

The Picture of Dorian Gray: A Philosophical Reading

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Abstract

This research analyses Oscar Wilde's *The Picture of Dorian Gray* through a detailed examination of the paradoxical relationship between aesthetics and morality in the novel. Certain ethical implications arise when one considers the interaction between life, art and death in the novel. However, some scholars argue that *Dorian Gray's* destruction and/or downfall in the end that results from his excessive pursuit of aesthetic principles should in no way be interpreted through a moralist approach because the author belonged to a literary trend known as Aesthetic Movement, according to which a moral reading and the utility of artistic creation are to be disregarded when the interpretation of an artistic work is in question. To come up with an interpretation that aligns with and is close to the principles of aestheticism, rather than a moralist viewpoint, this paper will employ a compare and contrast study of the ideas of Soren Kierkegaard, Friedrich Nietzsche and Walter Pater.

When read through the lens of a moralist, the interplay between art, life and death in *The Picture of Dorian Gray* seems to lead to certain ethical implications. This paradoxical relationship between morality and aestheticism arises when one realises that Oscar Wilde belonged to the nineteenth-century literary trend known as Aesthetic Movement. According to the principles of this movement, a moral reading and utility of artistic creation are to be disregarded when a work of art is considered. Therefore, this juxtaposition apparently implies that Wilde deviates from the aesthetic principles by rejecting excess pursuit of aesthetic principles in one's life. The purpose of this research is to examine in detail the paradoxical relationship between aesthetics and morality present in *Dorian Gray*. Afterwards, I argue that the novel can also be interpreted from a viewpoint that is the result of a contrast of the works of Soren Kierkegaard, Friedrich Nietzsche and Walter Pater. To state it differently, this research provides a reading closer to the principles of aestheticism, rather than a moralistic one. In order to lay the ground for this discussion, the research starts by briefly determining what is meant by Aesthetic Movement in a broader European literary context. It then deals with its emergence in England during the last decades of the Victorian era as well as introducing the pioneers and the proponents of this movement.

A number of movements that emerged and flourished in the nineteenth century were in opposition to the doctrines of realism and naturalism. Their goal was to revive the romantic ideals of individual freedom and to seek for the "ultra-romantic effects" through classical strictness of the form. These movements grew simultaneously and covered many fields of art: symbolism, decadence and aestheticism, for instance, found their way into French, British and Italian Literature. Despite the fact that all of these movements had their own peculiar ideologies, the thing they all shared was their opposition to the principles of naturalism. This is why the notion of aestheticism can be used as an umbrella term to stand for all those anti-naturalistic and post-romantic trends of the late nineteenth-century Europe (Wilson 12). However, as far as the British aestheticism is concerned, the use of this word should be confined to a particular movement within its geopolitical boundary.

One of the movements which helped the British aestheticism to shape its essential tenets was the French Symbolist movement. Wilson writes, "[a Symbolist] will end by shifting the field of literature altogether [. . .] from an objective to a subjective world, from an experience shared by society to an experience savored in solitude" (265, 266). In this spirit, the authors, such as Charles Baudelaire, Paul Valery and Stephane Mallarme altered their focus from naturalist's obsession with society to the artist as the creator of something, more than a mere scientific attempt to explain the relation of the individual to his/her social context. One of the well-known writers of the symbolist movement whose novel *A Rebourse* 1884 (Against nature) was of paramount influence on the British aestheticism is Joris Karl-Huysmans. This novel opposes the natural order of things in favour of the artifice. It describes life of des Esseintes who keeps himself inside his home, away from the world seeking for aesthetic pleasures. This novel depicts des Esseintes's behaviour and deeds motivated by aesthetic principles. He is motivated by a desire to seek for

beauty in art and life, rather than ethical and/or moral concerns. This novel, Wanda writes, "expressed the decline of a classical standard of values, and indeed, our first associations refer to characters who strictly deny established values, bourgeois moral values in particular" (56). Accordingly, the symbolists' preference of artistic form over moral or didactic content contributed to the development of the principles of the British aestheticism.

