

**BEAUTY PERCEPTION FROM THREE CHARACTERS'  
PERSPECTIVES IN OSCAR WILDE'S *THE PICTURE OF  
DORIAN GRAY***

**THESIS**



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## ABSTRACT

Nurtahyuni, P. A. (2023). *Beauty Perception from Three Characters' Perspectives in Oscar Wilde's The Picture of Dorian Gray*. English Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Advisor: (I) Dr. Wahyu Kusumajanti. M. Hum., (II) Sufi Ikrima Saadah, M. Hum.

The classic novel *The Picture of Dorian Gray* by the author Oscar Wilde (1890) brings an interesting topic for discussion, beauty. Beauty is an adjective that can give birth to a new meaning from each human point of view. Therefore, this is the reason the topic of beauty in this study is still relevant for research to bring up new perspectives on renewal. Beauty is associated with positivity and admiration. However, in this research, beauty is revealed in tragic situations or events that happen. In contrast, the beauty is expressed ironically by the three central characters in the literary work. Therefore, this research requires using the New Criticism theory to explore the background and the experience of the major characters, then utilizing Phenomenology theory to uncover the meaning of beauty according to the major character's point of view.

This research uses qualitative descriptive methods to explain beauty's meaning and narrate the citation from the data. This research is based on two fundamental research questions; 1. How are the characters portrayed in the novel *The Picture of Dorian Gray*? 2. How do the characters understand the meaning of beauty in the novel *The Picture of Dorian Gray*? Thus, the study's results bring a renewal of meaning in interpreting beauty. The first result, the beauty from Basil Hallward's perspective, views the beauty of suffering. Furthermore, Lord Henry's perspective defines beauty as the beauty over intellect, the transience of beauty, and the beauty of tragedy. Then, the beauty from Sibyl Vane's perspective establishes the ideal of beauty. Therefore, it can be concluded that Oscar Wilde's classic novel, *The Picture of Dorian Gray*, is still relevant to be further explored to obtain other interpretations of the meaning of beauty.

Keywords: beauty, experience, phenomenology, new criticism.

## ABSTRAK

Nurtahyuni, P. A. (2023). *Persepsi Keindahan dari Perspektif Tiga Karakter dalam The Picture of Dorian Gray Karya Oscar Wilde*. Program Studi Sastra Inggris, Fakultas Adab dan Humaniora, UIN Sunan Ampel Surabaya. Pembimbing: (I) Wahyu Kusumajanti. M. Hum., (II) Sufi Sufi Ikrima Saadah, M. Hum.

Novel klasik *The Picture of Dorian Grey* karya penulis Oscar Wilde tahun 1890 mengangkat topik yang menarik untuk didiskusikan, yaitu keindahan. Indah adalah kata sifat yang dapat melahirkan makna baru dari setiap sudut pandang manusia. Untuk itu, topik keindahan dalam penelitian ini masih relevan untuk didiskusikan guna memunculkan perspektif baru sebagai pembaharuan. Keindahan yang diasosiasikan sebagai hal positif dan selayaknya mengagumkan, pada penelitian ini mengungkap keindahan yang ditunjukkan pada situasi-situasi atau peristiwa tragis. Yang mana pengungkapan keindahan yang disandingkan dengan ironi tersebut, disampaikan oleh tokoh-tokoh penting dalam novel. Oleh karena itu, pada penelitian ini untuk mengungkap makna keindahan membutuhkan teori kritik baru untuk menggali latar belakang kehidupan tokoh-tokoh utama kemudian menggunakan teori fenomenologi untuk dapat mengungkap makna keindahan itu sendiri – menurut dari sudut pandang tokoh-tokoh utama.

Penelitian ini menggunakan metode deskriptif kualitatif untuk dapat menjelaskan pemaknaan keindahan dan dapat menarasikan sitasi-sitasi dari data yang telah ditemukan. Yang mana pada penelitian ini terwujud dari dua rumusan masalah yakni, 1. Bagaimana karakter digambarkan pada novel *The Picture of Dorian Grey*? 2. Bagaimana para tokoh memahami makna keindahan pada novel *The Picture of Dorian Grey*? Sehingga didapatkan hasil dari pembahasan bahwasannya keindahan dari sudut pandang tokoh-tokoh utama. Pada hasilnya studi ini membawa pembaharuan dalam memaknai keindahan. Yang pertama keindahan dari sudut pandang Basil Hallward yang dimaknai sebagai keindahan adalah penderitaan. Selanjutnya, sudut pandang Lord Henry memaknai keindahan adalah keindahan melebihi akal, kefanaan sebuah keindahan, dan tragedi keindahan. Kemudian, pemaknaan keindahan dari sudut pandang Sibyl Vane yaitu idealisme keindahan. Dengan demikian, dapat disimpulkan bahwa novel *The Picture of Dorian Gray* karya Oscar Wilde sebagai karya klasik masih tetap relevan untuk digali lebih dalam untuk mendapatkan pemaknaan baru dari sebuah makna keindahan.

Kata Kunci: keindahan, pengalaman, fenomenologi, kritik baru.

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## CHAPTER I

### INTRODUCTION

This introduction presents the beginning of the study, which explains the background of the study, the statement of the problem, the significance of the study, the scope and delimitation, and the last one is the definition of key terms.

#### **1.1 Background of the Study**

Perspective is a fundamental factor in determining how individuals understand objects around the world. In fact, no two people see the world exactly in the same way. Aristotle (384-322 BCE) in *De Anima* discusses perceiving and recognizing objects through the senses (Lawson, 1986, p. 62). It suggests that human sensory perception produces recognition and knowledge about the world and that humans acquire knowledge through experience and reason. At the same time, Aristotle points out a difference between primary and secondary perceptions. Immediate perception refers to direct sensory experience, while secondary perception refers to experiences processed through the mind. Thus, perspective is an essential element of the human experience that can help the mind navigate surroundings, connect with others and make sense of the complex and ever-changing world.

One of contemplation practicing the various perspectives and helping individuals comprehend their perceptions is the study of phenomenology. The phenomenology approach focuses on describing and analyzing the first-person perspective of individuals who perceive the object. In the book entitled *Ideas*,

Husserl (1856-1938) wrote that perspective is an essential feature of consciousness and every act of consciousness involves a particular point of view or perspective (Kersten, 1985, p. 17). He refers to these points of view as “intentional horizons” or “horizons of intentionality.” Furthermore, Husserl’s definition of intentionality is the fundamental structure of consciousness. It means that every act of consciousness is directed towards an object and given to consciousness from a particular perspective or horizon of intentionality. Husserl argues that perspective is not a consciousness limitation but a necessary condition. Without perspective, consciousness would not be able to grasp the world in its richness and diversity. Instead, it would be reduced to a mere abstraction or generalization.

The idea of beauty is a multifaceted topic that can be interpreted in various ways based on the individual’s viewpoint. Beauty is a concept that has captivated humanity for centuries. Considering the meaning of beauty reflects on individual perception depending on one’s perspective and prior experience. Hyland (2008, p. 5) in his book, criticizes beauty, the concept of beauty in a relatively limited and conventional way that is commonly known as aesthetic. In their journal, Buetow, and Wallis (2019, p. 393) suggest that beauty is often associated with aesthetic qualities such as symmetry, proportion, and harmony. On the other hand, what one person finds beautiful may not be perceived the same way by another person. The article published on Medium.com by Sherazi (2022) acquaints the beauty from the grim side, “Another aspect of the beauty of death is the concept of transcendence and transformation.” Moreover, the article sums up that the idea of

the beauty of death is not a simple or one-dimensional concept but rather a multifaceted and complex one. It implies that the perception of the beauty of death is subjective and can differ from person to person based on their personal beliefs and experiences with death and loss. In conclusion, the perception of beauty can be influenced by personal perspectives and understandings, whether pleasure or sadness, and there is no definitive definition of it.

The theme of beauty, along with morality and influence, is very prominent in Oscar Wilde's *The Picture of Dorian Gray* (1890). The early part of the story introduces Basil Hallward as the conspicuous painter in London 19th century and Lord Henry, known as the honorable man from the upper class who has a brilliant mind creating his theory, followed by Dorian Gray as the outstanding beauty. Dorian Gray becomes narcissistic and mischievous after having the portrait that Basil Hallward painted – he wishes to remain young and handsome while the picture bears the marks of his sins and aging. At the same time, Dorian Gray gets influenced by Lord Henry's theory. One of the mischievous's Dorian Gray rises a tragedy that happened to Sibyl Vane, an idealist professional actress obsessed with Dorian Gray. Ultimately, Dorian must face the consequences of his actions and the realization that beauty is fleeting, while the consequences of one's actions are everlasting.

There are several studies have found indicates related to the novel. The study by Ai, (2022) analyzes the incompatibility of art and morality. In contrast, there is a statement for “art for art's sake” that should be necessary to appreciate art for art's sake itself. However, in contrast, in the novel, the art influences the

character into predisposition in morality and stand in “It is a life that mimics art,” it shows deal with humans follow the art. The other studies by Wiyanto (2020) and Saputri (2018) examined the issue of hedonism in the novel; Wiyanto analyzed the internal and external factors influencing the main character’s behavior, leading to hedonism. Meanwhile, Saputri (2015) explored hedonism through the aestheticism mode that appears in the novel. Moreover, the study by Khan, Sabih-ul-hassan, and Imran (2023) discussed feminism from Sibyl Vane’s position as a female character as the main primary data analysis. This study highlights that the beauty of Sibyl Vane, or the female gender, is regarded as pleasure-seeking. The data were obtained from the behavior and utterance of the male characters in treating women, especially Sibyl Vane.

Furthermore, still discussing gender position in the study, Sasmaya (2018) presented the study of the deconstruction theory to reveal the character from different angles in the context of the characters and the plot. The study shows how a woman as the supporting character is considered attractive or superior. Meanwhile, Sholichah (2020) concerns in hegemonic masculinity through identified attitudes of Dorian Gray and Lord Henry. The study’s contribution shows that the dominant’s authority establishes the character’s aggression and influence, whereas the ability to make people obey their commands. The paper from Winata (2018) focuses on the topic of morality from the novel, in which this study analyzes the immoral characters from the negative behavior that make consequences in life. The study utilizes Structuralism theory to reach the purpose,



showing that the characters who perform immoral behaviors mean the character has a weak moral foundation.

While numerous studies have explored the themes of beauty in *The Picture of Dorian Gray*, there has yet to be a comprehensive analysis of how various major characters in the novel perceive beauty. Therefore, this study uses phenomenology to reach the meanings of beauty according to the characters of Basil Hallward, Lord Henry Watton, and Sibyl Vane. This thesis is expected to provide a deeper understanding of the complex themes of beauty in *The Picture of Dorian Gray*.

## **1.2 The Problem of the Study**

This part demonstrates the research questions in this study which are:

1. How are the characters portrayed in *The Picture of Dorian Gray*?
2. How do the characters perceive the meaning of beauty in *The Picture of Dorian Gray*?

## **1.3 The Significance of the Study**

This study brings an analysis of the gaps found by the researcher are expected to provide both significant academic fields theoretically and practically. For the theoretical contributions, the researcher aims to expand knowledge related to phenomenological theory through topic analysis. Moreover, this study also makes practical contributions to academic and non-academic matters. Through the scholastic scope, this study fills the void of the previous research, which is

expected to be the reference. The non-academic contribution aims to spread an insight into the phenomenon in life.

#### **1.4 The Scope and Delimitation**

The scope of this study is limited to the analysis of the three selected characters and the events they experience in the novel Oscar Wilde's *The Picture of Dorian Gray*. The study aims to explore the perspectives of these characters on a particular topic, as reflected in their utterances during the events they encounter. The analysis will focus on the language and content of their discourse to provide insights into their attitudes, beliefs, and values related to the topic under investigation.

However, there are certain limitations to this study. Firstly, the analysis is limited to the viewpoints expressed by the three selected characters and may not necessarily represent the views of other characters in the novel or the author's perspective. Secondly, the study relies solely on the language used by the characters and does not consider non-verbal cues or other contextual factors that may influence their discourse. Finally, the analysis is limited to the specific events that characters experience and may not provide a comprehensive understanding of their overall character development or the themes of the novel as a whole.

#### **1.5 Definition of Key Terms**

- a. Beauty: In general terms, beauty presents delights to the senses or the intellect, or an individual or object that possesses beauty.

- b. Phenomenology: The field of philosophy examines one's perceptions, such as what is seen, heard, and felt, compared to what may be objectively real or accurate about the world.



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## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

The theoretical framework presents part of the literature discussion regarding the theory used in the study. This part explains a few previous studies about particular topic research involving similar issues to this research.

#### **2.1 Phenomenology Theory**

In this section, one of the primary theories employed in the research is the theory of phenomenology. Phenomenology is a philosophical approach that focuses on the study of subjective experiences, how they are perceived, and how individuals perceive and interpret them. However, before delving deeper, comprehending the meaning of phenomenology is essential. One critical feature of phenomenology is its focus on lived experience. Phenomenology is a philosophical and methodological approach that seeks to uncover the essential structures and meanings of human experience. The phenomenological theory is a starting point in understanding the world based on human experience and subjective perception, in which objects can only be understood through personal experience. Sartre (1945) views a phenomenology into existentialism. Sartre developed the idea of self-awareness and “nothingness” that allows humans to see themselves from a broader perspective. Meanwhile, nothingness refers to the human being aware of possibilities or chances in life; there is no specific purpose. Therefore, it triggers for humans to push for the meaning of their respective life goals. Sartre believes that humans are free and responsible creatures. On a

different side, Heidegger (1889–1976) developed a phenomenological approach called “existential phenomenology,” which views that phenomenology must discuss the unique and individual human existence, which is called “dasein.” The term dasein comes from German, translated as being here or being there.

Furthermore, Heidegger interprets it as human understanding of the world is influenced by life experiences and the unique existence of humans as dasein.

