

HEDONISM AS SEEN IN OSCAR WILDE'S THE PICTURE OF DORIAN GRAY

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Abstract

This article discusses hedonism in Oscar Wilde's *The Picture of Dorian Gray* through the main character's actions and lifestyle. *The Picture of Dorian Gray* (1890) was published in the era where aestheticism movement was flourishing. Aestheticism is an arts movement that promoted art for the sake of its beauty alone. This movement is believed to be existed as a protest against the machine-made products in the Industrial Revolution which were regarded to be ugly. Therefore, the whole story of *The Picture of Dorian Gray* concerns about beauty. By analyzing the main character, this article aims to find out the role of the supporting characters, the similarity of Dorian's lifestyle with the real Victorian gentlemen, and the role of beauty and art in Dorian Gray's changing behavior. This study is conducted through library and internet research. It concludes that the main character Dorian Gray has undergone a process that changes his behavior which is involving the role of the supporting characters, the similarity of gentlemen's lifestyle in the story with the real Victorian society, and the role of beauty and art which overall have changed Dorian's behavior and lifestyle to the point where it can be regarded as hedonic.

Keywords: beauty, behavior Hedonism, lifestyle, Victorian society

Intisari

*Artikel ini mendiskusikan aspek hedonisme di dalam novel *The Picture of Dorian Gray* karya Oscar Wilde melalui tindakan-tindakan dan gaya hidup dari sang tokoh utama, Dorian Gray. *The Picture of Dorian Gray* (1890) dipublikasikan pada saat gerakan estetika mulai berkembang. Paham estetika merupakan gerakan seni yang mempromosikan seni sebagai hal yang hanya perlu dinilai dari sisi keindahannya semata. Gerakan ini dipercaya muncul sebagai aksi protes atas produk-produk buatan mesin pada era Revolusi Industri yang dianggap jelek secara visual. Oleh karenanya, keseluruhan cerita dari *The Picture of Dorian Gray* cenderung berpusat padahal keindahan. Dengan menganalisa tokoh utama, artikel ini bertujuan untuk mengetahui peran dari tokoh-tokoh pendukung, kesamaan gaya hidup kalangan atas masyarakat Viktoria dengan Dorian, dan peran dari keindahan dan seni di dalam perubahan sikap Dorian Gray. Studi ini menerapkan metode penelitian melalui perpustakaan dan internet. Kesimpulan dari penelitian ini adalah bahwa sang tokoh utama, Dorian Gray, telah melalui proses dalam perubahan perilakunya yang mana melibatkan peran dari tokoh-tokoh pendukung, persamaan gaya hidup kalangan atas yang digambarkan dalam cerita dengan keadaan sebenarnya pada era Viktoria, dan juga peran dari keindahan dan seni yang secara keseluruhan menghasilkan perubahan perilaku dan gaya hidup Dorian kearah hedonistik.*

Kata kunci: gaya hidup, Hedonisme, keindahan, masyarakat Viktoria, perilaku

INTRODUCTION

The Picture of Dorian Gray is a novel by Oscar Wilde which was published in 1890. This story is set in London at the end of the nineteenth century, and it is an example of fiction with strong themes interpreted from the legendary Faust. Faust is the protagonist of a classic German legend. He is a scholar who is highly successful yet dissatisfied with his life, so he makes a pact with the Devil, exchanging his soul for unlimited knowledge and worldly pleasures. There are many issues put in the work, such as aestheticism, decadence, beauty, art, and immorality. All of these issues can be put into one topic, which is Hedonism, the doctrine that pleasure of happiness is the sole or chief good in life (Merriam-Webster, 2012).

The Picture of Dorian Gray story sets in Victorian London, an era which was also notable as aestheticism era. Aestheticism is the late-nineteenth-century arts movement that promoted art for the sake of its beauty alone, not for any utilitarian, moral, or political purpose (Matsuoka, 2004:78). Oscar Wilde's *The Picture of Dorian Gray* is a novel in which beauty, art, and pleasure-seeking lifestyle are shown bravely in the story. Throughout the story, these issues are shown to the reader by the characters' way of thinking and the cultures of the Victorian era depicted. Beauty, however, can be interpreted in many ways which can be differently across the time and cultures. It is a subjective concept for its quality is different to every person. Yet, people's mindset to ideal beauty can be formed or influenced through some media such as magazine, commercial, newspapers, or internet which resulting in women to feel insecure about their appearances (James, 2013:1). The Victorians' obsession on physical beauty can be seen as this society saw things as what they seemed. The Victorians valued one's clothing as an immediate indication for their position in the society. To this society, a physical look was the standard to judge one's inner thoughts and emotions. In terms of art, there was a slogan about art in the Aestheticism era as mentioned earlier, 'art for art's sake', which was originally a French slogan "l'art pour l'art", it was the idea that art should be judged purely by its beauty and form rather than by any external factors and background or any moral messages in it. For example, a painting should be perceived only for its beauty, spectators cannot include their feelings in seeing the painting. Furthermore about the slogan, it tells that art needs no justification, that it has no need to serve any purposes, and that the beauty of the fine