The literary landscape of nineteenth-century England was not completely different from the rest of Europe. Literary realism, positivism and utilitarian views of life and art drew the cultural image of Victorian England. Aside from being the age of progress, industrialisation, political disorder and radical changes in science and culture, it was also, Burgess says, the age of Puritanism, conventional morality, and - in literature - "high moral purpose allied to a Romantic technique" (Burgess 181). According to the utilitarian teachings of critics, such as Jeremy Bentham, society should aim for "the greatest happiness of the greatest number that is the measure of right and wrong" (Burgess 180). These ideas were also applied to art. It was believed that art should serve didactic purposes and reflect the moral values of the Victorian age. Social and literary critics such as John Ruskin and Mathew Arnold, though anti-utilitarian in their political views, supported the disclosure of the naturalistic image of nature (Ruskin) or strive to promote Victorian moral values along with Hellenistic beauty and harmony (Arnold). Ruskin, for instance, praised the works of Joseph William Turner so as to support the idea that the beauty of art lies in its capability in portraying nature (Burgess 182). That is to say, he wanted to see the beauty of nature reflected in art along with industrialised, urban landscapes of Victorian England. Burgess argues that "to Ruskin there was a close connection between art and faith - the pursuit for the beautiful became almost a religious duty" (181). As such, Ruskin's ideal is to find true beauty that exists in nature itself. On the other hand, Mathew Arnold, in his *Essays in Criticism* (1865) attempted to attach moral purposes to poetry, and advocate the objective analysis of art in relation to other works. Arnold says that "The best poetry is what we want; the best poetry will be found to have a power of forming, sustaining, and delighting us, as nothing else can" (281). Similarly, in his later work *Culture and Anarchy* (1869), Arnold remarks that art should be characterised by the balance between beauty and harmony of the Ancient Greece and moral values of the Victorian age. Arnold justifies his position by saying "Greece did not err in having the idea of beauty, harmony, and complete human perfection, so present and paramount; [. . .] the moral fibre must be braced too. And we, because we have braced the moral fibre, are not on that account in the right way, if at the same time the idea of beauty, harmony, and complete human perfection, is wanting or misapprehended among us" (Arnold 41). Thus, although Arnold promotes the integration of elements of Hellenistic beauty and harmony into Victorian art, he also advocates the didactic and moral function of the artistic expression. In that sense, both Arnold and Ruskin present the rebellious cry for natural beauty and harmony in industrialist England; however, their aesthetic groundings are withered overtly naturalistic or generally influenced by conventions of Victorian morality.

However, by the appearance of Walter Pater, the principles of aestheticism found their way into the cultural life of the late Victorian England (Pease 98). In his most influential and ground-breaking book *The Renaissance*, Pater formulates "art for art's sake" in the English society. In contrast to the moralistic and naturalistic writings of Ruskin and Arnold, Pater proposes the idea that art should be an end rather than a means, and he advocates hedonism as a correct way of life (Burgess 207). This implies that aestheticism concerns not only art, but also life. Similar to Pater, R. V. Johnson remarks that aestheticism has different but interconnected aspects: it can be seen "as a view of life 'in the spirit of art' - the idea of treating life and as a view of art - 'art for art's sake'"(1). In its view of life, aestheticism wants behaviour to maximise beauty and happiness in one's life through hedonism. In his preface to the book, Pater writes that "to define beauty, not in the most abstract but in the most concrete terms possible [. . .] is the aim of the true student of aesthetics" (vii). Pater's ideal is that critics of art are to refrain themselves from moral judgments or comparisons to other works, rather they should try to ask themselves: "What effect does it [art] really produce on me? Does it give me pleasure? And if so, what sort or degree of pleasure? How is my nature modified by its presence, and under its influence?" (viii). That is, Pater pays attention to the emotional and aesthetic effect of art instead of its didactic aim or moral content. The ideal of peculiarity of sensation can be perceived in Pater's conclusion to *The Renaissance*, where he explicitly advocates pleasure-seeking in one's life: "To burn always with this hard, gemlike flame, to maintain this ecstasy, is success in life. In a sense it might even be said that our failure is to form habits: for, after all, habit is relative to a stereotyped world" (36-237). Here, Pater aims to suggest that the only way to run away from this stereotyped world of habits is constant indulgence in art and beauty. In the final paragraphs of the conclusion, Pater writes, "Only be sure it is passion - that it does yield you this fruit of quickened, multiplied consciousness. Of such wisdom, the poetic passion, the desire of beauty, the love of *art for its own sake*, has most. For art comes to you proposing frankly to give nothing but the highest quality to your moments as they pass, and simply for those moments' sake" ([emphasis added] 238-239). Thus, "Art for art's sake" became a useful rallying point for critics and writers in their claim that art should be free in expression, that art should express nothing but itself (R. V. Johnson 9). It means that a work of art should not be valued by its influence on our feelings to life; it is only to be valued in accordance to the aesthetic pleasure it gives. Consequently, through Pater's teachings and the impact of symbolism, a number of English poets, novelists, critics, painters and artists appeared. Among them are Algernon Charles Swinburne, Oscar Wilde, Dante, Gabriel Rossetti, Aubrey Beardsley and James McNeal Whistler (Buckley 112). In light of Pater's teachings and symbolist influences, each of the aforementioned writers provided their own opinions and adapted to the aesthetic ideology. It can be concluded that the exponents of aestheticism aimed to voice a spirit of revolt against puritan values so as to advocate a mode of life in which the senses are given a freer play and the arts and beauty, in its sensuous forms, are given higher values (R. V. Johnson 72).