Meanwhile, Merleau-Ponty (1944) focused on the human body and the perception of space and time. He regards the human body as a processing center, and body language and the environment are two things that cannot be separated. She claimed that the primary aspect of perceptual existence is a sensory experience (cited by Montgomery-Whicher, 2022, p. 2). Edmund Husserl’s phenomenology views phenomenology as a “strict science” based on direct observation or “intuition,” which is called “epokhe.” Epokhe distorts socially accepted beliefs, allowing the subject to see objects in themselves without being swayed by pre-existing concepts or prejudices.

Husserl also introduced the idea of “intentionality,” in which consciousness is always directed toward an object which refers to the fact that all consciousness is directed toward an object or a particular experience (cited by Montgomery-Whicher, 2022, p. 2). Defining intentionality relates to things, environments – events, and physical objects, recognizable as being conscious or aware that it is anything else can conceive in human minds (McIntyre & Smith, 1989, p. 1). Even though these phenomenological figures have differences in their approach, all of them try to understand the world through subjective experience



and view that human experience is important in understanding the world they face. In other words, in reality, the crucial sense of experience is that experiences play a central role in how humans perceive and interact with the world.

There are several previous studies focused on examining the phenomenology theory. The study of Neubauer, Witkop, and Varpio (2019) examine the effectiveness of the phenomenology field contribution to the education profession, in which the study could prove that experience influences perspective, while this study utilizes the hermeneutic and transcendental. At the same point, the theory is applied to literary work and academic studies. Cools (2021) explores how phenomenological philosophy has contributed to the latest comprehension of the modern novel that influences the current work. The study applied the phenomenology from Merleau-Ponty (1944) to enhance the experience and establish the story of contemporary work. Pearce (2023) discusses the importance of inter-corporeity in understanding human lived experience and the role of memory and imagination in shaping place memories. As the study analyzes Henri Bergson's work on *déjà-vu* with Husserl's theory to examine the lived experience, a new dimension of memories rises. The phenomenology also discussed in the educational field followed social context written by Alhazmi and Kaufmann (2022) suggest a combined phenomenological approach to qualitative analysis in academic research that can aid in comprehending experiences across various educational groups and social settings, such as cross-cultural transitions. This method offers a theoretical framework to enable adaptable activities that facilitate the depiction and comprehension of complex phenomena concerning the

human social experience. In critics, after applying the phenomenological framework by Husserl, the upcoming researcher can examine how some students apply it to their writing to tempt the success of applying it in academic writing.

Further studies for the modern novel examined by Pitaloka, Natsir, and Valiantien (2022) analyze *the Delirium* novel to explore the phenomenology theory from Husserl's concept. The study focuses on Lena Haloway's experience as the main character, whereas the idea to analyze the character's experience is intentionality, noema, noesis, intersubjectivity, and intuition. This study is appropriate with the previous discussion that the phenomenon contributes to developing the story through conflict, whereas the character's experience raised the conflict. Examining other fiction works by Heinämaa and Taipale (2018) discuss phenomenology through looks, specifically the study using phenomenological, existential, and hermeneutic methods to reach the philosophical perspective. The study investigates possibilities and the importance of fiction in contributing to the knowledge of "eternal truths." The value of the study examines the character with phenomenological concept challenges involved in self-understanding, self-acknowledgement, and self-responsibility or, in one word, in authenticity.

## **2.2 New Criticism**

New Criticism is a literary theory that emerged in the early 20th century, which emphasizes close reading and analysis of the text itself rather than rely on outside information or the author's intentions. According to Abrams and Harpham (2014, p. 48) state that characters are essentially the people who exist

within the world of the work and are often key components in driving the plot forward. The personalities, values, and motivations are depicted through their interactions with other characters and the events that unfold throughout the story. By embodying various human traits and qualities, characters provide readers with a means of relating to and understanding the world of the work (Elisha, Surya, & Nasrullah, 2022, p. 480). Further, this supports the argument by Brooks (1960, p. 21) that literary works are not simply reflections of historical or cultural contexts but are complex structures of language capable of generating meaning in their right. Ardianto (2015, p. 10) on his paper analyzing a literary work based on the writer's background is prohibited as it would compromise the purity of the text. New Criticism is a critical movement that emphasizes the aesthetic experience and intrinsic value of the literary work itself and not its usefulness or social function—New Criticism Emphasis on in-depth textual analysis, including style, structure, and language in literary works.

There are several studies to discuss related to the literary Criticism theory. The study by Ritchane (2021) discusses the New Criticism approach to literary analysis, which aims to liberate the reader from distractions and focus on the text's aesthetic value rather than its referential meaning. New Criticism aims to “purify” literature from political or religious messaging by advocating for close reading and avoiding external references. Many critics view this approach as neutral and democratic, allowing readers to engage with the text without outside influence. The author argues that the author's intention is not to propagate a message but rather to create a closed structure in the text.

An example of New Criticism analysis is a study conducted by Aljannah (2015). The article discusses a psychological approach to analyzing the character of Veronika in Paulo Coelho's *Veronika Decides to Die*. The study uses Alfred Adler's psychology to explore the process of reviving life's passion in Veronika's character after she attempted suicide. The study also incorporates formalist Criticism to describe Veronika's character and experiences. The qualitative analysis of the actions and events related to the identification process of reviving life's passion that Veronika undergoes in the novel. The study concludes that Veronika's failure to commit suicide leads to her ability to rekindle her passion for life. Her innate drive to strive and the influence of social interest help Veronika to overcome her inferiority complex and change her style of life to achieve her goals.

A study by Fakhrunnisa (2020) discusses a psychological approach to analyze the character of Veronika in Paulo Coelho's *Veronika Decides to Die*. The study uses Alfred Adler's individual psychology to analyze the process of reviving life's passion that occurs in Veronika's character after she attempts suicide. The study also incorporates formalist Criticism to describe Veronika's character and experiences. The qualitative method analyzes the actions and events related to the identification process of reviving life's passion that Veronika undergoes in the novel. The study concludes that Veronika's failure to commit suicide leads to her ability to revive her passion for life. Her innate drive to strive and the influence of social interest help Veronika to overcome her inferiority complex and change her style of life to achieve her goals. Still, discuss on the literary work, the poem from Saraswati (2019) analyzes the Malay poetry entitled

“Mirror” to convey the value of human personality by analyzing the poet’s poem. The study analyzes the type of characters, the meaning of the poems, and the figurative meaning of characterization. Moreover, the study can contribute to conveying the character’s personality. It is necessarily supported by other theories to dig into the personality itself.

Fatmawati (2017) study discusses the portrayal of women in Madurese patriarchal society, as depicted in the short story “Tandak” by Mahwi Air Tawar. The study aims to examine the woman’s image and symbolic resistance within the patriarchal system. The research uses a descriptive approach, with data sources including the short story, related articles, and books analyzed through close reading techniques and feminist literary Criticism. The study finds that the physical images of women in the short story align with Madurese ideals, while their personalities vary. However, women are depicted as inferior, weak, and marginalized compared to men, who are considered superior, strong, and dominant. Despite some symbolic resistance, the power dynamics remain skewed in favor of men. Maulana (2016) analyzes the literary work *The City of Ember* while conducting that research. Getting the point: After knowing the aspects of the struggle in life, readers understand how to maintain and survive by recognizing life’s motivation. To summarize, build a mindset that every problem can be solved as long as people never give up. This restless struggle and powerful motivation will help deal with problems in life.



## **CHAPTER III**

### **RESEARCH METHOD**

This research methodology focuses on the literary work by Oscar Wilde (1890) entitled *The Picture of Dorian Gray* as the primary object of analysis. The analysis uses qualitative design because an interpretive analysis involves categorizing data.

#### **3.1 Research Design**

This study used a qualitative comparative analysis approach, utilizing a literature review and analysis to disclose the research question. The main focus of qualitative comparative analysis identifying of comparing the characters' perspectives in the novel. As Creswell (2013) presents an idea of qualitative research presented an analysis that it describes the experience of an individual phenomenon in everyday life (cited in Eddles-hirsch, 2015, p. 251). Moreover, the systematic approach was used in this study to answer the research questions related to the topic of the study. The beginning of the study examined the first research question and followed the second one. Furthermore, this study analyzes the events experienced by selected characters related to the topic.

#### **3.2 Data Collection**

This part refers to systematically gathering and measuring information on variables related to the topic. The data collection involves the research data and

data source, followed of the the primary data source and the secondary data source.

### **3.2.1 Research Data**

The dominant data in this study was taken from the novel *The Picture of Dorian Gray* (1890) through specific quotations related to the topic as the primary data. Moreover, the other support data was collected from books, journal articles, and websites. The secondary data support the information on the environment and history of the Victorian Era in the 19th century.

### **3.2.2 Data Source**

The data source in this study was divided into two categories: Primary and secondary data sources.

#### **3.2.2.1 The Primary Data Source**

The primary data source in this study was the literary work novel by Oscar Wilde entitled *The Picture of Dorian Gray* (1890). The data collection was obtained from the speeches from the selected figures at an event related to the topic.

#### **3.2.2.2 The Secondary Data Source**

The secondary data sources in this study utilized the literature published as follows; previous studies, research articles, books, and other publications related to the research topic can be used as secondary data sources.

### **3.3 Data Collection Technique**

The data in this study were collected from the primary source to maintain the originality of the literary work Oscar Wilde's *The Picture of Dorian Gray* as following several steps below:

- 1 First, the researcher read the primary data source, the novel, and browsed support sources to comprehend the topic.
- 2 Then, the researcher made the data table accommodate each line in the literary work to reach the essential topic.
- 3 Next, the researcher analyzed the quotation by collecting additional information; such as books, journals, articles, and websites to acquire the most usable and valuable information, then reached an appropriate topic decision.
- 4 Furthermore, the researcher collected the data according to the issue data collection plan.
- 5 Finally, the researcher classified the data based on the topic categories that showed the significant issue from the novel.

### **3.4 Data Analysis Technique**

The data acquired was scrutinized using the literary theory. The researcher analyzed the data following several steps below:

- 1 The researcher interpreted the quotation by the selected characters in the literary work *The Picture of Dorian Gray* (1890). Furthermore, the character interpretation used New Criticism, and the understanding of the character's perception of the meaning of beauty used Phenomenology.

- 2 The researcher examined the relation of background of the major characters with the primary topic in the literary work and revealed the topic using phenomenology theory.
- 3 After defining the characters and characterization of the three major characters, it was followed by elaborating on the topic discussion, the researcher interpreted the data findings.
- 4 Lastly, the researcher tied the conclusion in the result of the study that had been finished.



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S U R A B A Y A

## **CHAPTER IV**

### **ANALYSIS**

This chapter covers two topics to discuss. The first discussion examines the intrinsic element of literary work in terms of characterization. In which the first discussion provides a theory of literary Criticism. The second topic centered on exploring the beauty and its meaning as experienced by the three major characters. The section delves into the theory of phenomenology to gain a deeper understanding of the topic.

#### **4.1 The Characterization of the Character**

The first part of this discussion aims to analyze the character's characterization. By examining their background, thoughts, feelings, and actions, the researcher can identify underlying issues and contexts within the text. This analysis will provide valuable insights into how the characters are developed and how they contribute to the overall topic of the work. There are three major characters that will be analyzed in-depth, there are following Basil Hallward, Lord Henry, and Sibyl Vane. Basil Hallward is the artist who paints the portrait of Dorian Gray and becomes infatuated with him. Lord Henry is a friend of Basil Hallward, who introduces Dorian Gray to a hedonistic lifestyle that ultimately leads to his downfall. Sibyl Vane is a young actress who falls in love with Dorian and becomes the subject of Dorian Gray's ruthlessness, and she has an uncontrollable love obsession with Dorian Gray.

#### **4.1.1 Characterization of Basil Hallward**

Basil Hallward is one of the characters in the literary work, who is described as a painter, sentimentalist, and idolater in the background of life. According to the book entitled *The Eye of the Painter* written by Loomis (1961, p. 24) viewed, a painter understands that all of the visual elements of the subject are interconnected and affect one another can create a more prosperous and impactful work of art, not only a painter is a person who paints buildings or an artist who creates pictures. Thus, a painter has all art aspects, not only technical abilities but also the painter necessarily has imagination and sense of vision. Hereafter, Basil Hallward was indicated as a sentimentalist. The sentimental describes someone or something as having or evoking strong emotions or feelings, particularly those associated with nostalgia, affection, or fondness. It can also refer to being excessively emotional or overly sentimental to the point of being impractical or unrealistic (Yang & Galak, 2015, p. 767). Then, Basil Hallward admitted himself as an idolatry. Defining idolater demonstrates excessive adoration or devotion for someone or something (Li, 2022, p. 1).

##### **4.1.1.1 Basil Hallward Is an Idealistic Artist**

In the literary work, *The Picture of Dorian Gray*, the character of Basil Hallward is introduced as an artist. The beginning of the chapter establishes Basil Hallward's identity as a painter, as quotation "In the center of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away was sitting the artist himself, Basil Hallward, ..." (Wilde, 2021, p. 8) Besides, the first setting



introduction of the novel is located in Basil Hallward's studio. The studio is described with art supplies, canvases, and various works of art. The studio is a physical manifestation of Basil Hallward's artistic vision, and it serves as a space where he can pursue his passion and create beautiful works of art. The quote above describes the central focus of Basil Hallward as a painter observing his canvas portrait of the object in the studio. The portrait is positioned on an easel in the center of the room, drawing attention to its importance. The situation that it is "clamped" to the easel suggests that the work is in progress while Basil Hallward is still actively working on it.