arts is worth to pursue. Specifically in terms of 'beauty' and its relation to art, some argued that natural beauty is subordinated to artistic beauty, that traditionally art was considered as a source of beauty. Plato separated art and beauty into two independent concepts: reflect beauty reflects truth, while art is a deceiving imitation of nature.

The term "hedonism," from the Greek word ἡδονή (*hēdonē*) for pleasure, refers to "...self-indulgence and having a very loose or liberal view of the morality of sex" (newworldencyclopedia.com). The Victorian society was known for their hedonistic lifestyle, although they were also known as great moralizers for their strict social code. Yet, the upper-class society was also known for their duality which often regarded as 'Victorian hypocrisy'. It is because the upper-class society was not like what they look, especially for the upper-class men. The men in this era liked to spend their money on gambling, coffee, clothes, clubs, and women, although this society also had very strict code on sexuality. This study aims to find out the contributions of the supporting characters, beauty, and art toward the main character's changing behavior. Also, this study aims to find out the similarities of Dorian Gray's hedonic lifestyle with the Victorian upper-class' lifestyle. This study reveals that the main character's behavior is basically the same with the typical Victorian gentlemen in terms of hedonism. This study also discusses the importance of beauty in the Victorian society. This study attempts to address the question: how the supporting characters, beauty, and art contribute to the main character's behavioral changes, and how the main character's behavior and lifestyle similar to the real Victorian gentlemen.

SUPPORTING CHARACTERS' CONTRIBUTIONS IN DORIAN GRAY'S CHANGING BEHAVIOR

The Picture of Dorian Gray is a novel by Oscar Wilde about an innocence and beautiful Dorian who changes to be a violence and sinful person in order to pursue eternal beauty and youth. In this chapter, the present writer is discussing the contributions of the three supporting characters: Lord Henry Wotton, Basil Hallward, and Sibyl Vane that lead to the change of Dorian Gray's behavior. This chapter is also discussing the process of Dorian Gray's changing behavior and the hedonic aspect found in his lifestyle in the story.

Dorian Gray as the main character in the novel has undergone a change in his behavior. He changes from an innocence young man into an evil individual. In this change, Dorian is not the only one who willingly changes himself; his surroundings have supported and led Dorian to change himself from good to bad. As can be seen in the story, the supporting characters, the society's view on beauty, and also the works of arts are the ones that facilitate Dorian's changes behavior.

Dorian Gray is depicted as a handsome, young, and a wealthy young man, he appears as an ideal male figure with his youth and beauty. Dorian starts to fear of aging and to lose his beauty after he knows the importance of beauty from the other character, thus he wishes to exchange place with the portrait of himself which turns out to be true. He stays young and beautiful while the portrait ages and becomes uglier every time Dorian commits sin. Although Dorian is first introduced as a naïve young man, he changes gradually to be pleasure-seeker person because of the contributions and influences of the other characters.

The idea of pleasure-seeking life is advocated by Lord Henry Wotton, an upper-class gentleman who is described as a charming talker, a famous wit, and a brilliant intellect. He is a manipulative person who teaches Dorian about Hedonism—a view that one should live to seek pleasure as much as one can, and to avoid any kind of pain. He encourages the main character, Dorian Gray, to live life to its fullest with his youth and beauty without concerning about the social norms. Lord Henry is a relatively static character; he does not undergo a significant change from the beginning of the story until the end. Therefore, although Lord Henry is a hedonist who advocates the equal pursuit of both moral and immoral experience, he lives a staid life in the society.