One of the above mentioned figures whose novel is the concern of this paper is Oscar Wilde. However, before we engage with an analysis of the themes and motifs in his novel *The Picture of Dorian Gray*, it is necessary to address Wilde's assumptions of the aesthetic movement and his attachment to this literary trend. As stated above, aestheticism came as a reaction to the ideals of realism. Wilde's rejection of realism can be perceived in his writing style. John G. Peters argues that Wilde's style is the most important factor in his rejection of realism. Patrice Hannon (qtd. in Peters) argues a similar point: "*The Picture of Dorian Gray* is a novel of aestheticism because it subverts linguistic conventions of realism. . . . Style, not subject-matter is the determining factor in making the distinction" (3). Peters concludes by asserting that Wilde wishes to "paint an unreal, ideal picture" through manipulation of style (9). In order to prove the aesthetic position that Wilde held, we need to examine his aesthetic ideas presented in his preface to *Dorian Gray*. Wilde's preface to *The Picture of Dorian Gray* is considered the manifesto in which Wilde's aesthetic theories are revealed. Considering both the preface and the novel as a whole, one can observe the idea of non-utility of art, preference of artistic form over moral or didactic content and Paterian advancement of hedonistic life and seeking enjoyment in artistic creations. Wilde expresses preference of artistic form and uniqueness of emotion over moral content by remarking that "vice and virtue are [. . .] materials for an art," whereas "thought and language are [. . .] instruments of an art" (Wilde 3). By this, Wilde aims to imply that an artist should refrain himself from any moral judgment in selection of motifs and themes, and take whatever worth from life in creating art. He adds that "morality of art consists in the perfect use of an imperfect medium. [. . .] No artist has ethical empathies. An ethical sympathy in an artist is an unpardonable mannerism of style" (Wilde 3). In this way, an artist should combine elements of life in order to create a perfect synthesis of artistic expression. When it comes to the non-utility of art, Wilde claims that "all art is quite useless" (Wilde 4), and that "the only excuse for making a useless thing is that one admires it intensely" (Wilde 4). One can see that these statements clearly correspond to Pater's hedonistic enjoyment of art.

In *The picture of Dorian Gray*, a weird thematic interaction occurs between the motifs of art, life and death. This novel includes aesthetic objects as motifs which serve to push the story forward. Thus, in *Dorian Gray*, there is a case of a young nobleman whose magical portrait ages instead of him making its subject morally deprived and ultimately leading him to suicide. The hedonist character, Dorian Gray, ends up punished for his sins, therefore, some critics understand him as a warning against the excessiveness of hedonism or pleasure-seeking in Dorian's life. Stegner, for instance, argues that *Dorian Gray* "complicates the notion of aesthetics and ethics because it offers a scenario in which a hedonist is tortured for his over-indulgence in life's 'sensations'" (56). Patrick Duggan concludes his study of *Dorian Gray* by rejecting the "uncontrolled" hedonism of Pater's and says that "it is only through a more restrained philosophy that aestheticism and morality may eventually align" (67). That is, he considers the novel a "cautionary tale in which Wilde illustrates the dangers of the aesthetic philosophy" when practised with excess and without any