Furthermore, Basil Hallward is portrayed as a successful artist recognized in the 19th century. His reputation as an artist is well-established, and he is known for his beautiful portraits. His work has been published in penny newspapers, an inexpensive and sensational media that appealed to the public's interest in the latest topics (Brochu, 2012). When the topic is published in the newspaper, it signifies that the public is familiar with his work and that the painter is known as an artist. "I believe some picture of mine had made a great success at the time, at least had been chattered about in the penny newspapers, which is the nineteenth-century standard of immortality." (Wilde, 2021, p. 15). As a famous artist, Basil Hallward suggests that his work has achieved a certain level of success, as it has been quoted, "nineteenth-century standard of immortality." The phrase refers to Basil Hallward recognizing the limitations and superficiality kind of success, which the superficiality leads to penny newspaper. Penny newspaper presented a type of newspaper that was first introduced in the 19th century in the United

Kingdom and the United States and was produced inexpensively. The term “penny” refers to the cost of the newspaper, which was sold for a penny or one cent, making it an affordable source of news and information for the general public. McNamara (2017) wrote on his article was published in Thought.co scrutinize a penny press, whereas penny newspapers were significant because they made newspapers accessible to a wider audience beyond the wealthy and literate classes who could afford more expensive newspapers. In the era, newspapers were sold for six cents which only the upper class could access the newspaper, and it shows the social inequality of readers. Then, the types of penny newspapers appeared and broke the boundaries of social inequality among readers. From there, it made everyone accessible to the penny newspaper and had a strong and lasting impact as immortality. The phrase “standard of immortality” implies that Basil Hallward believed that the attention given to their artwork in the penny newspapers would ensure its lasting impact and influence, cementing its place in the cultural and artistic landscape of the time. Basil Hallward values the recognition and attention given to its artwork in the popular press, and it is believed that this attention will help to establish its artistic reputation and legacy.

Furthermore, Basil Hallward is a painter when he declares himself connected with art. He has a principle as an artist that he does not want anything unrelated to art to happen in his life.

If I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself. I did not want any external influence in my life. You know yourself, Harry, how independent I am by nature. I have always been my own master; had at least always been so, ... (Wilde, 2021, p. 14).

Basil Hallward highlights his personal as a painter holding an idealist to be an artist. As a painter, he considers idealism to be an essential aspect of his craft. As claimed by Aristotle (384-322 BC) that art is the ability to create a work involving an open mind. Basil Hallward sees his whole soul and art as being intimately tied to his sense of self-mastery. Basil Hallward emphasizes that he has always been naturally inclined toward independence and that has his master for as long as he can remember. By underscoring his commitment to personal autonomy, Basil Hallward highlights the need for artists to stay true to their creative impulses and resist outside pressure to conform to external expectations.

Closely connected between soul and art, Basil Hallward linked his soul to an independent principle. Whistler (1878) “Art should be independent of all claptrap – should stand alone and appeal to the artistic sense of eye or ear,” (Cited by Sachant et al., 2023, p. 134). The principle of Basil Hallward is identified through his mind's views of a painting.

Every portrait that is painted with feeling is a portrait of the artist, not of the sitter. The sitter is merely the accident, the occasion. It is not he who is revealed by the painter; it is rather the painter who, on the coloured canvas, reveals himself (Wilde, 2021, p. 13).

This quote shows that Basil Hallward has a fundamental views of independence in literary art. He believes that external factors, such as the public's views or the wishes of the order, do not influence independence in art. This view of independence reflects the freedom and ability of artists to express themselves fully through their work without being bound by outside expectations or demands. It allows artists to produce works representing their personal views, values, and

aesthetics. Basil Hallward's independent view illustrates the importance of freedom and self-expression in art, which are the hallmarks of art and literature.

The painter principle is one professional with any independence in his life, as in Basil Hallward's mine. He declares that "... how independent I am by nature. I have always been my own master; had at least always been so, ..."

(Wilde, 2021, p. 14). The quotation emphasizes his strong sense of independence and self-reliance. The phrase "I have always been my own master" implies that Basil Hallward is not subservient to anyone else and has always been in control of his own decisions and actions. This suggests a strong will and sense of autonomy. The use of the phrase "at least always been so" suggests that this independence is a core part of Basil Hallward's identity and has been consistent throughout their life.

A painter who is recognized as an artist tends to have a strong principle of independence in his work. It means that he tends to develop unique ideas and works of art, which come from his own mind and are not the result of imitation or influence from others. The principle of independence in art is often considered important because it allows artists to express themselves freely without any influence or interference from other. An artist who can develop independence in his art can produce unique and authentic works of art, differentiating him from other artists.

However, independence can also be a challenge for an artist because developing new and unique ideas is complex requires much time and dedication. Therefore, independence is often an essential principle an artist must learn and

implement to succeed in his career. The quotation highlights the importance of independence and self-reliance to Basil Hallward and emphasizes his individualism and resistance to conformity. Independence from Basil Hallward exists in the soul of a painter, where independence can find a happy soul, as in this quote.

I have grown to love secrecy. It seems to be the one thing that can make modern life mysterious or marvellous to us. The commonest thing is delightful if one only hides it. When I leave town now I never tell my people where I am going. If I did, I would lose all my pleasure. It is a silly habit, I dare say, but somehow it seems to bring a great deal of romance into one's life. (Wilde, 2021, p. 11).

Thereupon that Basil Hallward disappeared without anyone knowing about his disappearance, as stated in the quote in the introduction of Basil Hallward, "Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement and gave rise to so many strange conjectures." (Wilde, 2021, p. 8). Through Basil Hallward's characterization, the novel suggests that Basil Hallward is an artist who has dedicated his life to art and declares himself a painter. At the same time, the identity becomes a painter close to his soul in independence.

The artistic independence of Basil Hallward is reflected in his actions, which may follow either his principles or those established in his artistic principle. In action seems how Basil Hallward focuses when he is conducting his work, the utterance by Dorian Gray when he became sitter, "You never open your lips while you are painting, and it is horribly dull standing on a platform and trying to look pleasant." (Wilde, 2021, p. 29). Furthermore, the chatter of Dorian Gray claimed

by Basil Hallward, “It is quite true, I never talk when I am working, and never listen either, and it must be dreadfully tedious for my unfortunate sitters.” (Wilde, 2021, p. 29). This independence allows them to fully express their creativity and explore their artistic interests without being restricted by external factors. Overall, the character of Basil Hallward is portrayed as a painter who has a fascination with art, and he integrates his artistic elements into his being.

#### **4.1.1.2 Basil Hallward Is an Idolater**

Basil Hallward is a famous artist and a passionate devotee of beauty and aesthetics. Basil Hallward is fascinated by the art through its beauty. Based on his background as an artist, more precisely a painter, he has principles for art objects. In this case, Basil Hallward has a thoughtfulness view of beauty. The background leads Basil Hallward to have a self-label in the love of high art.

I sometimes think, Herry, that there are only two eras of any importance in the world’s history. The first is the appearance of a new medium for art, and the second is the appearance of a new personality for art also. (Wilde, 2021, p. 19).

That quotation above highlights the significant moments in history that profoundly influenced the evolution of art. The first is the crucial moment mentioned in introducing a new medium or form of expression, which has often resulted in the emergence of new styles and movements in the art world.

According to Wei (2018, p. 383), his journal on medium and art shows that the medium indicates the materials for art drawn. The materials of such mediums include oil painting, brush, or canvas, which have opened up new possibilities for



artistic expression. At the same time, Wei affirms that the medium is the key to painting rather than the themes. The second important era is when a new personality emerges in the art conceptually. In the same journal, Wei discusses art, in which the model indicates the information. In this view, the information contains in the message as well as the subject, becomes the central focus of the art. Additionally, the journal mentioned Xu Bing, the creature in work *Phoenix*, emphasizing the importance of both the medium and image. According to Xu Bing, only when these two aspects coexist can the artwork fully express the artist's ideas. This refers to an individual artist who has a unique vision and style that revolutionizes the way art is made a view or to a more significant movement or culture shift that brings about new ideas and perspectives in the art world.

Highlights, the utterance by Basil Hallward shows his perspective that he is passionate about painting. From his perspective shows, Basil Hallward's life thinks forward into the art. As a painter, he sees painting as more than a profession but as a means of expressing his innermost thoughts and philosophy. As well as his thought that through his art, Basil Hallward strives to capture the beauty and complexity of the world around him and to share it with others. Basil Hallward's utterance reflects his deep love and respect for the art of painting and his unwavering commitment to his craft.

Furthermore, Basil Hallward met Dorian Gray, one of the objects inspiring as a representation of art. When Basil Hallward sees Dorian Gray his art as a way to express himself fully, without limitations, he believes that art is a powerful means of expression that can convey any emotion or idea. This suggests that Basil

is deeply passionate about his art and sees Dorian Gray as a means of personal and artistic fulfillment.

Dorian Gray is to me simply a motive in art. You might see nothing in him. I see everything in him. He is never more present in my work than when no image of him is there. He is a suggestion, as I have said, of a new manner. I find him in the curves of certain lines, in the loveliness and subtleties of certain colours. That is all. (Wilde, 2021, p. 20).

From Basil Hallward's perspective, this quote suggests that Dorian Gray is not just a person but also a source of inspiration for his art. Basil sees Dorian as a motive in art or inspiration for a new artistic style or approach. He acknowledges that others may not see the same value in the character as he does, but for Basil Hallward, Dorian Gray is a significant artistic figure.

This quote suggests that his art can express anything and everything. Since met with Dorian Gray, Basil Hallward can produce the best work of his life. The quote implies that Dorian has significantly impacted to Basil Hallward's art, inspiring him to create his best work. It may suggest that Dorian Gray has become Basil Hallward's muse, influencing his art's style and content. Basil Hallward may feel that Dorian Gray has unlocked a new level of creativity, leading him to produce work that he considers the best of his life.

But he is much more to me than a model or a sitter. I won't tell you that I am dissatisfied with what I have done of him, or that his beauty is such that art cannot express it. There is nothing that art cannot express, and I know that the work I have done, since I met Dorian Gray, is good work, is the best work of my life. But in some curious way—I wonder will you understand me?—his personality has suggested to me an entirely new manner in art, an entirely new mode of style. (Wilde, 2021, p. 19).

Basil Hallward feels that Dorian Gray's presence is most strongly felt in his art when he is not depicted in the work. Instead, Dorian Gray is a suggestion, an influence felt in the curves of certain lines or the subtleties of specific colors. In this sense, Dorian Gray becomes a symbol or a representation of a new artistic approach rather than simply a person to be sitted.

This quote also suggests that Basil Hallward sees Dorian Gray as a source of beauty and subtlety, which he seeks to capture in his art. Basil Hallward is drawn to Dorian Gray's physical appearance and personality and seeks to express these qualities through his artistic style. In this way, Dorian becomes a key element of Basil's artistic vision, influencing his work in subtle but significant ways.

Because, without intending it, I have put into it some expression of all this curious artistic idolatry, of which, of course, I have never cared to speak to him. He knows nothing about it. He shall never know anything about it. But the world might guess it, and I will not bare my soul to their shallow prying eyes. My heart shall never be put under their microscope. There is too much of myself in the thing, Harry—too much of myself! (Wilde, 2021, p. 21).

The statement suggests that his portrait of Dorian Gray represents not just Dorian Gray's physical appearance but also a reflection of Basil's artistic admiration for Dorian Gray. Basil sees the portrait as an expression of his "artistic idolatry," or his deep reverence and admiration for Dorian Gray as an artistic muse. Basil may feel that he has unintentionally imbued the portrait with a sense of his artistic passion and devotion to Dorian Gray. The portrait, in this sense, manifests of Basil Hallward's artistic vision and creative energy as much as it represents Dorian Gray's physical appearance. The quote suggests that Basil

Hallward feels a sense of reverence or worship towards Dorian as an embodiment of his artistic ideals. Dorian becomes a symbol of everything that Basil values in art, and the portrait becomes a way for Basil Hallward to express this admiration and reverence. In this way, the portrait becomes more than just a painting of a person but a testament to the power of art and artistic inspiration.

All of these aspects of Basil Hallward character demonstrates his idolatry of art. He worships the beauty and perfection he sees in his subjects, devotes his life to the pursuing artistic perfection, and views art as something to be revered and celebrated. In this way, Basil Hallward is truly an idolater of art.

#### **4.1.1.3 Basil Hallward Is a Sentimental Person**

Basil Hallward is portrayed as a sentimental man who is deeply emotional and sensitive to beauty and artistic expression. Basil Hallward's sentimental nature is reflected in his art, characterized by its intense emotional depth and beauty. Basil Hallward is also sentimental about his art, pouring his heart and soul into each painting and expressing his emotions through his work.

I won't tell you that I am dissatisfied with what I have done of him, or that his beauty is such that Art cannot express it. There is nothing that Art cannot express, and I know that the work I have done since I met Dorian Gray is good work, is the best work of my life. (Wilde, 2021, p. 19).

This quote from Basil Hallward suggests his sentimentality and emotional investment in his art. Basil Hallward is speaking about his painting of Dorian Gray, and he passionately defends his work by asserting that there is nothing that

art cannot express. He is implying that his painting is an accurately reflects Dorian Gray's beauty and that he is proud of the work he has done since meeting him.

The phrase “the best work of my life” shows Basil Hallward's sentimentality towards his art, suggesting that his work is not merely a profession but a personal passion. It also highlights his attachment to Dorian Gray, as his painting of him has inspired this level of artistic satisfaction. This quote implies that Basil Hallward sees his art as a means of expressing his deepest emotions and has achieved a sense of personal fulfillment through his work. Overall, this quotation demonstrates the depth of Basil Hallward's emotional and creative investment in his art and his sentimental attachment to Dorian Gray as his subject.

However, Basil Hallward's sentimentality also makes him vulnerable. His intense emotions blind him to the true nature of Dorian Gray's character, and he becomes a victim of Dorian Gray's manipulations. His love for beauty and his sentimental nature ultimately leads to his downfall, as he cannot to see through Dorian Gray's façade.

Dorian Gray is my dearest friend,” he said. “He has a simple and a beautiful nature. Your aunt was quite right in what she said of him. Don't spoil him. Don't try to influence him. Your influence would be bad. The world is wide, and has many marvellous people in it. Don't take away from me the one person who gives to my art whatever charm it possesses: my life as an artist depends on him. (Wilde, 2021, p. 25).

In conclusion, Basil Hallward is a character who is deeply moved by his emotions and is often driven by his sentimentality. While this makes him a passionate and sensitive artist, it also leaves him vulnerable to the manipulations of others, particularly when it comes to matters of the heart.