Lord Henry is also a man who values beauty, he adores Dorian's beauty and describes it as "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, 2008:58). However, he disagrees that a person can have both beauty and intellectuality. He thinks that an individual can only be either beautiful or intellectual. Therefore, realizing that Dorian is beautiful, Lord Henry constantly makes effort to tempt Dorian to act as what he says. He tries to fill Dorian's mind with his ideas on hedonic life, and soon Dorian grabs those ideas into his.

Another character that has important contribution in influencing Dorian's behavior is Basil Hallward, an artist who adores Dorian for his "simple and a beautiful nature" (Wilde, 2008:18). He is the one who opens Dorian's eyes to see his beauty. Basil describes Dorian's beauty as "something art cannot express" (Wilde, 2008:14). However, in painting Dorian's portrait, Basil worries that he has put too much of himself into it, he fears that his impression towards Dorian will be too apparent in the picture. He knows that his admiration towards Dorian can lead him to paint every detail of Dorian's image to the point where it can show Basil's admiration toward Dorian. Basil thinks that as an artist, he will betray himself if he shows too much of his feeling into his work, because this means that his painting will express his own feeling, rather than the real object of his work. Yet unfortunately, Basil's admiration towards Dorian that leads him to draw the best figure of Dorian, has also facilitate Dorian's changing behavior that ultimately brings death to Basil. It is because Basil witnesses the change of the portrait and Dorian is afraid if Basil tells everyone about it.

Sibyl Vane is also one of the supporting characters who has an important contribution in Dorian's changing behavior. In the novel, Sibyl Vane is depicted as a beautiful and talented actress with whom Dorian falls in love with at the first sight. However, Dorian's love towards Sibyl is a spectator's love towards an art piece, because he only loves her beauty and her talent in acting. His love lasts until one night Dorian brings Basil and Lord Henry in one of her performance in which she acts poorly. Dorian cannot stand the way she acts and Sybil is even called as a "school-girl who has been taught to recite by some second-rate professor of elocution" (Wilde, 2008:72). Sybil never realizes Dorian's way in loving her, so her poor acting is actually done on purpose to proof that she is no longer living a fake romance on stage because she is living in the real one with Dorian. Basically, their relationship is ruined because of the different thoughts between Dorian and Sybil: Dorian praises art more than love, while Sybil praises love more than art. The end of their relationship tragically ends up by Sybil commits suicide. For him, the tragedy somehow has "artistic elements of beauty" (Wilde, 2008:94) and he, as both "spectator and actor" feels that it is somehow appealing to his sense (Wilde, 2008:94). He suddenly feels this extraordinary feeling of losing the one he loved, yet at the same time also feels excited for "Some one has killed herself for love

of you [Dorian]" (Wilde, 2008:94). Knowing that his portrait will hide all of his sins, Dorian thinks that he has to make the choice of his life: not to sin and act immorally anymore to preserve his beautiful soul as pictured in the portrait, or to pursue his curiosity about life no matter how immoral it is, for his portrait will hide it all for him, and Dorian eventually makes the latter choice

Dorian's love toward Sibyl, which is only for her physical beauty and her artistic talent in acting, symbolizes the priority of outward view rather than the inner self. Dorian's evil act in dumping Sybil is the first sign of his changing behavior that resulting the portrait to also change for the first time. From this point, Dorian realizes the portrait's ability in concealing his immorality and ugliness. Consequently, he starts to continue his 'adventure' in seeking pleasure no matter how immoral it will be.

Therefore, Sibyl Vane has a big contribution in the story, as she has become the first victim of Dorian Gray's changing behavior which also becomes Dorian's turning-point before he commits other sins. Dorian's choice to live in hedonic and immoral life with his beauty has showed by the portrait which continues to decay as it covers Dorian's sins.

THE CONTRIBUTIONS OF BEAUTY AND ART IN DORIAN GRAY'S CHANGING BEHAVIOR

In the process of Dorian's changes, the works of art also have important contributions in luring Dorian into the hedonic life he is taught, those works of art are: the picture and the 'yellow book'. Dorian's portrait can be considered as the first media to change Dorian's behavior at the first place as the portrait itself, symbolizes his desires of beauty and youth. Initially, the portrait is meant to express the beauty of a man named Dorian, as what an art should be—media to express beauty. As Susan Sontag states in her article entitled *An Argument about Beauty*,

Beauty, it seems, is immutable, at least when incarnated—fixed—in the form of art, because it is in art that beauty as an idea, an eternal idea, is best embodied. (Sontag, 2002:22)

Even the painter, Basil Hallward, worries that he puts too much of his feelings into it, because it can distract the initial purpose of the art piece—to express beauty. He is afraid that instead of expressing Dorian's

beauty, he is expressing his own feelings towards Dorian.