limits (62). Tischler goes as far as calling the novel a "dramatic cautionary tale on the effects of sin" (58). Such a moralistic interpretation, partially motivated by the Christian idea of punishment, suggests that premature death comes to Dorian Gray as a consequence of the libertine life he leads. These critics articulate their arguments by depending only on Dorian Gray's suicide, which is, to them, a consequence of his unconditional obedience to the principles of hedonism in his life. However, what most of these studies do not take into consideration is the aesthetic position of Wilde himself in aesthetic movement. For example, it seems that some of these critics, such as Duggan, Stegner and Tischler either choose to overlook Wilde's preface to the novel, or try to see it as an ironic commentary of the text. Thus, while holding a somewhat hostile position towards the idea of hedonistic life that Pater proposed, these critiques and interpretations may ultimately suggest that *Dorian Gray* present the point at which aestheticism turns itself against its principles. Such is the case of Duggan's study of *Dorian Gray*, where he concludes that "upon closer inspection, [. . .] Wilde's novel is not as wholly embracing of aestheticism as this implies" (67). Thus, unable to resolve the paradox between aestheticism and morality in *Dorian Gray*, these authors choose to interpret them from the moralistic perspective.

The juxtaposition of Wilde's admiration towards aesthetic tenets on one side and Dorian's corruption at the hands of this philosophy on the other side is worth investigating. Giving the aesthetists' anti-moralistic and anti-utilitarian views on artistic creation and reception, the idea that *Dorian Gray* presents the disintegration of aestheticist ideals might find some logical justification. Nevertheless, I argue that *Dorian Gray* can be interpreted in a way closer to the aesthetic principles, without the employment of classical, Christian morality. Stegner focuses his concentration on two important motifs in *Dorian Gray*: a magical portrait and the double, commonly referred to as *doppelgänger*, both elements of gothic fiction present in *Dorian Gray* (3). What is important here is to know what these two motifs suggest in *Dorian Gray*. As stated before, Wilde's novel talks about a magical portrait which bears all the ugliness and age of sin. The portrait even holds Dorian's guilty conscience, at least until he kills Basil Howard; as a result, he remains intact and young all his life. Meanwhile, the portrait stands for Dorian's *doppelgänger*, reflecting his real age as well as the sins and crimes he commits in his entire life. Thus, the portrait functions as Dorian's externalised conscience, continually reminding him of his sins. Furthermore, Stegner points out that Dorian Gray is "burdened with a genetic propensity for passion and impulsivity that [. . .] can produce both greatness and monstrosity" (92). Powell is of the opinion that Wilde might have probably employed the idea of the portrait from Edgar Allan Poe, as he writes, "Wilde's use of the portrait to define a conflict between art and life might as easily have driven from a dozen works of the later nineteenth century. But, Poe [. . .] can be credited with transforming the magic portrait into more than just another appliance in the Gothic chamber of horrors" (149). Similarly, Stegner says that *doppelgänger* presents "a Gothic trope that Poe adapted into a newer, more sophisticated psychological study of conscience" (59). These two motifs help in exploring the boundaries between art, life