#### **4.1.2 Characterization of Lord Henry**

According to Abram in his book, the character is important to know as the rise of conflict and has an essential role (Abram & Fischer, 2017, p. 53). This section contains some essential characteristics of Lord Henry's characterization. Lord Henry is one of the prominent characters. The first is an aesthete, intuitive, and manipulative. An aesthete is a person who has a love and understanding of art and beautiful things (Marin, 2023, p. 11). Furthermore, according to Jung (1921), intuitive is ideas obtained unconscious process, the conscious apprehension of its nature. Jung believed that intuition allows individuals to perceive possibilities and connections that are not immediately apparent through logical or rational thought (Baynes, 2014, p. 26). Then, manipulative refers to behavior or actions that are intended to influence or control others for personal gain or to achieve a desired outcome (Fischer, 2022, p. 170).

##### **4.1.2.1 Lord Henry Is an Aesthete**

One of the prominent characters in *The Picture of Dorian Gray* is Lord Henry, who is primarily characterized as an aesthete. An aesthete is a person who devotes themselves to the pursuit of beauty and aesthetic values. Besides, Lord Henry embodies his characterization of aesthete into making philosophy. He has a principle that makes a theory of his thinking. His appreciation of beauty is not limited to physical appearance but extends to the beauty of art, nature, and ideas.

Beauty is a form of genius--is higher, indeed, than genius, as it needs no explanation. It is of the great facts of the world, like sunlight, or spring-time, or the reflection in dark waters of that silver shell we call the moon. It cannot be questioned. It has divine right of



sovereignty. It makes princes of those who have it. (Wilde, 2021, p. 35).

The quote suggests that Lord Henry's idea refers to beauty, which is associated with something more significant than anything else. Beauty is a powerful and sublime force that exists in the world and elevates those who possess it. He sees beauty as an inherent quality that does not require explanation or justification and is equivalent in greatness to natural phenomena such as sunlight or the moon. In particular, Lord Henry views beauty as even more significant than genius, which he implies can sometimes be misunderstood or undervalued. In contrast, beauty is a "great fact of the world" that cannot be denied or ignored and has a "divine right of sovereignty" - in other words, it commands respect and admiration simply by its existence.

Another thought of Lord Henry glorifying beauty as his preference as an aesthete through himself provides arguments at the conversation at Lady Agatha's dinner table with the Duchesses. Lord Henry's argument was conveyed when the topic of discussion was poverty and unhappy life in the occupation of Whitechapel, East End.

"I can sympathize with everything except suffering," said Lord Henry, shrugging his shoulders. "I cannot sympathize with that. It is too ugly, too horrible, too distressing. There is something terribly morbid in the modern sympathy with pain. One should sympathize with the colour, the beauty, the joy of life. The less said about life's sores, the better. (Wilde, 2021, p. 60).

Lord Henry's view of his argument refers to thinking about beauty as more valuable than thinking about suffering. Which, when thinking about suffering, is

too ugly and troublesome that he prefers to avoid it. The beauty is more interesting. Beauty appears pleasant and looks charming in appearance; meanwhile, his preference view of beauty could be explored as beauty behind itself, which others rarely see.

Besides, Lord Henry applies his aesthetic philosophy to the lifestyle: Lord Henry's lifestyle is consistent with that of an aesthete. He surrounds himself with beautiful objects, fine wines, and gourmet foods. He frequently attends social events and indulges in pleasure-seeking activities such as gambling and flirting with women. One afternoon, a month later, Dorian Gray was reclining in a luxurious arm-chair, in the little library of Lord Henry's house in Mayfair. It was, in its way, a very charming room, with its high panelled wainscoting of olive-stained oak, its cream-coloured frieze and ceiling of raised plasterwork, and its brickdust felt carpet strewn with silk, long-fringed Persian rugs. On a tiny satinwood table stood a statuette by Clodion, and beside it lay a copy of *Les Cent Nouvelles*, bound for Margaret of Valois by Clovis Eve and powdered with the gilt daisies that Queen had selected for her device. Some large blue china jars and parrot-tulips were ranged on the mantelshelf, and through the small leaded panes of the window streamed the apricot-coloured light of a summer day in London. (Wilde, 2021, p. 66).

As Lord Henry's home is described as a "a luxurious arm-chair" filled with valuable paintings, sculptures, and other works of art, refers that he has luxury furniture. The house is a work of art, with ornate decorations, intricate carvings, and beautiful furnishings. Similarly, Lord Henry's clothing is described

in detail, focusing on luxurious fabrics, intricate designs, and fine craftsmanship. Here, Lord Henry's surroundings and lifestyle reflect his identity as an aesthete who values beauty, pleasure, and refinement above all else. His love of art, luxury, and sensual pleasure is central to his character and serves as a key theme throughout the novel.

In addition, he realizes with his awareness that in life, there is an involvement of inner art, which is what Lord Henry had in mind when he heard the story of Dorian Gray's romance with his new love Sibyl Vane.

Sometimes this was the effect of art, and chiefly of the art of literature, which dealt immediately with the passions and the intellect. But now and then a complex personality took the place and assumed the office of art, was indeed, in its way, a real work of art, life having its elaborate masterpieces, just as poetry has, or sculpture, or painting. (Wilde, 2021, p. 84).

Lord Henry's thoughts emphasized that the concept of his life was correlated to artistic values. In which the romance story of Dorian Gray manifests his preference for the art of poetry, which embodies romantic words or sculpture and painting to produce beautiful shapes and images. Whereas beauty embodies the pleasure and charm of life.

Besides, Lord Henry, who has an interest in Dorian Gray in appearance, likens Gray's life to a character in a play. In Lord Henry's words, when he heard the story of Dorian Gray's romance with his new love, Sibyl Vane. At the same point, Lord Henry already knows the background of Dorian Gray being born from the sad story of his mother, Lady Margaret Devereux.

With his beautiful face, and his beautiful soul, he was a thing to wonder at. It was no matter how it all ended, or was destined to end. He was like one of those gracious figures in a pageant or a play, whose joys seem to be remote from one, but whose sorrows stir one's sense of beauty, and whose wounds are like red roses. (Wilde, 2021, p. 85).

This expression emphasizes how Lord Henry likens the figure of Dorian Gray to be charming from his current condition, handsome, young, and rich. Lord Henry looked at Dorian Gray's current happiness or from his gloomy past; it was still the beauty of the play. It emphasizes "red roses" as a metaphor for the person's wounds, suggesting that their pain is transformed into something beautiful and enduring, like a rose that blooms despite its thorns.

Furthermore, his views on art were revealed when he shared his thoughts on the tragedy of the death of an actress, Sibyl Vane. The girl is Dorian Gray's girlfriend who died of suicide after her engagement to Dorian Gray was broken.

The girl never really lived, and so she has never really died. To you at least she was always a dream, a phantom that flitted through Shakespeare's plays and left them lovelier for its presence, a reed through which Shakespeare's music sounded richer and more full of joy. (Wilde, 2021, p. 148).

Lord Henry's view of the girl as a phantom also reflects his belief in the power of imagination and fantasy. Lord Henry did not see Sibyl Vane as a living and mortal human. However, he views Sibyl Vane as a fictional character who always lives in the story. As an aesthete, he sees Sibyl Vane performing, and the girl's tragic death becomes one element in the larger tapestry of beauty and pleasure as the characters play on.

Lord Henry's perspective on the death tragedy in the novel reveals his identity as an aesthete. In the quotation provided, Lord Henry suggests that the girl's tragic death is not a real event but rather a work of art, a phantom that flitted through Shakespeare's plays. This perspective is consistent with the aesthetic philosophy that beauty and art are the most important things in life and that the world should be viewed through the lens of beauty and pleasure. For Lord Henry, the tragic death of the girl is not a cause for grief or sadness, but rather an opportunity to appreciate the beauty and artistry of literary art as on Shakespeare's plays.

According to Lord Henry's thought pleasure on beauty or art and his surroundings in the novel are often described as opulent and luxurious, filled with fine art, expensive furnishings, and other objects of beauty and refinement. It shows Lord Henry's own aesthetic tastes and values, and they serve to reinforce his identity as an aesthete.

#### **4.1.2.2 Lord Henry Is an Intuitive Person**

The prominent character of Lord Henry identified on his characterization as intuitive. As known, intuitive is recognized to someone could understand or perceive something without needing explicit instructions or explanations. It refers to an ability to sense or know things based on instinct or feeling rather than solely on reason or logical analysis. Here, Lord Henry is introduced as someone who can recognize the situation or his surround of the human condition.

In this situation, when Lord Henry spread his thoughts about the beauty and passion of youth to Dorian Gray. Here Lord Henry's first influence was on

Dorian Gray. After he had said so much, he determined himself to be silent as he looked at Dorian Gray, accepting his thoughts or influences.

With his subtle smile, Lord Henry watched him. He knew the precise psychological moment when to say nothing. He felt intensely interested. He was amazed at the sudden impression that his words had produced, and, remembering a book that he had read when he was sixteen, a book which had revealed to him much that he had not known before, (Wilde, 2021, p. 32).

Lord Henry's intuitive and perceptive nature. The description of his "subtle smile" suggests that he is paying close attention to Dorian Gray and his behavior and is attuned to their interaction's emotional nuances. The second part of the quote, "He knew the precise psychological moment when to say nothing," suggests that Lord Henry is skilled at reading people and knowing how to respond to them most effectively. Lord Henry understands that sometimes the best course of action is to remain silent rather than to say something that might be misconstrued or misunderstood. Lord Henry's ability to be sensitive to social cues, to read people's emotions and intentions accurately, and to respond in a way that is appropriate and effective. It also suggests that he is highly perceptive and intuitive, able to pick up on subtle details and use them to his advantage.

Besides, Lord Henry's ability to spread his thoughts with Dorian Gray was supported by Basil Hallward's statement affirming that what Lord Henry could make Dorian Gray have a charming expression.

"Basil, I am tired of standing," cried Dorian Gray suddenly. "I must go out and sit in the garden. The air is stifling here."

I don't know what Harry has been saying to you, but he has certainly made you have the most wonderful expression. (Wilde, 2021, p. 33).



In the conversation, the support of Lord Henry's ability to influence Dorian Gray makes his expression change. Lord Henry's influences manifested the change in expression from his intuitive way of addressing Dorian Gray. At the same time, the utterance by Dorian Gray was his response after listening to Lord Henry's speech. Whereas the feeling is a feeling of awe simultaneously, feeling tired of hearing much chatter.

This statement reveals how Lord Henry could estimate that Dorian Gray would always tell him about his life experiences. This conversation arose when Dorian Gray was initially annoyed that he did not want to continue his romance with Sibyl Vane to Dorian Gray because Lord Henry was annoyed at criticizing his romance story. However, Dorian Gray's fed-up did not last long then affirmed that he would always tell his life to Lord Henry.

“You could not have helped telling me, Dorian. All through your life you will tell me everything you do.”

“Yes, Harry, I believe that is true. I cannot help telling you things. You have a curious influence over me. If I ever did a crime, I would come and confess it to you. You would understand me.” (Wilde, 2021, p. 76).

Lord Henry recognizes Dorian Gray's character and implies that Dorian Gray's natural inclination is to share everything with him. Additionally, the use of the phrase "could not have helped" suggests that Dorian Gray did not intend to keep anything from Lord Henry. Moreover, Dorian Gray affirms too that Lord Henry is someone who could understand his condition. When Dorian Gray confesses a crime to Lord Henry, it implies high trust. It emphasizes Lord Henry's

ability to understand moments of condition, even in the event of a significant transgression.

At the other moment, Lord Henry said that he believed that Sibyl Vane would fall deeply in love with Dorian Gray. As Lord Henry said while listening to Dorian Gray's romance with Sibyl Vane, it is described that Dorian Gray glorifies Sibyl Vane.

It is only the sacred things that are worth touching, Dorian,” said Lord Henry, with a strange touch of pathos in his voice. “But why should you be annoyed? I suppose she will belong to you some day. When one is in love, one always begins by deceiving one’s self, and one always ends by deceiving others. That is what the world calls a romance. You know her, at any rate, I suppose? (Wilde, 2021, p. 76).

From the quotation of Lord Henry believe that Sibyl Vane is referring to being romantically involved with Dorian Gray as on phrase “belong to you” could be seen as a euphemism for being in a committed relationship with Dorian Gray.

In conclusion, while Lord Henry is primarily characterized as an aesthete, his intuitive nature is also important to his character. His ability to understand and observe the people and situations around him adds depth to his character and highlights his unique perspective.

#### **4.1.2.3 Lord Henry Is a Manipulative Person**

The literary work of Oscar Wilde's *The Picture of Dorian Gray* introduces Lord Henry as manipulative as in the early chapter that he has influence over anyone or can control situations unscrupulously around him. Manipulative can be

described as someone controlling and influencing those around them, using his charm, wit, and intellect to achieve specific goals. Here, Lord Henry faces Dorian Gray as a manipulation object.

In this quotation by Basil Hallward as he introduces Lord Henry as a manipulative man. Basil Hallward says the statement when he gives alarming to Dorian Gray to alert with influence with Lord Henry. The utterance was delivered firstly when the first meeting of Dorian Gray and Lord Henry.

Sit down again, Harry. And now, Dorian, get up on the platform, and don't move about too much, or pay any attention to what Lord Henry says. He has a very bad influence over all his friends, with the single exception of myself." (Wilde, 2021, p. 29).

Basil Hallward recognizes that Lord Henry has a negative influence on those around him, and Basil sees himself as an exception because he does not allow Lord Henry's influence to affect him. It could imply that Dorian tends to be influenced easily and that Basil is trying to protect him from any potential harm. Furthermore, Lord Henry gives an argument in which he affirms that influence is bad for someone. It suggests that he thinks that being influenced by others can lead to a loss of individuality or personal agency.