Through the portrait, Dorian realizes his beauty "...as if he had recognized himself for the first time" (Wilde, 2008:33) and he starts to feel jealous with it because its beauty will not change through time. Dorian's jealousy in fact triggers Dorian to wish to exchange places with the portrait which is mysteriously granted. He knows it after the portrait starts to change after he dumps Sibyl Vane.

The change of the portrait coincides with the change of Dorian's behavior which is influenced by Lord Henry's view on women. The process of Dorian becoming evil starts when Lord Henry advocates viewing women as 'a decorative sex' (Wilde, 2008:54) which depreciates Sibyl in Dorian's eyes and encourages Dorian to dump her when he finds Sibyl is not attractive to him anymore which resulting the suicide of Sibyl Vane (Maras, 2011:7).

This part of the story where Dorian dumps Sibyl and the portrait changes for the first time have broken the concept of "Art for art's sake" Oscar Wilde has adopted. According to the American painter James McNeill Whistler (1834 – 1903).

Art should be independent of all claptrap—should stand alone and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism and the like. (newworldencyclopedia.com)

The artists and writers in the Aestheticism movement asserted that there was no connection between art and morality. The first principle of aestheticism is that art serves no other purpose than to offer beauty. Therefore, Dorian's portrait has no longer served as beauty expression, because it now serves as the reflection of one's morality, instead. The function of art in Dorian's portrait is now having the relation with his morality. The portrait works as a mirror to reflect Dorian's soul, the portrait rots every time Dorian commits sin. As the portrait decays to be more gruesome and aged along with the sins Dorian has done, at the same time Dorian compares it with his appearance that stays beautiful and flawless. He realizes that the portrait is no longer the representative of his beauty, yet it reflects his inner truth. The portrait that used to serve as beauty expression purpose, transforms into serving a moral purpose. It used to be an object of beauty, yet it transforms into a vile record of guilt, something "bestial, sodden and unclean" (Wilde, 2008:121) (www.bl.uk). Thus, the function of art in

expressing beauty has gone since the portrait changes for the first time.

In Dorian Gray's self, the split between outside look and the reality is visualized and made apparent by the portrait. It shows what Dorian has been concealing: his conscience, his aging, his moral corruption and psychological decadence. While the portrait continues to rot depends on Dorian's sin, his body maintains the portrait's innocence and beauty. This exchanging place between Dorian and the portrait symbolizes that looks can be deceiving.

The 'yellow book' is another art work that has an important contribution in Dorian's changing behavior throughout the novel. As Dorian's mind is still under the spell of Lord Henry's idea of hedonism and pleasures he can achieve through his beauty, his mind is followed up by Lord Henry's book he lends Dorian, which is mentioned simply as 'the yellow book', which is named after its cover's color. The book is even mentioned as "...a poisonous book" (Wilde, 2008:126). The book reveals things Dorian could only dare to imagine and it gives him the idea about the way of living in pleasure, which he brings into reality through his actions, the book has been surely his guide to live.

Beauty also has a big importance in the whole story. For Dorian, it is his first concern, because he lives in a society that greatly values outer look. Eventually, Dorian's concern on beauty has driven him to pay a big attention on what he is wearing and how he looks. The word 'dandy' is the best word to describe Dorian's interest in physical beauty. In the Victorian era, the word 'dandy' had a positive connotation which "... refers specifically to a particular male who gives too much attention to his appearance in regards to clothes, manners, and class" (Thompson, 2015). Through *The Picture of Dorian Gray*, Victorian's view is revealed that a person's character can be determined by their outside appearance whereas Dorian Gray and the portrait showing the opposite. The obsession on physical beauty and pleasure is not balanced with the morality. While Dorian remains beautiful, the portrait inscribes his sin on the canvas which shows his inner truth. The hideous portrait is the symbol of the immorality, and Dorian with his pure appearance implies that a look can be deceiving.

