel's diction is brief and elegant, expressing either poetic beauty in everyday life or tragic beauty in a mystical and marvelous atmosphere.

C. Aesthetic of The Gothic

Among Victorian era productions, *The Picture of Dorian Gray* emerges as a first rate gothic novel. The novel shifts from illustrating the darkest depths of the human soul to describing the most marvelous arts ever made, reflecting on piece of paper; the unfolded soul of fin-de-siècle British society.

Aestheticism and Dandyism are two concepts that entangle Gothicism as the plot of Dorian Gray develop, concluding in a fine example of compositional harmony.

> Wilde simultaneously aestheticizes the Gothic and gothicizes the aesthetic. The merger is possible, and inevitable, because of the tendency of Gothic writing to present a fantastic world of indulgence and boundary-crossing and the tendency of the aesthetic, (Riquelme).

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Oscar Wilde as a leader of the aestheticism movement believes in "Art for Art's sake". Therefore, he sees beauty in everything, even in gothic which represents darkness and horror. Therefore, he manages to combine beauty with terror through the main character "Dorian Gray" during the changing of the plot.

Nevertheless, the novel's plot is based around certain gothic elements that are used to explain the novel and, when taken as a whole, contribute to the production of a gothic novel.

The story's theme is Dorian's "sale of the soul" when he sees the portrait for the first time. Moreover, he sees his image as a son for whom he will go to any extent. Dorian seems to be in charge of feeding the portrait, and the only food it will consider is sin and corruption.

Dorian Gray, as Narcissus' avatar as mentioned in the previous sub-chapter, embodies both behaviors in a toxic, self-defeating combination that represents madness. Despite this, the novel's plot revolves around a dark and gloomy realization that transforms Dorian's life by discovering a potential that was already present in his family, as Gothic elements can be found even before Dorian Gray's birth, in the figures of his grandfather and mother. Furthermore, news about Dorian's family is revealed in chapter three during a conversation between Lord Henry and his uncle. There are important points to consider during this conversation: The first is a description of Dorian's mother's imprisonment at the hands of her own father. "He brought his daughter back with him, I was told, and she never spoke to him again. Oh, yes; it was a bad business. The girl died too, died within a year" (Wilde 29). In these lines, Lord Kelso explains how Dorian's grandfather ruined his daughter's soul causing her own death. To consider the poisoning she had to suffer every day for a year is a first rate gothic feature. Besides, Dorian's mother was a beautiful woman "Margaret

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Devereux was one of the loveliest creatures I ever saw" (Wilde 30) who suffered true pain and confine

> A beautiful woman risking everything for a mad passion. A few wild weeks of happiness cut short by a hideous, treacherous crime. Months of voiceless agony and then a child born in pain. The mother snatched away by death, the boy left to solitude and the tyranny of an old loveless man. (Wilde 31).

Wilde combines her beauty with gothic, pretty much as he did with the beauty of her son with the portrait, as he states "behind every exquisite thing that existed, there was something tragic" (Wilde 31), tragedy is Wilde's favorite subject as he merges it with beauty and charm in this novel.

Despite the elements or the aspects which make the actual gothic or gothic fiction, all together did not represent the true gothic, it was still lacking the aesthetic.

Edmund Burke in his work *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* (1757) provides the emotional aesthetic that the gothic needed to be complete. However, one needs to understand the meaning of the sublime and beautiful and its relation with Oscar Wilde's *The Picture of Dorian Gray.* Therefore, according to Burke, the Beautiful is that which is well-formed and aesthetically pleasing, whereas the Sublime is that which has the power to compel and destroy us.

The same thing in the case of Dorian Gray, Wilde created a character that was beautiful and flawless, however, his drawn portrait held the power to destroy him. Every time the painting reveals a sign of Dorian's perverted soul, the sense of beauty changes. According to one understanding of the book, everything one thinks is beautiful isn't really connected to an essence of kindness. Oscar Wilde defies popular opinion by illustrating that external

beauty is just a mask; what lies underneath it affects everyone differently. Therefore, Wilde is hiding something evil behind a mask of something good. The inner nature of all, not just its pretty appearance, is what truly defines it.

D.   Poetic Space of The Novel

The following subchapter will not provide the context of the story or why it is spoken or written in that manner, but rather how it is expressed and articulated in the novel.

In *The Picture of Dorian Gray*, Oscar Wilde used a formal tone. At the start of the novel, the narrator seems unconcerned about the character's thoughts and views. However, as the novel continues, the narrator's attitude toward the characters becomes more judgmental. The discourse of the character is refreshingly humorous while still keeping the late-nineteenth-century formality "An answer may lie in Wilde's theatrical approach to characterization where characters are masks that both reveal and disguise the personality of the dramatist". (Drew).

Wilde employs sensory input and figurative language to create vivid pictures, from Basil's studio to the opium dens to the attic where Dorian hided his portrait. Wilde's diction is advanced for a Victorian era writer, aimed at a well-educated audience. His sentences become long, flowing paragraphs filled with florid details and he used short sentences to bring the reader's attention to the key points.

Oscar Wilde as a leader of the aestheticism movement, who believed in "Art for Art's sake" as mentioned before, was able to write a story that combined horror and beauty. He blended or "blent" (in a poetic form) the exquisiteness of the story, the setting, and the characters with tragedy and terror. Therefore, The Gothic environment in *The Picture of Dorian Gray* serves as a background for the main character's psyche. (Bakhtin).