"There is no such thing as a good influence, Mr. Gray. All influence is immoral—immoral from the scientific point of view. Because to influence a person is to give him one's own 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 as sins, are borrowed. He becomes an echo of some one else's music, an actor of a part that has not been written for him. The aim of life is self-development. To realize one's nature perfectly—that is what each of us is here for. People are afraid of themselves, nowadays. They have forgotten the highest of all duties, the duty that one owes to one's

self. Of course, they are charitable. They feed the hungry and clothe the beggar. But their own souls starve, and are naked. Courage has gone out of our race. Perhaps we never really had it. The terror of society, which is the basis of morals, the terror of God, which is the secret of religion—these are the two things that govern us. And yet—” (Wilde, 2021, p. 29).

Besides, there is a situation that shows the manipulative nature of Lord Henry. The quotation Lord Henry conveyed to Dorian Gray when talking about Dorian Gray's first romance, which is the intention of the quotation not to overly adore women, where Lord Henry considers women to be a decorative sex.

“My dear boy, no woman is a genius. Women are a decorative sex. They never have anything to say, but they say it charmingly. Women represent the triumph of matter over mind, just as men represent the triumph of mind over morals.” (Wilde, 2021, p. 70).

When Lord Henry says, "No woman is a genius," he expresses his belief that women are incapable of the same level of intellectual achievement as men. This statement reveals his deeply ingrained biases and prejudices, which suggest that he views women as inferior to men in terms of intelligence and creativity. Moreover, when Lord Henry says that "women are a decorative sex," he implies that their only value lies in their physical appearance and ability to charm and entertain men. This attitude is manipulative and objectifying, as it reduces women to mere objects of male desire and ignores their intellectual and emotional depth.

Overall, this quotation reveals Lord Henry's sexist and manipulative nature. By dismissing the potential of women and reducing them to objects of decoration and entertainment, he is attempting to maintain his power and control over them. He also tries to shape Dorian's views of women, implying that they are

not worth taking seriously and that their only value lies in their appearance and social status.

The manipulation of Lord Henry is motivated by a purpose of Lord Henry in his interest in the science of psychology. In other words, Lord Henry's manipulation is driven by his fascination with psychological of the human mind. Through his understanding of psychology, to influence and control others in order to achieve his own desires and goals.

It was clear to him that the experimental method was the only method by which one could arrive at any scientific analysis of the passions; and certainly Dorian Gray was a subject made to his hand, and seemed to promise rich and fruitful results. (Wilde, 2021, p. 86).

Lord Henry's motivation is his interest in Dorian Gray's life and actions. His intellectual curiosity drives Lord Henry and his desire to understand the human experience, particularly the workings of the human mind and emotions. Lord Henry believes that the experimental method is the only way to arrive at a scientific analysis of passions, which suggests that he views human emotions as something that can be studied and understood systematically and rationally. He sees Dorian Gray as a subject that can provide him with valuable insights into human nature, particularly concerning passions and their effects on behavior.

Overall, Lord Henry's motivation for his interest in Dorian Gray's life and actions is driven by his intellectual curiosity and desire to understand the workings of the human mind and emotions. He sees Dorian as a subject that can provide him with valuable insights into the complexities of human nature and the role that emotions play in shaping human behavior.

As he left the room, Lord Henry's heavy eyelids drooped, and he began to think. Certainly few people had ever interested him so much as Dorian Gray, and yet the lad's mad adoration of some one else caused him not the slightest pang of annoyance or jealousy. He was pleased by it. It made him a more interesting study. He had been always enthralled by the methods of natural science, but the ordinary subject-matter of that science had seemed to him trivial and of no import. And so he had begun by vivisectioning himself, as he had ended by vivisectioning others. (Wilde, 2021, p. 84).

The quote suggests that Lord Henry is fascinated by the methods of natural science, particularly those related to the study of human behavior. However, he finds the ordinary subject matter of science to be trivial and unimportant. Instead, he has turned his attention to himself and others, seeking to understand the complexities of human nature through his own experiences and interactions with others. The final sentence of the quote suggests that Lord Henry's fascination with human behavior has led him to vivisect, or dissect, both himself and others to understand the workings of the human mind better. This implies that Lord Henry's interest in Dorian is not purely benevolent but is driven by a desire to experiment and analyze him as a subject for his intellectual curiosity.

Overall, Lord Henry is a character who is characterized by his manipulative nature, using his intellect to control and influence those around him. While his philosophy of life may be intriguing, his manipulative tendencies ultimately lead to the downfall of those around him.

#### **4.1.3 Characterization of Sibyl Vane**

Sibyl Vane is one of the essential characters revealing beauty from another perspective toward the beauty of Dorian Gray in the literary work. Sibyl Vane roles as Dorian Gray's first love, and she is known as a professional actress. She

loves her profession, being an actress. Naturally, her profession made her idealist live that one true life as the enthusiastic life on the stage. Besides, the profession also made her obsessed with something she loves. Whereas in a journal written by Perez (2019, p. 212), she is defining professional refers to a person or activity that is engaged in or characterized by a high level of expertise, skill, competence, and ethical standards becoming the individual's responsibility. Furthermore, an idealist is a person who holds the belief that reality is fundamentally shaped by ideas, values, and beliefs rather than purely by physical objects or material circumstances (Smithson, 2021, p. 11). Later, obsession is a persistent, uncontrollable, and often irrational preoccupation or fixation with a particular idea, thought, or behavior (Legiana & Hetami, 2020, p. 33).

#### **4.1.3.1 Sibyl Vane Is a Professional Actress**

In Oscar Wilde's *The Picture of Dorian Gray*, Sibyl Vane is a character introduced as a professional actress. She is a beautiful and talented performer who captures the heart of Dorian Gray with her captivating performances. Sibyl's profession as an actress is a significant part of her character, as it defines her identity and shapes her relationships with other characters. She is deeply passionate about her work, pouring her heart and soul into every performance and embodying the characters she portrays on stage.

However, Sibyl Vane's profession also makes her vulnerable to the whims of others. As an actress, she relies on the approval and support of her audience and those around her, particularly her lover Dorian Gray. Her love for Dorian is tied to



her perception of him as a romantic hero, and she loses interest in her acting career when she becomes engaged to him.

I was Rosalind one night and Portia the other. The joy of Beatrice was my joy, and the sorrows of Cordelia were mine also. I believed in everything. The common people who acted with me seemed to me to be godlike. The painted scenes were my world (Wilde, 2021, p. 124).

The quotation suggests that Sibyl Vane is a professional and talented actress who can immerse herself fully in her performances and convey the emotional complexity of different characters. Her ability to transform on stage highlights her professionalism and dedication to her craft. Besides, it is proved by Dorian Gray as the spectator when they look at Sibyl Vane's performance as Juliet. The moment remembered when he first time met Sibyl Vane; then he admired her because her performance can enchant him amazed.

“Yes!” answered Dorian Gray. “It was here I found her, and she is divine beyond all living things. When she acts, you will forget everything. These common rough people, with their coarse faces and brutal gestures, become quite different when she is on the stage. They sit silently and watch her. They weep and laugh as she wills them to do. She makes them as responsive as a violin. She spiritualizes them, and one feels that they are of the same flesh and blood as one’s self.” (Wilde, 2021, p. 118).

Sibyl Vane is an incredibly talented actress who has the power to transform both herself and her audience through her performances. It also shows Dorian Gray's intense admiration for Sibyl, which sets the stage for the tragic events that follow in the novel. In conclusion, Sibyl Vane is a character defined by her profession as an actress. While her talent and passion for acting are admirable,

her dependence on the approval of others and her inability to separate her personal life from her professional one ultimately lead to her downfall.

#### **4.1.3.2 Sibyl Vane Is an Idealist**

In Oscar Wilde's novel, *The Picture of Dorian Gray*, Sibyl Vane is portrayed as a significant character who possesses a strong passion for acting. She is depicted as a young actress who has dedicated her life to performing on stage, immersing herself fully in the roles she portrays. Sibyl Vane's love for the theater is evident in her commitment and dedication to her craft, as she works tirelessly to perfect her performances.

Based on the quote below that was said by Sibyl Vane to James Vane, her brother. She expressed her excitement to play Juliet on the stage, and Dorian Gray will watch her too. At the same time, Sibyl Vane felt herself getting anxious because Dorian Gray, her first love, would be watching.

Oh! how I shall play it! Fancy, Jim, to be in love and play Juliet! To have him sitting there! To play for his delight! I am afraid I may frighten the company, frighten or enthrall them. To be in love is to surpass one's self. (Wilde, 2021, p. 98).

Sibyl Vane expresses excitement and anticipation towards the prospect of playing the role of Juliet in a play. Sibyl Vane is particularly excited at the thought of performing for someone they are in love with. They feel that being in love will enhance their performance, allowing them to surpass their usual abilities. Sibyl Vane acknowledges that their performance may have a strong emotional impact on the audience, frightening or entralling them.

This quotation from Sibyl Vane highlights her idealism and passion for acting. She is thrilled at the prospect of playing the role of Juliet in front of her love interest, Jim, and is excited at the thought of performing for his delight. This demonstrates her belief in the power of art and its ability to transform both the performer and the audience. Thus, Sibyl Vane suggests a deep passion for acting and a belief in the power of love to elevate one's abilities.

In the other moment, she shows how the theater is one important of her life and one reality in the world only plays a role on the stage. Explains that when she successfully embodies a character in a play, she can connect with a more profound sense of life and experience. Sibyl Vane feels a strong sense of fulfillment when she can fully immerse herself in a role and bring a character to life on stage.

“Dorian, Dorian,” she cried, “before I knew you, acting was the one reality of my life. It was only in the theatre that I lived. I thought that it was all true. I was Rosalind one night and Portia the other. The joy of Beatrice was my joy, and the sorrows of Cordelia were mine also. I believed in everything. The common people who acted with me seemed to me to be godlike. The painted scenes were my world. (Wilde, 2021, p. 124).

Sibyl is an idealist in the sense that she has a romanticized view of the world and is driven by her beliefs and ideals. She sees acting as a way to embody her fantasies and live out her dreams on stage. Here, Sibyl Vane has a deep passion for acting and theater. Before meeting Dorian, acting was the most important thing in her life, and she felt that it was the only reality that mattered. When she was on stage, she fully immersed herself in her roles and believed everything that happened there was true. It proves that she has idealism and

romanticism towards the theater, suggesting that it is a place of pure imagination and emotional connection for her.

Furthermore, Sibyl Vane's idealism for her love of acting makes her always stick to her principles and beliefs about the world's reality, which is true idealism. At one moment, when he finds a new world that makes her passionate about life, that idealism will permeate her to his new world, meet with Dorian Gray.

To-night, for the first time, I became conscious that the Romeo was hideous, and old, and painted, that the moonlight in the orchard was false, that the scenery was vulgar, and that the words I had to speak were unreal, were not my words, were not what I wanted to say. You had brought me something higher, something of which all art is but a reflection. (Wilde, 2021, p. 125).

She has had a transformative experience while acting in a production of Romeo and Juliet. Sibyl Vane had previously been fully immersed in the play and believed in its reality, but something changed that night. She becomes aware of the artificiality of the production—the old and painted Romeo, the false moonlight, and the vulgar scenery. Even the words they are supposed to say feel unreal and inauthentic. Love with Dorian Gray raises a higher lever to be authentic in life than love plays the role on the stage.

Sibyl Vane's idealism is also evident in her love for Dorian Gray. She sees him as the embodiment of her romantic fantasies and places all her hopes and dreams in their relationship. She will overlook his flaws and shortcomings, believing their love will conquer all. From Sibyl's perspective as an idealist, acting is not just a form of entertainment or a job but rather a way of living and

experiencing the world. For her, acting is the one reality that gives her life meaning and purpose; it is the only thing that truly matters.

Overall, from Sibyl's perspective as an idealist, acting is not just a profession but a way of life and a means of expressing her most profound ideals and emotions. While this view reflects her romantic and optimistic nature, it also suggests a certain amount of narrowness and vulnerability to external influences.

#### **4.1.3.3 Sibyl Vane Is Obsessive and Passionate**

Sibyl Vane is a character in Oscar Wilde's novel, *The Picture of Dorian Gray*, primarily defined by her love for acting and the idealistic world it represents. Sibyl's passion for acting is intertwined with her romantic ideals, as she sees the stage as a place where she can embody the characters she admires and experience their joys and sorrows. This idealism extends to her relationships with men, as she becomes infatuated with Dorian Gray and sees him as the embodiment of her romantic fantasies. From the moment Sibyl meets Dorian Gray, she becomes infatuated with him and sees him as her ideal romantic hero. She throws herself entirely into her feelings for him, imagining a future in which they will be happily married and in love forever.

Sibyl's obsession with Dorian leads her to neglect her career as an actress and rely solely on his love and attention. She sees him as the embodiment of all of her romantic fantasies, and his rejection of her leads to a complete emotional breakdown. This citation was conveyed by Sibyl Vane when she first shared her first love story with Dorian Gray. Mrs. The Vane family always depends on their life from playing in the theatre. However, when Sibyl Vane falls in love with

Dorian Gray and believes that she will marry together, she transforms his passion into Dorian Gray only and imagines a happy life with him.

Sibyl Vane tossed her head and laughed. "We don't want him any more, Mother. Prince Charming rules life for us now." Then she paused. A rose shook in her blood and shadowed her cheeks. Quick breath parted the petals of her lips. They trembled. Some southern wind of passion swept over her and stirred the dainty folds of her dress. "I love him," she said simply. (Wilde, 2021, p. 89).

Sibyl Vane, a passionate actress, has just fallen in love with Dorian Gray and is expressing her feelings to her mother. At first, she speaks in a flippant tone, saying that they no longer need the other men in their lives because "Prince Charming," another name of Dorian Gray, now rules their lives. However, her tone quickly changes as she becomes overwhelmed with emotion.

Furthermore, Sibyl Vane has idealists hold her love, making her obsessed with his new love for Dorian Gray. Sibyl's idealistic view of love may have contributed to her obsession with Dorian. It implies that Sibyl held her love to high standards and that Dorian met those standards, causing her to become infatuated with him. However, what those standards are and how they relate to her obsession needs to be clarified. As well as her obsession is based on the reality of the world that she has discovered with Dorian.