and death. In order to understand the ethical problems that these thematic relations (the portrait and the double) imply, as well as to resolve the paradox between aestheticism and ethics in *Dorian Gray*, it is necessary to turn our attention to the philosophical relations between aesthetics and morality and further examine the notion of aesthetic life that characters of this novel lead. *Dorian Gray* can be interpreted through an aestheticist point of view if read through the prism of Nietzsche's teachings, thus bypassing the paradox between aestheticism and morality. In addition to this, it will later be justified that the ethical implication is not contrary to the principles of aestheticism (as a moralistic reading implies), rather this ethical implication complements and corresponds to the tenets of aestheticism. In order to achieve this, it is necessary to approach and make a contrast between Kierkegaard's *Either/Or: A Fragment of Life* (1843) and Nietzsche's *Thus Spoke Zarathustra*. These two texts not only tackle an aesthetic life accurately, but also lie at the heart of the argument about ethical dimensions of such a work. To these two authors, aesthetic life is described in similar terms to what Pater did. In his *Either/Or*, Kierkegaard proposes three stages in adult development: the aesthetic, the ethical and the religious. According to Kierkegaard, the aesthetic stage is characterised by "an indulgence in the pleasurable and beautiful that life has to offer" (D. Johnson n.p.), which is the kind of pleasure-seeking that Pater offered in his writings. Thus, this stage can be broadly characterised as living for pleasure or ensuring one's life is interesting. Kierkegaard, however, remarks that people stuck in this stage of life, signs of both physical and emotional immaturity can be noticed in them, and are not serious or committed to life's obligations. It is in the second, ethical stage that people bear responsibilities, obligations and duties set forth by society. Dan Johnson remarks, "the ethical person is one who has matured to be able to see the fallacy of the aesthetic and is settling down in certainty to perform the prescribed conduct" (n. p.) In short, the ethical stage involves seeking tasks, making choices and participation in the community. The religious stage, tackled in *Either/Or*, is leaving the realm of rationality and living by the principles of subjective truth. The individual who had reached the religious stage, according to Kierkegaard, no longer lives by his needs or the duties imposed on him by society, but rather submits himself to the will of God. Since Kierkegaard describes aesthetic existence as prevalently negative. This negative perception of an aesthetic life stands in clear ideological opposition to that of Pater's, and ultimately in the opposition to aestheticist principles of hedonism.

In *Thus Spoke Zarathustra* (1885), Nietzsche, however, provides a distinct illustration of individual's personal development. Although his allegory about The Three Metamorphoses is written in an intricately metaphorical language, it is observable that his values are almost contrary to that of Kierkegaard's. In the chapter "The Three Metamorphoses," Nietzsche describes the process of an individual's self-making through the symbolic images of a camel, lion and child (13-14). The stage of a camel parallels Kierkegaard's ethical stage, because it presents a man who has to accept the heaviest responsibilities that life imposed on him. However, Nietzsche places this stage only on the initial position of developmental process. The stage of the lion, on the other side, presents a stage of rebellion, where one ultimately needs

to confront the values and norms of society to create freedom for his own self-making: "To create himself freedom, and give a holy Nay even unto duty: for that, my brethren, there is a need of a lion" (Nietzsche 14). Finally, in the stage of the child, one achieves the necessary freedom to take full control of his own life and redefine his own, personal values: "Innocence is the child, and forgetfulness, a game [. . .] a holy yea, Aye, for the game of creating, there is needed a holy Yea unto life" (Nietzsche 14). Thus, while Kierkegaard compares his aesthetic life to child's immaturity and neglecting of one's duties, Nietzsche compares the child-like game to the process of artistic of creation of one's own life.

The Nietzschean concept of self-making, however, may lie at the heart of my argument only if we bring it in correlation to Pater's philosophy. Pater's imperative, therefore, "to burn with a hard, gemlike flame," and "not to form habits" (236-237), can be compared to Nietzsche's statement that one should resist to conform to the values imposed on him by external forces. If we consider conformism and set values as a form of mind's habit, Nietzsche's statement is easily comparable to that of Pater's. Therefore, according to Nietzsche, it is only through creating one's own self that one can ultimately turn oneself into a work of art. Read through Nietzsche, Pater's imperative "to burn with a gemlike flame," means to create and enjoy the creative possibilities of life. Thus, if we can talk of Nietzsche's aestheticism, it consists, in artistic process, of self-creation which - in his godless universe - presents the only act that can be ethically justified. Nietzsche believes that morality and beauty must be intricately connected (5), if we are to see ourselves as works of art in the making.