Chapter Three: Language aesthetic in relation to the gothic in The Picture of Dorian Gray

It relates to the aesthetic space of the picture itself, which serves as the central focus of the entire story. Hence, the picture space aligns with the Gothic space in Wilde's work. The description of the portrait being in one of its final stages of existence is one of the most accurate depictions of Gothic.

Nevertheless, the author gives a description of places and things which are emphasized by terms associated with dark, dim, or fading light mixed with mist, vapour and the scent of opium, which conveys a sense of mystery, danger and fear .Thus overwhelms the reader. Accordingly, he sets his story in Victorian London, infusing it with Gothic elements. London receives negative qualities such as "grey," "monstrous," and "horrid," which give the capital's strong status ambiguous overtones.

Furthermore, Wilde starts with the description of the place in which Dorian and Basil and Lord Henry are sitting in the first chapter

> The Studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy sent of the lilac, or the more delicate perfume of the pink-flowering thorn…the long tussore-silk curtains that were stretched in front of the huge window, producing a kind of momentary Japanese effect, and making him think of those pallid jade-faced painters of Tokio who, through the medium of an art that is necessarily immobile, seek to convey the sense of swiftness and motion. (Wilde 05).

Despite the fact that it is a gothic story, he begins it with an aesthetic illustration to provide a touch of beauty to the upcoming horror events, and then he switches the beauty by offering a gothic description of Dorian's house. Although it is not a Gothic castle, the enormous town house includes Gothic elements. The former schoolroom is the most

authentically Gothic space in the house. The first indication of its strangeness is its location, near the top of the house. Second, the door is closed, as if to hide the secret within. The room truly served as a spot for Dorian to spend his lonely childhood and afterwards as a study room.

> The house, as a primary setting, becomes an important component in Oscar Wilde's *The Picture of Dorian Gray* as it enables the readers not just to envision the physical elements of the novel but also to identify and process significant depictions of themes and values present in the story. First, the house in its definition as a domestic and personal space, provides insights into the social, economic and cultural background of society during the Victorian period, specifically, the upper class citizens, and second, the house as the majority setting in the novel acts out relevant role in the highlights of Dorian Gray's character development. (Rio).

Finally, the novel's final horror scene, which displays Dorian's hidden personality reflected onto the decayed body, is truly the novel's final scene. Dorian, in the end, personifies his soul's portrait. Hence, Wilde put the word "death" between inverted commas at the end to highlight that it is inevitable to escape his fate or mortality. He employs both horror and terror in his story, in order to provoke powerful emotions in the reader.

E.   Conclusion

To presume, Oscar Wilde combines traditional Gothic elements with fin de siècle elements in his novel, and he adds his own touch to it.

The preceding chapter demonstrates how he combines aesthetic and horror. Wilde was given the title "The Lord of Language" for his use of sophisticated and fluid language that captivates the reader, and he managed to add a touch of terror to that to make the reader eager to read more and reach the end to find out what happens next. The story reflects the behavior

of Victorian society by criticizing them and demonstrating the degeneration of the fin de siècle through the character of Dorian Gray, who becomes a narcissist and confronts death at the end.

General Conclusion

V.   General Conclusion

Oscar Wilde demonstrated to his readers, even centuries later, that beauty can be found in the most horrific and horrible things, and that all art is beautiful. Therefore He argues against the assumption that literature should be used to educate and instead emphasized the aesthetic purpose of literature in his opinion,

The Picture of Dorian Gray, a work created during the Victorian Era's Golden Age of Literature, defied all expectations. Although it is not a highly ranked gothic novel, yet it contains all of the gothic aspects that make it so. Wilde employs gothic fiction techniques creating a sequence of doubles consisting of characters, objects, and concepts. Moreover he combined themes of aestheticism, duplicity, and beauty into one of his most well-known works, and distinguishes between good and evil, moral and immoral, beauty and terror.

At first glance, it looks to be the story of a young man who one day realizes his own beauty and makes a fateful wish to always remain young as his portrait ages. However, if one takes the time to look under the surface of the plot, one will discover that the novel is actually a study of Wilde's viewpoint on art, as he states: "My story is an essay on decorative art. It reacts against the brutality of plain realism. It is poisonous if you like, but you cannot deny that is also perfect, and perfection is what we artists aim at." (Aquien).

Secondly, Wilde dives into the depths of the human soul, its hidden wants, and Gothic degeneration which were widely discussed at the time. Therefore, throughout the book's examination, one will attempt to disclose and clarify the motifs of the story as well as the motifs of the gothic features employed to create it. Another aspect that defines the gothic is the theme of "the double," in which Wilde utilized to reveal the double existence that one needs to live as a result of Victorian society's shallow customs and traditions, through the character of Dorian Gray who turned into an ego narcissist.

Furthermore, the major part of this thesis is based on a thorough examination of the novel's representation of the double life, which the characters had to hide but which had a negative impact on their consciousness, whether psychologically or through their bad behaviors. However, Wilde finds no hope of advancement in a man who entered the criminal world through an unsuccessful development, therefore Dorian dies.

Aside from context and genre, the aesthetic of language is another component that lends smoothness and appeal to the novel.

On the whole, Oscar Wilde as a Victorian writer, defied all conventions to create a gothic masterpiece that enthralls and overwhelms its readers, and that one personally believes that it needs to be studied more, as well as read between the lines, to determine the writer's true intention behind this pessimistic classic that remained a success centuries after it was first published.

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VI.   Works Cited

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