This quote was delivered by Sibyl Vane when she argued with Dorian Gray after her botched performance left Dorian Gray disappointed. Dorian Gray wanted to break off the engagement, but Sibyl Vane refused. Sibyl Vane wants to live with her love, and that love is in Dorian Gray.

You had brought me something higher, something of which all art is but a reflection. You had made me understand what love really is. My love! My love! Prince Charming! Prince of life! I have grown sick of shadows. You are more to me than all art can ever be. ... Take me away, Dorian—take me away with you, where we can be quite alone. I hate the stage. (Wilde, 2021, p. 125).

From Sibyl's perspective, Dorian represents something "higher" than art, which she sees as merely a reflection of that higher ideal. This suggests that Sibyl views Dorian as a kind of ideal or archetype of love, something that transcends the limitations of art and exists as a pure, unadulterated emotion.

Sibyl Vane's repeated use of the phrase "my love" and her reference to Dorian Gray as "Prince Charming" and "Prince of life" further emphasize her idealization of Dorian as a romantic figure. She sees him as someone who has shown her what love truly is and represents a kind of fulfillment she has not found in her life as an actress. The line "I have grown sick of shadows" suggests that Sibyl Vane is dissatisfied with her life on the stage and sees her relationship with Dorian Gray as a way to escape that world and find something more authentic and real. She values her love for Dorian Gray above all else, even above her art, which had previously been the center of her life.

Overall, this reflects Sibyl Vane's intense passion for Dorian Gray and her belief that he represents a higher ideal of love and fulfillment. Sibyl Vane can be seen as an obsessed character who becomes consumed by her passion for love and romance. While her infatuation with Dorian Gray is understandable, given her youth and naivete, it ultimately leads to her downfall and highlights the dangers of allowing oneself to become too fixated on an idealized version of love.



## **4.2 The Characters' Perspective on Beauty**

The second part of this discussion aims to analyze the character's perspective to reveal the meaning of beauty. Through this analysis gain a deeper understanding of how the character views beauty and what it means to the beauty itself. This analysis will provide valuable insight into the character's development and the more significant work issue. Through this discussion the study can gain a greater appreciation for the complexity and depth of the text and the role of characters and their worldviews in shaping the meaning of beauty.

### **4.2.1 Basil Hallward's Perspective on Beauty**

Basil Hallward is a painter who is deeply passionate about art and has devoted his life to the pursuit of artistic excellence. When he encountered Dorian Gray, who represented the embodiment of artistic beauty, Basil Hallward was immediately enamored. He sees one of the inspirations of art in Dorian Gray. He began to idolize Dorian, and his presence became a major source of inspiration and admiration for Basil Hallward. However, as Basil Hallward's attachment to Dorian Gray grew more robust, it began to have a negative impact on his artistic independence. Basil Hallward's sentimental nature, combined with the influence of Dorian Gray's beauty, caused him to view Dorian Gray's existence as a negative force that threatened his ability to create art, while he sees Dorian Gray's beauty as a terrible thing.

#### **4.2.1.1 The Suffering of Beauty**

Beauty is a concept of the quality of being visually or aesthetically pleasing, attractive, or admirable. Beauty is often associated with symmetry, proportion, and harmony, as these elements tend to be pleasing to the human senses. Beyond its visual and aesthetic qualities, beauty can also have emotional and spiritual significance. It can evoke feelings of joy, wonder, awe, and inspiration. Some people may even see beauty as a reflection of a divine presence or a manifestation of the sacred. However, beauty can also be found in imperfection, uniqueness, and diversity. What one person finds beautiful may not be the same as what another person finds beautiful, as it is subjective and influenced by personal experiences, perspective, and upbringing.

A beauty or advantage of people mine – the beautiful face and the brilliant mind, which should be happy as many people want. Nevertheless, this statement conveys the advantages can bring suffering. In which it is associated with something negative as uncomfot feelings, distress, or pain. Here shows of Basil Hallward responds horribly to beauty, something that many people admire.

I am telling you the truth. There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings. It is better not to be different from one's fellows. (Wilde, 2021, p. 10).

The use of the word “fatality” suggests that these advantages in distinctions can have negative consequences and may even lead to downfall or tragedy. The quotation suggests that advantage obsessed and standing out differently from others, whether physically, intellectually, or materially can be a burden. In which the burden of responsibilities comes with distinction. The

quotation implies that those who possess certain advantages, such as being a king, are inevitably destined to face complex challenges and obstacles in their lives. The quote could be interpreted as a cautionary statement about the risks and challenges of having responsibilities and an encouragement to prioritize conformity and fitting in with one's social group. Inference, the advantages possessed to carry out responsibility for each owner. The responsibilities can be overwhelming, especially when it affects others.

Furthermore, a gift from God identically to grace, either wealth, ability, or advantage – especially a gift that is not owned by others, the gift raises privilege in society. Commonly, the gift from God is assumed to be good and pleasant things that should be grateful for. Nevertheless, this statement expresses that God's gift becomes suffering, suffering terribly.

The ugly and the stupid have the best of it in this world. They can sit at their ease and gape at the play. If they know nothing of victory, they are at least spared the knowledge of defeat. They live as we all should live—undisturbed, indifferent, and without disquiet. They neither bring ruin upon others, nor ever receive it from alien hands. Your rank and wealth, Harry; my brains, such as they are—my art, whatever it may be worth; Dorian Gray's good looks—we shall all suffer for what the gods have given us, suffer terribly.” (Wilde, 2021, p. 11).

The word “terribly” emphasizes the severity of this suffering, suggesting that it is not a minor inconvenience but a significant burden. The gifts or abilities have a responsibility to their owners, which responsibility means having a duty to deal with something or having control over someone. If the beauty or wealth as gifts of God cannot be used correctly, it can have a negative impact on those around them. The moment he realizes that he will get emotional when he first

meets with Dorian Gray. Basil Hallward's emotions are closely tied to the idea of Dorian, and meeting him in person will likely have a significant impact on Basil Hallward's emotional state.

Suddenly I found myself face to face with the young man whose personality had so strangely stirred me. We were quite close, almost touching. Our eyes met again. It was reckless of me, but I asked Lady Brandon to introduce me to him. Perhaps it was not so reckless, after all. It was simply inevitable (p. 14). Basil Hallward meets Dorian Gray for the first time, as he mentions, "I turned half-way round and saw Dorian Gray for the first time" (Wilde, 2021, p. 14). Meanwhile, the meeting stirred for Basil Hallward. It is described as Basil Hallward meeting an idol in artistic representation. "I knew that I had come face to face with someone whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself." (Wilde, 2021, p. 14). Thus, Basil Hallward looks at Dorian Gray as a part of his art, making him worship Dorian Gray.

Basil Hallward is a painter, in which he is an art activist – whose artistic values are thick with an aesthetic. As an activist for art, when he meets a beautiful man as a representation of art, he should be happy. Nevertheless, Basil Hallward feels suffering. "When our eyes met, I felt that I was growing pale. A curious sensation of terror came over me." (Wilde, 2021, p. 14). Thus, the meeting of Basil Hallward with Dorian Gray made him feel strange, not an ordinary meeting.

The moment of intense emotion and connection between two individuals whose personalities and energies have profoundly resonated with each other. The

relationship from a fan to an idol can affect the mood. As someone when seeing an idol for the first time can make oneself tremble, heart beat fast, or feel strange. Basil Hallward presumes that his feelings of admiration can influence him to become a lowly person, which is to his detriment. In inference, the high admiration for a figure someone loves through beauty can make a person feel suffering.

“Every day. I couldn’t be happy if I didn’t see him every day. He is absolutely necessary to me.”

“How extraordinary! I thought you would never care for anything but your art.”

“He is all my art to me now,” said the painter gravely. (Wilde, 2021, p. 19).

For someone who has an idol or a favourite person as inspiration in life, that should be happiness always in life in virtue the inspiration can raise the spirit. However, in this utterance, an idol is not always completely happy in life. He has to endure to sorrow when he has an idol even less ever met.

Basil Hallward admires Dorian Gray as a fan of the idol while the idol of representation of art, “He is all my art to me now” (Wilde, 2021, p. 19). Therefore, he likes always being beside his idol and always watching him the whole time. Basil Hallward has made Dorian Gray an idol in his artistic value. The existence of Dorian Gray in his life plays a vital role in the painter’s life and well-being. The use of the phrase “absolutely necessary” emphasizes the depth of Basil Hallward’s emotional attachment to Dorian Gray and suggests that he would feel incomplete or unhappy without him in life daily.

Thoroughly discussing the suffering of beauty, it can be seen that Basil Hallward's background as a painter and art fanatic made him see the meaning of beauty as something torturing. In the story of Dorian Gray, Basil Hallward declares himself to be Dorian Gray's idol, which makes him feel tormented if he doesn't meet his idol. Basil's decision to declare himself as Dorian Gray's idol only made him more tormented. He felt very attached and obsessed with Dorian Gray, which made him lose control of his own life. Thus, it can be seen that in the suffering of beauty, beauty can be something of a torment, especially for the art-obsessed Basil Hallward and his idol, Dorian Gray. Basil's obsession with Dorian Gray makes himself worship of Dorian Gray and suffers from himself.

#### **4.2.2 Lord Henry's Perspective on Beauty**

In this part, Lord Henry's perspective perceives the meaning of beauty. Lord Henry has diverse views of beauty, as follows the beauty over intellect is to glorify beauty among other virtues, including intelligence. Then, the transience of beauty is a limited and timeless view of beauty that makes beauty more exclusive. Lastly, the tragedy of beauty is terrible events seen as beauty to interpret the depth of love rather than distraught.

##### **4.2.2.1 The Beauty Over Intellect**

An intellectual is commonly something that is glorified by society. Society often holds intellectuals in high esteem and is associated with positive qualities such as intelligence, creativity, and critical thinking. It means intellectuals are often associated with positive things, but here intellectuals are seen as obstacles to

the beauty of something. Nevertheless, this statement discredits intellectual expression and glorifies beauty. This implies that there is a bias towards beauty over intellectualism in society that could potentially limit the value placed on intellectual pursuits. The statement concludes that beauty discredits intellectual expression and elevates beauty above all else.

Too much of yourself in it! Upon my word, Basil, I didn't know you were so vain; and I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made out of ivory and rose-leaves. Why, my dear Basil, he is a Narcissus, and you— well, of course you have an intellectual expression and all that. But beauty, real beauty, ends where an intellectual expression begins. Intellect is in itself a mode of exaggeration, and destroys the harmony of any face. (Wilde, 2021, p. 10).

Intellectuals were assumed to destroy beauty because, according to Lord Henry's thought, most people like to think of having a stuffy face. The characteristic of a person having a stiff face has lines on face-skin like wrinkles look like old. The stiff appearance that causes harmony on the beautiful face does not appear. Meanwhile, beauty is described as something great. Moreover, beauty has a class of stage, as the phrase "real beauty" implies that there are different types or levels of beauty and that the type of beauty being referred to here is perhaps more superficial or surface-level. The phrase "ends where an intellectual expression begins" suggests that beauty is eclipsed or overshadowed by the more substantive qualities of intellectual expression. In this part, Lord Henry looks at the beauty physically in perspective. The intellectual expression can change a person's appearance. Therefore, he glorifies beauty and omits intellect.



Besides, beauty – especially physical and the intellectual is advantageous or fortunate in that they have their own way of making it wonderful. Nevertheless, this expression exalts beauty above all else, including intellect.

Now, wherever you go, you charm the world. Will it always be so? . . . You have a wonderfully beautiful face, Mr. Gray. Don't frown. You have. And beauty is a form of genius— is higher, indeed, than genius, as it needs no explanation. (Wilde, 2021, p. 35).

Glorifying the beauty by discrediting the intellect, “People say sometimes that beauty is only superficial. That may be so, but at least it is not so superficial as thought is.” (Wilde, 2021, p. 36). It suggests that beauty has a certain level of depth or significance that is often overlooked or dismissed.

Lord Henry's eloquent words express that beauty reigns above all else. It interprets that beauty is a unique and powerful form of creative expression that transcends even the most exceptional intellectual abilities, such as genius. Beauty can touch people deeply and move them emotionally without any need for explanation or justification. It is delivered directly to the heart and soul, bypassing the rational mind. In this sense, beauty is a kind of intuitive understanding that all can universally appreciate and feel, regardless of their intellectual capacity or cultural background.

For the most part, the discussion on beauty over intellect is based on the role and thoughts of Lord Henry as an aesthete. As an athlete, Lord Henry considered beauty and pleasure to be the most important things in life. This ideology serves as the foundation for the discourse surrounding beauty over intellect, emphasizing the importance of aesthetics in lives. Lord Henry felt that

intelligence and knowledge could not equal the beauty and pleasure that a person could experience. Therefore, Lord Henry championed the view that one should pay more attention to and pursue beauty than intellect. This view then becomes the basis for discussing beauty over intellect.

This section shows Lord Henry's perspective on beauty. According to him, beauty is the greatest thing and the highest among other things in the world. Lord Henry saw beauty in his background as an aesthete, so he tended to artistic matters that were higher than others. However, Lord Henry had another motive for wanting to control Dorian Gray, so he used his intuition to create a theory that could manipulate Dorian Gray. In theory, Lord Henry convinced Dorian Gray that beauty, including intelligence, is greater than all things in the world. In this way, Lord Henry succeeded in influencing Dorian Gray and making him see beauty as the highest goal in his life. Although Lord Henry manipulated Dorian Gray, he had strong views on beauty and how it should be looked up to in the highest regard.

#### **4.2.2.2 The Transience of Beauty**

This part presents the circumstances of Lord Henry and Dorian Gray's meeting to talk about beauty and youth. At this moment, Dorian Gray in age 20 years old and still on his innocent. At the same time, Lord Henry admires Dorian Gray's handsome. Therefore, Lord Henry explains that beauty and youth will disappear as long as humans grow older. In which the transience of beauty made the beauty more precious in human life.

When your youth goes, your beauty will go with it, and then you will suddenly discover that there are no triumphs left for you, or have to content yourself with those mean triumphs that the memory of your past will make more bitter than defeats. (Wilde, 2021, p. 36).