In that sense, the origin of Dorian Gray's downfall lies exactly in his inability to turn his life into such, Nietzschean work of art. Instead of creating his own life, Dorian allows himself to be treated as an object by both Basil Hallward and Lord Henry Wotton throughout the novel. Both of these characters wish to make Dorian their own artistic product, instead of respecting Dorian's life as his own artwork. Whereas Lord Henry successfully persuades Dorian to abide by his life's principles, rather than Dorian's, Basil turns him into aesthetic object of his painting. He thus objectifies Dorian by equating him to the portrait: in one moment, he even refers to the portrait as if speaking to Dorian himself: "As soon you are dry, you shall be varnished, and framed, and sent home. Then you can do what you like with yourself" (Wilde 27). Such objectification ultimately leads Dorian to perceiving both himself and the others as aesthetic objects, and failing to take full control of his own life. Paradoxically, it is exactly what Lord Henry Wotton warns against in one of his many monologues. When asked by Basil what it means to be good, Henry proclaims: "To be good is to be in harmony with one's self [. . .] discord is to be forced to be in harmony with others. One's own life - that is the important thing" (Wilde 67-68). Thus, even though Dorian does not conform to the standards of others, he conforms to those of Lord Henry's. If we are to accept Nietzschean views about creating one's own values, Lord Henry's standards cannot work for Dorian simply because they are not his own. This does not mean that this was all Lord Henry's fault, rather it was also Dorian's lack of prudence not to realise that. The motif of death in *Dorian Gray*, therefore, does not

represent a punishment for hedonism, as Duggan tried to imply - rather, it represents Dorian's failure to realise his life to the full extent, or restrain others for doing the same with theirs. The essential concept is that of Nietzschean process of self-making, which states that one's life should be treated as work of art in the making. Consequently, this imperative of Nietzsche's implies that both people and works of art should be treated as subjects rather than objects, which is a point Dorian Gray fails to fulfil. A proper aesthete should not treat people as aesthetic objects because he values art above all else. It is exactly because he - in a Nietzschean sense - creates his own life, that he should value both art and other's lives as artistic creations of their own. Therefore, he values both art and works of art as subjects rather than objects. For instance, Dorian loves Sybil Vane only because of her artificial life of an actress. He describes her as all the great heroines of the world in one. She is more than an individual, but when Lord Henry asks him whether she is ever Sybil Vane, he excitedly replies: "Never" (Wilde 32). Indeed, when she becomes Sybil Vane, Dorian's love for her perishes. Dorian here is making a mistake, for if he truly appreciated art as a subject not object, he would sympathise with Sybil, who sympathised with the characters she impersonated. Finally, the paradox existing between Dorian's young looks and evil behaviour is resolved in nothing else than his portrait. It is as if Wilde is trying to say that art can somehow mend life's injustices if created by proper, Paterian observation of life. Looking at Wilde's *Dorian Gray* from an aesthetic point of view, this might represent the true meaning of magical portraits - this motif represents art's ability to both mend, and shape our perception of life. Thus, it is only when Dorian realises that his life's art is actually not represented in himself, but in his portrait, that he understands the ill nature of his behaviour. By destroying his portrait, he thus terminates his own life because all his life is reflected and written in that portrait. That is to say, the idea of the work of art mending life is apparent in *Dorian Gray*. This novel also elaborates on the idea that art can also reflect the moral reality of our lives perhaps even better than apparent reality itself. In his *Sincerity and Authenticity* (1972), Trilling also tackles this problem when he talks of Wilde's and Nietzsche's preference of mask: "He [Wilde] means that the direct conscious confrontation of experience and the direct public expression of it do not necessarily yield the truth and indeed are likely to pervert it. . . . 'man is least himself, Wilde said, 'when he talks in his own person. Give him a mask and he will tell you the truth'" (Trilling 119). Thus, it is only when Dorian starts to wear a 'mask' of a young and beautiful nobleman (while he is in fact old and ugly), that his actions start to show his true moral reality. Over the long period of time, he cheats, murders and destroys several lives, all with his appearance untouched. However, it was only in his portrait that his moral reality could be properly observed and reflected. Considering this fact, it does not seem immoral at all to accept the aestheticist preference of art over reality.