THE CHANGE OF DORIAN GRAY'S BEHAVIOR AND HIS LIFESTYLE ASSOCIATED WITH THE VICTORIAN SOCIETY

At the time of *The Picture of Dorian Gray* publication, the Aesthetic Movement was flourishing in Victorian England. Aestheticism is an arts movement that promoted art for the sake of its beauty alone, not for any utilitarian, moral, or political purpose. This movement is believed to exist as a protest against ugly products manufactured by invented machines in the Industrial Revolution (Matsuoka, 2004:78). When the novel was first published in 1890, *The Picture of Dorian Gray* was considered to be immoral. Therefore, Oscar Wilde revised it and re-published his novel a year later with a preface that explained his aesthetic approach. In the preface, he stated: "There is no such a thing as a moral or immoral book. Books are well written or badly written. That is all" (Wilde, 2014: Preface). Therefore, it is necessary to analyze the novel and its relation with the real Victorian era, to understand what kind of actions or behaviors that were considered to be immoral in the Victorian era, since art for art's sake should not value an artwork from its morality.

In the story, Dorian undergoes a change in his behavior as the result of the contributions given by his surroundings. Those contributions has eventually change Dorian from a good person into a bad person. However, it is actually optional for Dorian to follow the influences from his surrounding or not. Therefore, one thing that should be analyzed is what happens in Dorian Gray's mind when he receives those influences.

Based on the perspectives of Freudian Psychological theory, human sub consciousness is divided into three parts: Id, Ego, and Superego. The Id and the Superego happen unconsciously, while the Ego happens consciously. The Id is the reservoir of human's desires and needs, including human's instinct and sexual desires (Tyson, 2006:25). Dorian's Id is represented by the picture, because it preserves the eternal beauty and youth which becomes Dorian's desire. After examining the portrait and its beauty, he starts to have a desire to pursue an eternal beauty and youth like what appears in the portrait. Thus, the portrait itself is a symbol that represents Dorian's desire and obsession to the eternal beauty and youth. However, Lord Henry is also the manifestation of Dorian's Id, because he is the one

who gives the idea to always seek for pleasure in life, which becomes Dorian's another desire. According to Tyson, the Superego is "in direct opposition of the Id" which contains the sense of right and wrong human has experienced through social regulation or social etiquette (Tyson, 2006:25). Dorian's Superego is influenced by Victorian's social rules that can limit his act and restrict him from immoral actions. Furthermore, Tyson states that the Superego is often regarded as conscience, which generally implies something good (Tyson, 2006:25). In this case, Basil Hallward can be regarded as Dorian's conscience for he often counsels Dorian not to follow Lord Henry's advices. Basil Hallward also tries to confront Lord Henry not to spoil Dorian Gray: "Don't spoil him for me. Don't try to influence him. Your influence would be bad" (Wilde, 2008:18). At the very beginning of the novel, Basil also gives advice to Dorian not to "... pay any attention to what Lord Henry says. He [Lord Henry] has a very bad influence over all his friends" (Wilde, 2008:23).

While the Id and Superego works in human's unconsciousness, the Ego is the conscious self which experiences the external occurrences through the senses. The Ego plays an important contribution as the mediator between Id and Superego. In other words, Ego is the product of conflicts between desires (Id) and social rules (Superego). Each of Dorian's actions is the result of the conflict between his Id and Superego. Therefore, these three elements of human mind should work in balance. Otherwise, a change in one of them will affect the two others, resulting mental disorder to the individual (Tyson, 2006:2005). Thus, every act Dorian commits—whether it is moral or immoral in the society—determines his psychological balance.

As mentioned before, social rules and etiquette have a significance importance in shaping an individual's self. Therefore, the context of the novel is worth to analyze to understand how the main character's surrounding can affect their behavior. At the time of *The Picture of Dorian Gray* publication, the Aesthetic Movement was flourishing in Victorian England. Aestheticism is an arts movement that promoted art for the sake of its beauty alone, not for any utilitarian, moral, or political purpose. This movement is believed to exist as a protest against ugly products manufactured by invented machines in the Industrial Revolution (Matsuoka, 2004:78). When the novel was first published in 1890, *The Picture of Dorian Gray* was considered to be immoral. Therefore, Oscar

Wilde revised it and re-published his novel a year later with a preface that explained his aesthetic approach. In the preface, he stated: "There is no such a thing as a moral or immoral book. Books are well written or badly written. That is all" (Wilde, 2014: Preface).