Lord Henry tried to give his mind of his theory to Dorian Gray. Beauty has a positive context and pleasant meaning, especially physical beauty that can spread harmony. In addition, someone who has beauty in youth emphasizes that moment is an important part of life – a life filled with passion and enthusiasm. The “triumphs” referred to could be accomplishments or victories that once enjoyed in youth or personal goals. Moreover, He suggests that as ages one, physical beauty fades, and one may feel a sense of loss in the end.

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.... Ah! realize your youth while you have it. Don't squander the gold of your days, listening to the tedious, trying to improve the hopeless failure, or giving away your life to the ignorant, the common, and the vulgar. (Wilde, 2021, p. 36).

Reemphasized, Lord Henry shows that beauty is timeless. This timelessness makes the beauty extremely special. Due to the existence of timelessness, beauty can have a more powerful impact belonging to deeper meaning and more valuable in life.

For there is such a little time that your youth will last – such little time. The common hill-flowers wither, but they blossom again. The laburnum will be as yellow next June as it is now. In a month there will be purple stars on the clematis, and year after year the green night of its leaves will hold its purple stars. But we never get back our youth. (Wilde, 2021, p. 37).

Lord Henry compares humans to plants in nature to show how precious human time is limited. When the laburnum blossom in summer, its beauty spreads harmony beautifully. Then the laburnum will fall in the autumn season; then, the beauty will disappear. However, the loss of the beauty of the laburnum appears again in the summer. In contrast to humans who only have the opportunity to live once, the good looks that are owned will also appear once in youth. Humans who are getting older will grow old and then die. Therefore, Lord Henry exalted and valued beauty and youth.

The pulse of joy that beats in us at twenty becomes sluggish. Our limbs fail, our senses rot. We degenerate into hideous puppets, haunted by the memory of the passions of which we were too much afraid, and the exquisite temptations that we had not the courage to yield to. Youth! Youth! There is absolutely nothing in the world but youth!" (Wilde, 2021, p. 37).

To sum up, Lord Henry influenced Dorian Gray through his perspective about beauty. According to his background, typically, he is an intuitive and an aesthete; he picks beauty as a topic of discussion with Dorian Gray to manipulate. At the same time, he influences Dorian Gray through his idea of the paradox of beauty. In all, his idea appears from his background of life.

Lord Henry had a view of beauty that was different from most people's views, namely believing that beauty had limitations that made it even more special. Lord Henry glorified beauty in Dorian Gray, especially the beauty of his youth, which would not last long. According to Lord Henry, the beauty of youth should be a source of pleasure and be enjoyed before old age comes. Lord Henry saw the beauty in Dorian Gray as exclusive, for there would no longer be such

beauty in the world. On this matter, Lord Henry had a penchant for manipulating Dorian Gray. As it is known that Lord Henry was intuitive and deceptive, so he used his strong intuition to create theories that could influence Dorian Gray to see life from the perspective of beauty alone. Lord Henry's motive is to control Dorian Gray and make him what he wants so that the meaning of the transience of beauty is created.

#### **4.2.2.3 The Beauty of Tragedy**

Beauty is typically associated with positive and pleasurable experiences, such as stunning landscapes, beautiful art, or a joyful moment with loved ones. On the other hand, in this part, the tragedy is associated with adverse and grim events, such as loss, pain, or suffering. While the character perceives this perspective as in the quotation here,

Sometimes, however, a tragedy that possesses artistic elements of beauty crosses our lives. If these elements of beauty are real, the whole thing simply appeals to our sense of dramatic effect. Suddenly we find that we are no longer the actors, but the spectators of the play. (Wilde, 2021, p. 145).

Therefore, this part discusses the contrary meaning of perceiving beauty that can emerge from the depths of tragedy expression. There are two essential events to look forward the event to discussing the beauty of tragedy; the first event is the tragedy of Lady Margaret Devereux, Dorian Gray's mother, and the tragedy of Sibyl Vane, who is Dorian Gray's girlfriend.

The first part of the beauty of tragedy is depicted through the death of Lady Margaret Devereux. The Lady is Dorian Gray's mother; she is a young and

beautiful woman who was born into a wealthy family. Her father is Lord Kelso; he is portrayed as a cruel and ruthless straight parent for his daughter. Once upon a time, Lady Margaret Devereux meets someone with poor social status. Meanwhile, her father did not approve of the daughter's marriage to the poor man. However, Lady Margaret Devereux was too in love with the young man and decided to marry without her father's blessing and left her home. They quickly fell in love and were soon engaged to be married, but their happiness was short-lived. Lord Kelso paid someone to kill the man, and at the same time, Lady Margaret Devereux was pregnant with the man's child. She was heartbroken, left by her love, and had children. Hereinafter, Lady Margaret Devereux passed away when she gave birth to the child, which is Dorian Gray. Eventually, Dorian Gray takes care of his grandfather, Lord Kelso.

Tragedy in an event refers to a situation that causes significant loss and suffering. The tragic story of death by Lady Margaret Devereux begins with her love for a low-class man; her love is infatuated. She ignores her social status, rich and beautiful, as a known respectable woman, then chooses to run away and marry the man. Consequently, her father is angry and kills the man. Miserable Lady Margaret Devereux also died after giving birth to Dorian Gray.

The quotation below was uttered by Lord Henry when he heard the story of miserable Dorian Gray's background life. In essence, the tragedy from the sad story background of life Dorian happened with his mother, Lord Henry, sum up the story kinds of interesting.

The mother snatched away by death, the boy left to solitude and the tyranny of an old and loveless man. Yes; it was an interesting background. It posed the lad, made him more perfect, as it were. Behind every exquisite thing that existed, there was something tragic. (Wilde, 2021, p. 54).

The death stories that end sadly are grim things. Sad stories are associated with appealing to one's sympathy; moreover, to Lord Henry, it is interesting.

According to the Oxford Dictionary, "interesting" refers to something that captures one's attention because it is special, thrilling, or uncommon.

Furthermore, the term "special" means deserving greater attention than usual and having more significance or importance than other things.

Therefore, based on the various sad events experienced by Lady Margaret Devereux, the story becomes a grim tragedy. The context of the tragedy refers to the story life from Lady Margaret Devereux, Dorian Gray's mother, about her sad romance ending becomes sadness. Meanwhile, the tragic story that appears tragic reminds Lord Henry of modern romance.

So that was the story of Dorian Gray's parentage. Crudely as it had been told to him, it had yet stirred him by its suggestion of a strange, almost modern romance. 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 and loveless man. (Wilde, 2021, p. 54).

Tragedy and romance are two distinct literary genres that can be combined in various ways to create different types of stories. Tragedy typically refers to a form of drama or literature that portrays a character's downfall, often eliciting feelings of sadness, pity, and empathy in the reader or audience. Besides, romance



generally refers to a genre of literature that focuses on love and emotional relationships between characters.

From both genres rises a powerful and emotionally charged story. In this type of story, the romantic relationship may be threatened or destroyed by tragic events or circumstances, adding an element of suspense and tension to the narrative. For instance, the classic works "Romeo and Juliet" by William Shakespeare or "Wuthering Heights" by Emily Bronte.

Inference, this quote highlights the allure of unconventional stories and romantic relationships that deviate from societal norms. It also suggests that even a simple retelling of a story can still have the power to captivate and intrigue. Besides, a tragedy is associated with a terrible story, causing great suffering, destruction, and distress. Nevertheless, this case of tragedy is interpreted with beauty aestheticism. This is this part of looking at the tragedy from an aesthetic point of view.

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Sometimes, however, a tragedy that possesses artistic elements of beauty crosses our lives. If these elements of beauty are real, the whole thing simply appeals to our sense of dramatic effect. Suddenly we find that we are no longer the actors, but the spectators of the play. (Wilde, 2021, p. 145).

According to the quotation, If the tragedy felt like a horrible moment, it would be more painful and make someone more feels suffering. As described, “they hurt us by their crude violence, their absolute incoherence, their absurd want of meaning, their entire lack of style.” (Wilde, 2021, p. 145). It is described as someone who feels desolate by tragedy because they do not know how to console

themselves, thus making the tragedy more miserable. This statement implies that there is aesthetically appealing or captivating about a tragic event,

The one charm of the past is that it is the past. But women never know when the curtain has fallen. They always want a sixth act, and as soon as the interest of the play is entirely over, they propose to continue it. If they were allowed their own way, every comedy would have a tragic ending, and every tragedy would culminate in a farce. They are charmingly artificial, but they have no sense of art. You are more fortunate than I am. I assure you, Dorian, that not one of the women I have known would have done for me what Sibyl Vane did for you (Wilde, 2021, p. 145).

This quotation shows the value of reflecting on and learning from the past. It is essential to recognize that the present and the future offer opportunities for growth and change that should be noticed. It shows that the mournful tragedy has deep emotions that make anyone face the more miserable element. While to see tragedy could associate with beauty elements refers to the event is possible the tragedy more meaningful to those who experience it or that they can help us find meaning or comfort in the face of adversity.

The second part of the beauty of tragedy is depicted through the death of Sibyl Vane. She is a talented and beautiful actress who regularly plays in the common theater, attracting audiences from any class, including the upper, middle, and lower classes. One day, Dorian Gray often comes to the theatre and admires her performance. At the same feeling, Sibyl Vane falls in love with Dorian Gray. One night, Sibyl Vane's performance as Juliet and Dorian Gray will watch the performance too. Before coming up on the stage, she felt nervous, a feeling she never feels before. Therefore, she fails to play perfectly as Dorian Gray's

expectation. That makes Dorian Gray wrathful and breaks their engagement.

Tragically, Sibyl Vane suicides cause her heart was broken.

Furthermore, knowing a tragedy of death is sorrowful, when knowing suicide because of love looks tragic. Sibyl Vane decides to suicide when she has a broken heart with Dorian Gray. Meanwhile, Sibyl Vane's death is associated with beauty, which has a pleasant sensation, as the quotation uttered by Lord Henry. Lord Henry found artistic quality in Sibyl Vane's death rather than simply seeing it as a tragic event. Lord Henry suggests that tragedy shows the romantic because someone sacrificed her life for deep love as a representation of the artistic. Sibyl Vane is a symbol of the power and importance of love, someone who has demonstrated the true depth and intensity of love emotion through tragedy.

The death of Sibyl Vane is a kind of tragic beauty, while she is a rare and unique individual as no one woman wants to sacrifice herself for love. It is described that she has passion and depth of emotional love for Dorian Gray. The tragedy suggests the power of love that makes someone sacrifice herself for true love.

But really, Dorian, how different Sibyl Vane must have been from all the women one meets! There is something to me quite beautiful about her death. I am glad I am living in a century when such wonders happen. They make one believe in the reality of the things we all play with, such as romance, passion, and love.” (Wilde, 2021, p. 147).

Besides, Sibyl Vane, a young actress, suicide after Dorian Gray broke their engagement. Sibyl Vane had fallen deeply in love with Dorian Gray. Sibyl Vane becomes distraught and takes her own life. Dorian's rejection is seen as the

catalyst for her tragic end. Nevertheless, tragedy is viewed as a performance associated with good looks or beauty.

Poor Sibyl! What a romance it had all been! She had often mimicked death on the stage. Then Death himself had touched her and taken her with him. How had she played that dreadful last scene? Had she cursed him, as she died? No; she had died for love of him, and love would always be a sacrament to him now. She had atoned for everything by the sacrifice she had made of her life. He would not think any more of what she had made him go through, on that horrible night at the theatre. When he thought of her, it would be as a wonderful tragic figure sent on to the world's stage to show the supreme reality of love. A wonderful tragic figure? Tears came to his eyes as he remembered her childlike look, and winsome fanciful ways, and shy tremulous grace. He brushed them away hastily and looked again at the picture. (Wilde, 2021, p. 151).

Lord Henry recognizes Sibyl Vane as a professional actress in acting as she is often play in any drama as on quotation. Lord Henry associates Sibyl Vane's tragedy same with her performance as mostly her role in a play.

Sibyl Vane represented to you all the heroines of romance—that she was Desdemona one night, and Ophelia the other; that if she died as Juliet, she came to life as Imogen.”  
“She will never come to life again now,” muttered the lad, burying his face in his hands. (Wilde, 2021, p. 148).

Her brief encounter with actual life marred Sibyl Vane's life, and her death was a consequence of this. It essentially shows that Sibyl was too fragile and naive to handle the realities of life outside of the fictional world of the stage and that her tragic end was, therefore, less significant than the deaths of other tragic heroines like Juliet or Juliet Imogen. The use of the phrase “sent on to the world's stage” suggests that Lord Henry views Sibyl Vane's life as a kind of performance or drama, something that is meant to be witnessed and appreciated by others. The

use of the word “wonderful” implies that it views Sibyl Vane’s story as both awe-inspiring and tragic, a powerful demonstration of the human capacity for love and suffering.

Lord Henry has a view of the beauty of tragedy; he views tragedy as part of beauty. The tragedy in the discussion above is the tragedy of death, in which human death that occurs in a tragedy is associated with a symbol of sadness, but Lord Henry believes that death can be part of beauty. The realization of the view of the beauty of tragedy is motivated by one of her personalities as an aesthete. Besides that, it was not without reason that Lord Henry gave the view of the beauty of tragedy; Lord Henry brought the motive of wanting to manipulate Dorian Gray by giving him the ability to integrate his manipulation motives with his view of the meaning of beauty in tragedy. Lord Henry’s theory of tragedy and beauty resulted in a new concept, namely the tragedy of beauty, which changed Dorian Gray’s view of the meaning of beauty and tragedy fundamentally into something that has deep meaning.

#### **4.2.3 Sibyl Vane’s Perspective on Beauty**

In this discussion, Sibyl Vane presents view of beauty toward an ideal of beauty. The part discusses how the beauty appears to an idealist gives birth to an obsession. The view of beauty from Sibyl Vane is an ideal that has standardization. Sibyl Vane, known as an idealist, is often met with romance stories on the theater, characterized by romance and handsome mates. Therefore, she has a high standard of love as she roles on the stage. At the same time, she meets the figure of Dorian Gray, who has gorgeous and romantic vibes as the

standards of Sibyl Vane favors in theater, causing an obsession with her romance with Dorian Gray. Hence, the beauty from Sibyl Vane's point of view is an ideal standard integrated into an idealist's life.