To conclude, this aestheticist praise of the artifice has grounds in the idea that art can sometimes represent moral reality of life better than life's apparent reality itself. This could be one of the reasons why Wilde claimed that "vice and virtue are to the artist material for art" (Wilde 3). Art is able to express both by using thought and language, thus emphasising and representing reality of life. A true aesthete is, thus, able to understand life because he understands art, for he is not only the recipient, but also the creator. In a Nietzschean sense, he observes his own life as a work of art that he himself can only produce. Therefore, he cannot fall victim to objectification, nor can he objectify others. Both art and people represent subjects which need to be handled with care, and as such, none of these subjects should fall victim to being treated as objects of someone's aesthetic pleasure. Therefore, if we approach *Dorian Gray* from the perspective of Nietzsche's philosophy, we can ultimately bypass the paradox that exists between aestheticism and morality. Also, if we compare Pater's philosophy to that of Nietzsche's, we will understand that the aesthetic life that Pater proposed is not marked with immaturity and lack of responsibility (as Kierkegaard's distinction implies), but rather filled with artistic creation, individualism and freedom of self-making. If this is the case, it leaves us with no place for a paradox: the ethical implication in *Dorian Gray* does not derive from the aestheticist principles themselves, rather from Dorian's misreading of these principles. It is the same misreading that distinguishes subtlety of the aesthetes from insatiability of libertines.

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ملخص

يحلل هذا البحث رواية الكاتب أوسكار وايلد الموسومة "صورة دوريان غراي" من خلال دراسة مفصلة للعلاقة المتناقضة بين علم الجمال والأخلاق في الرواية حيث تبرز بعض الآثار الأخلاقية المحددة عندما ينظر المرء إلى التفاعل بين الحياة والفن والموت في الرواية. وبالرغم من ذلك، فإن بعض المتخصصين يقولون أن تدمير دوريان غراي وأو سقوطه في النهاية والذي ينتج عن سعيه المفرط وراء المبادئ الجمالية ينبغي أن لا يفسر بأي حال من الأحوال من خلال نظرة في التحليل الأخلاقي لأن الروائي نفسه كان ينتمي إلى الاتجاه الأدبي المعروف باسم الحركة الجمالية التي تؤكد على ضرورة إهمال القراءة الأخلاقية واستثمار عنصر الإبداع الفني عند تفسير أي عمل فني. يعتمد هذا البحث على دراسة تستثمر عناصر التشابه والتناقض المتمثلة في الأفكار التي يطرحها سورين كيركغارد وفريدريك نيتشه ووالتر بيتر للتوصل إلى تفسير ينسجم ويتناغم مع مبادئ الجمالية.

پوخته

ئهم تووژینه وهیه رۆمانی نوسه ری به ناوانگی ئیرلهندی-ئوسکار وایلد به ناوی 'وینه که ی دوریان گره ی' شیده کاته وه به تیروانین له و په یوه ندیه دژیه که ی یاخود 'پارادوکسیه ی' که له نیوان ئیستاتیکا و مورال-دا بونی هیه له رۆمانه که دا. هه ندیک ته نگژه ی ئه خلاقی دروست ده بن کاتیک له په یوه ندی نیوان ژیان و هونه ر و مردن ده روانین له م رۆمانه دا، به لام به شیک له تووژهره وان بروایان وایه که مردنی کاراکته ری سه ره کی- دوریان گره ی- به هوی پابه ندبونی وه به پرنسیپه کانی ئیستاتیکا نابیت بکریت به پاساو بو خویندنه وه ی رۆمانه که له گوشه نیگایه کی مورالی-یه وه ، له به ره وه ی نوسه ر سه ر به جوولانه وه یه کی ئه ده بی بو به ناوی قوتابخانه ی ئیستاتیکی. به پیی ئه م قوتابخانه یه، خویندنه وه ی مورالی وه هه روه ها سود وه رگرتن له هونه ر و ئه ده ب پیویسته پشتگویی بخرین کاتیک تیکستیکی ئه ده بی راهه ده که ین. له شیکردنه وه ی رۆمانه که دا، ئه م تووژینه وه یه پشت ده به ستیت به دیراسه کردنی خاله هاوبه ش و دژیه که کانی بیری هه ریه ک له بیرمه ندانی وه ک سورین کیرکیگارد و فريدريك نيتشه و والته په یته ر بو گه یشتن به خویندنه وه یه ک که دژیه ک نه وه ستیته وه له گه ل پرنسیپه کانی ئیستاتیکا.