#### **4.2.3.1 The Ideal of Beauty**

Sibyl Vane, a professional actress, falls in love with Dorian Gray, and all her mind and soul are centered on her love for Dorian Gray. At the same time, Sibyl Vane will be performing on stage as Juliet. Nevertheless, she is worried about her performance while she is known as a professional who should be able to stay focused on her performance. This shows that Sibyl Vane has an obsession with Dorian Gray, which can affect her professionalism.

Oh! how I shall play it! Fancy, Jim, to be in love and play Juliet! To have him sitting there! To play for his delight! I am afraid I may frighten the company, frighten or enthrall them. To be in love is to surpass one's self. (Wilde, 2021, p. 98).

Sibyl Vane is an idealist girl; when it has been concerned with one thing, her mind is centered on one only. Furthermore, in this condition, Sibyl Vane was dominated by Dorian Gray. Therefore, she worries about her concentration on performing. Sibyl Vane's idealism is both a strength and a weakness. The depth sense of Sibyl Vane looks at her chatter with her mother to introduce her prince charming, "I am so happy!" she repeated, "and you must be happy, too" (Wilde, 2021, p. 88). Her happiness ignores her material situation as commonly she needs, "The girl looked up and pouted. "Money, Mother?" she cried, "what does money matter? Love is more than money." (Wilde, 2021, p. 88). She reveals of Dorian Gray will rule her life, "Sibyl Vane tossed her head and laughed. "We don't want

him any more, Mother. Prince Charming rules life for us now.” (Wilde, 2021, p. 89). Based on the words conveyed by Sibyl Vane, it represents her feeling of delight with the presence of Dorian Gray. On the one hand, it drives her to pursue her artistic goals and to see the best figure in someone she loves.

Sibyl Vane figured out Dorian Gray was her romance standard. Besides, Sibyl Vane falls in love with Dorian Gray, and the feeling of falling in love overwhelms Sibyl Vane's thoughts. Sibyl Vane's interpretation of Dorian Gray can be seen from her conversation with her brother who is talking about a prince charming, “He is called Prince Charming. Don't you like the name. Oh! You silly boy! you should never forget it. If you only saw him, you would think him the most wonderful person in the world.” (Wilde, 2021, p. 98). From the conversation, it shows that Sibyl Vane's view of a loved one is to have high standards; instead, she standardizes that other someone would like to think of Dorian Gray as a wonderful person in the world. Further views by Sibyl Vane to Dorian Gray is a figure who will save her from poverty, “When poverty creeps in at the door, love flies in through the window. Our proverbs want rewriting.” (Wilde, 2021, p. 98).

Moreover, Sibyl Vane describes Dorian Gray as a polite, courteous, and honorable man defining of gentleman, “He is a gentleman,” said the lad sullenly.” (Wilde, 2021, p. 99). Accordingly, Sibyl Vane's love is so deep for Dorian Gray while Sibyl Van sees Dorian Gray as a real figure in her life outside of life in theater plays. Sibyl Vane likes the feel of her heart falling in love with Dorian Gray as the quotation below,



“He is a gentleman,” said the lad sullenly.

“A prince!” she cried musically. “What more do you want?”

“He wants to enslave you.”

“I shudder at the thought of being free.”

“I want you to beware of him.”

“To see him is to worship him; to know him is to trust him.”

“Sibyl, you are mad about him.”

She laughed and took his arm. “You dear old Jim, you talk as if you were a hundred. Some day you will be in love yourself. Then you will know what it is. Don’t look so sulky. Surely you should be glad to think that, though you are going away, you leave me happier than I have ever been before. Life has been hard for us both, terribly hard and difficult. But it will be different now. You are going to a new world, and I have found one. (Wilde, 2021, p. 99).

The quotes show Sibyl Vane's feelings for the happiness of love. Sibyl Vane emphasizes has found a new world with Dorian Gray. Her happiness is the imagination of a theatrical romance as long as it takes place in the real world, and her meeting with Dorian Gray becomes a new world for Sibyl Vane. However, the feeling of love is making her world change. Sibyl Vane is famous actresses knows a professional actress and good at playing roles in drama. Since Dorian Gray comes with love, Sibyl Vane loses that professionalism. As love is associated as a symbol of optimism, but here love can make one lose passion.

You taught me what reality really is. To-night, for the first time in my life, I saw through the hollowness, the sham, the silliness of the empty pageant in which I had always played. To-night, for the first time, I became conscious that the Romeo was hideous, and old, and painted, that the moonlight in the orchard was false, that the scenery was vulgar, and that the words I had to speak were unreal, were not my words, were not what I wanted to say. You had brought me something higher, something of which all art is but a reflection. You had made me understand what love really is. My love! My love!

Prince Charming! Prince of life! I have grown sick of shadows. You are more to me than all art can ever be. (Wilde, 2021, p. 125).

Love is described as a beauty that makes anyone feel the spirit of life.

Love can encourage someone to rise from problems as the essence of love is beauty full of enthusiasm. However, the existence of love for Sibyl Vane made her helpless; she was no longer able to feel a stage that used to be where he showed his best abilities as she lost interest when her performance as Juliet, “the hollowness, the sham, the silliness of the empty pageant” (Wilde, 2021, p. 125). This shows how the changes in Sibyl Vane's life changed drastically. The love of Sibyl Vane becomes an obsession. At the same time, her obsession made her dominate with love only. As on quotation shows that she already hates and loses her passion for love domination.

Take me away, Dorian—take me away with you, where we can be quite alone. I hate the stage. I might mimic a passion that I do not feel, but I cannot mimic one that burns me like fire. Oh, Dorian, Dorian, you understand now what it signifies? Even if I could do it, it would be profanation for me to play at being in love. You have made me see that. (Wilde, 2021, p. 125).

Therefore, someone in love needs to maintain balance and consider all aspects of life, including responsibility towards oneself and others. Lulling too deep in feelings of love can also make someone hurt or even hurt others. Sibyl Vane's profession as an actress leads to her downfall, as she is unable to separate her personal life from her professional one. When Dorian Gray rejects her, she loses the ability to perform, and her acting career comes to an end.

“Dorian, Dorian, don’t leave me!” she whispered. “I am so sorry I didn’t act well. I was thinking of you all the time. But I will try— indeed, I will try. It came so suddenly across me, my love for you. I think I should never have known it if you had not kissed me— if we had not kissed each other. Kiss me again, my love. Don’t go away from me. (Wilde, 2021, p. 127).

Sibyl Vane expresses her love and remorse for something that has happened to influence her. The phrase “I am so sorry I did not act well” suggests that Sibyl Vane feels guilty about some past behavior that may have harmed Dorian somehow. However, despite her regret, she still professes her love for him and begs him not to be cruel to her. The line “Don’t be cruel to me, because I love you better than anything in the world” (Wilde, 2021, p. 127) implies that she fears losing Dorian Gray's love and is willing to do whatever it takes to keep him in her life. At the same time, Sibyl Vane’s focus on acting as the one reality of her life also suggests a certain amount of narrowness and tunnel vision. By placing all of her emphasis on one thing, she may be missing out on other essential aspects of life, such as love, friendship, and personal growth. This foreshadows the tragic events that follow later in the novel when Sibyl Vane's obsession with acting leads to her downfall. Overall, the quotation suggests a complex and emotional relationship between the two characters, with feelings of love, guilt, and desperation all playing a role in their interaction. On the other hand, it makes her vulnerable to disappointment and disillusionment when reality fails to live up to her expectations.

Sibyl Vane has a strong idealist personal, in which she believes that a job or thing she loves must be done with high professionalism. Therefore, Sibyl Vane's ability to act on stage is still being determined. However, a strong idealist from

her professionalism makes deepen love with Dorian Gray. As previously discussed, Sibyl Vane discovers a new world, namely love with Dorian Gray. Because of the attachment and dependence, she feels on Dorian Gray, she views beauty as an obsession in her life. However, this obsession turned into a tragedy when Dorian Gray decided to leave her. Sibyl Vane was entangled in her own feelings and could not accept Dorian Gray's decision to leave, thence she chose to end her life.

The Beauty of Sibyl Vane is Dorian Gray himself as he has interpreted it as the most perfect figure reaching the highest standards. Although her idealism brought him success in his career, her obsession and inability to escape the love that ruined her life led him to ruin. The beauty of Sibyl Vane is the existence of Dorian Gray and her feelings of love. Thence, the beauty of Sibyl Vane is something that emerges from her own idealism. The beauty is Dorian Gray as Sibyl Vane has previously described that the figure of Dorian Gray as a perfect creature for her. Meanwhile, the beauty of love is presented by Sibyl Vane's feelings which have been discussed previously, that she is happy with Dorian Gray. Hence, Sibyl Vane loved the romance scene as a new world for her, whereas her romance story that she had been playing out on the stage became the real story she experienced. Then, from the idealism held by Sibyl Vane, an obsession with Dorian Gray and his feelings of love emerged. Sibyl Vane was entangled in her feelings and could not accept Dorian Gray's decision to leave, so she chose to end her life. Thus, Sibyl Vane embodies the meaning that beauty is an obsession in life that is raised from her standard ideal of life.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

In the following chapter, the conclusion part from the analysis conducted in the previous chapter has been elucidated, as well as providing a concise summary of earlier analyses.

#### 5.1 Conclusions

The classic literary work *The Picture of Dorian Gray*, written by Wilde, raises the theme of beauty and aesthetics. Interestingly, the novel has been read by people until modern times. It shows that the literary work is relevant to research and digs more the finding broad insight. This research focuses on the meaning of beauty, which is based on the experience and background of the major character. This study's discussion topic refers to the research question of how the characters are portrayed and how they perceive the meaning of beauty based on their background. The theory to support these two problems starts with deepening character using new criticism theory and is followed by the meaning of beauty in phenomenology theory. The implication of this research is to get a new perspective on the meaning of beauty, in which this meaning produces different perspectives on one object of beauty.

The findings in this study aimed to reveal the meaning of beauty through the human experience viewpoint that it contributes broadened perspective. The study consists of two main discussions and examines three major character's perspectives on the literary work. Firstly, Basil Hallward's viewpoint as an artist

suggests that the worship of beauty like an idol can lead to suffering. Then, Lord Henry has several unique views about the meaning of beauty. He sees one's physical beauty as something more engaging and essential than intellectual pursuits. Lord Henry stares at the transience of beauty, increasingly creating a more exclusive beauty. He also finds beauty in tragedy, in which tragedies create some romantic aspects that make them seem rather enthralling than distressing. The last, Sibyl Vane, being an idealist and obsessed with Dorian Gray, perceives the ideal of beauty from her own perspective. The results suggest that beauty has a broad significance, followed by who perceives it such as the three prominent characters in the literary work perceive beauty as the background of their life.

The concept of beauty has been a frequently discussed topic throughout history, it has been proved during the Victorian era when it was heavily associated with symbolism. Furthermore, Despite the passage of time, the interest in beauty remains relevant in modern times, and its interpretation continues to depend on the characters's identity and perspective. Therefore, the personal experiences on its character contribute to a more understanding perceive of the beauty itself. Thus, the purpose of this study is to reveal the extensive meaning of beauty through the viewpoints of the main characters in the novel.

## **5.2 Suggestions**

This study determines the distinct character background that has shaped their beliefs and perceptions, making them valuable sources of insight by examining whole character viewpoints. Therefore, this study has a limited focus on the major characters chosen because they have a rich background that enables

them to provide insights into the meaning of beauty. Then, the main character, who possesses an element of beauty, is examined as the subject of research. Through this examines to reach the aims of seeking and expanding the meaning of beauty and its impact on the human experience.

To better understand the implications of these results, future research studies could address the meaning of beauty by breaking down the word beauty itself. In expressing the meaning of beauty, one does not need to relate the roles of the characters in the novel to reveal the meaning of beauty. That is, uncovering the meaning of beauty by breaking down the word beauty based on dictionary meanings. A disclosure is motivated by the belief that a text must have hidden meanings and different meanings. For further research, people can see the meaning of beauty from different perspectives that contribute to broadening the insight into the beauty.



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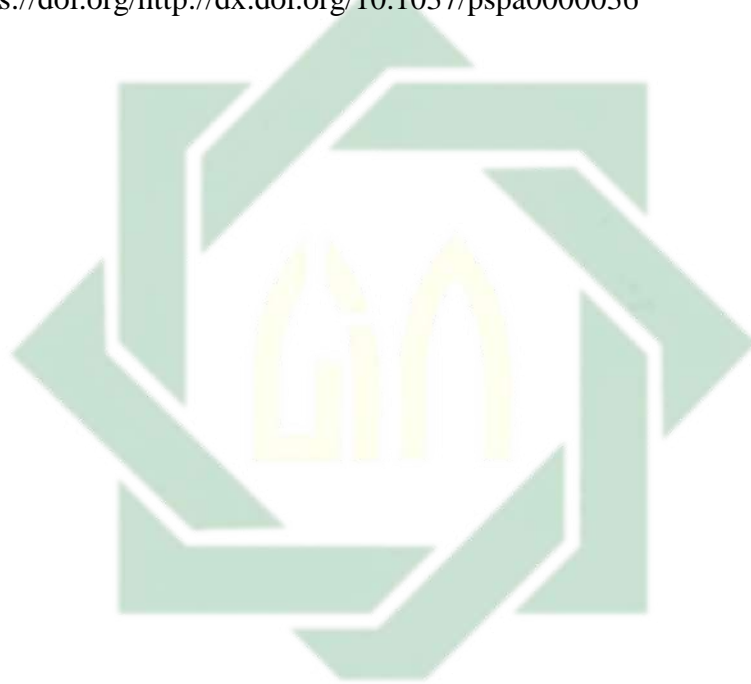
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