In the story, Hedonism—a life goal in which one should gain pleasures as much as possible and avoid pain or struggle in life—is shown clearly. Through *The Picture of Dorian Gray*, Oscar Wilde had revealed the hedonic aspect of the Victorian upper-class society through the hints of Victorian lifestyle shown in the story. In the Victorian era, the middle-class and upper-class society had a big concern in everything they did and everything they wore and have. They also pay attention to their attitude, to keep their reputation good.

Victorian society, especially for the upper-class, had their daily activities scheduled. Activities like breakfast, walking, afternoon tea, party, dinner, even go to bed had been arranged neatly; therefore they had to always be punctual in each activity. In those activities, different dresses and suits were required. They had to wear specific dresses or for walking, picnic, dinner, and bed. The hedonic aspect in this routine is shown through the assistance they needed in preparing everything, including helping them get dressed. In Victorian era, the number of maid and servant were also a tool to determine someone's class, the more servants they had, the higher their status was.

Socializing was one of the important things Victorians had to do in their daily routine, especially for the gentlemen. In *The Picture of Dorian Gray*, the characters such as Basil, Lord Henry, and Dorian often attend some dinners, clubs or opera houses. Gathering events such as dinner and attending clubhouses were popular among the Victorian gentlemen as the media to socialize with other people. Formal dinner party in which upper-class society attended was a place where they could find acquaintances of the same class. Clubhouses were also an important place for the gentlemen to socialize. The club is commonly known as "gentlemen's club" which was consisted of upper-class gentlemen members. In clubhouses, Dorian is notable as a fashionable and cultured gentleman that he is adored by the other young men of the same class (Jackson, 2014). On the other hand, Dorian also likes to visit low-classed places such as the low-classed opium dens and the theatre house in which Sibyl is acting. As pictured in the novel, clubhouses have become a place for Dorian where his reputation is monitored by the

others. Clubhouse is also a place where people can be gossiping about others. As the result, Dorian's bad reputation among his circle spreads rapidly through the clubs.

In terms of places Dorian likes to visit, he also visits a low-classed opium den. Opium was known as a painkilling property and in the Victorian era opium even was available in the household and it was as popular as alcohol until it was banned in 1920 due to its danger on the health. Dorian's attendance in both high-classed and low-classed community has resulted his involvement in the relationship with women from the both class, since Dorian has a beautiful figure and also wealthy. Yet, the 'relationship' here has gone to the level where it can be called as adultery, because Dorian only uses women for his sexual pleasure. Victorian era was known for its strict code on sexuality although there was a double standard in the view of sexuality. The women were not allowed to be engaged in sexual situation with man before marriage. On the other hand, Victorian men had free access to prostitution and other sexual entertainment. Therefore, Dorian's involvement in adultery is actually can be considered as typical Victorian gentlemen, even though it is an immoral thing to do. However, Dorian's habit in attending both low-classed and high-class places has in fact showed his hedonic behavior since he lets his desire on pleasure to wander freely, despite the rules and social status.

Beside fashion and social community, furniture also has a specific importance in defining people's class as well as showing Victorian upper-class hedonic lifestyle, for they liked to decorate their house with fancy imported furniture. The Victorian upper-class society also liked to change the decoration and furniture of their houses every season (Cumberlege, 1934:236-237). It is considered as hedonic because they tended to have expensive imported furniture instead of the local one although both had the same purposes in the household. In *The Picture of Dorian Gray*, it is shown through the descriptions appear in the novel, that Victorian upper-class society—who is represented by Dorian Gray and his circle—tend to have imported furniture and accessories to decorate their houses. Dorian also has expensive hobbies, he likes to collect jewelries, embroideries, and exotic music instruments, he also like to hold concerts and parties. In having those luxurious things, Dorian does not have to work, because he inherits his grandfather's plentiful wealth. Therefore, instead of working, he lives in leisure and

luxury. It was a typical thing for the Victorian upper-class society.

The hedonism appeared through the fashion, social life, and furniture is the result of Victorians' urge to be looked as wealthy and powerful in the society. Therefore, it has driven Victorian upper-class to wear and use things exaggeratedly. In Victorian society, the most important thing to judge a person is by the way they look. The Victorians believed that one's appearance is the direct indication for their position in the society. Other than by the look, the Victorians also had a respect for wealthy men because such men were considered as a great prospect for women to be a husband for his stable financial condition. In the other hand, the men's fellow peers also respect such men because with their financial status they will be able to support their wife and family's needs (Gillespie, 1995). Therefore, as a wealthy young man, Dorian does not even want to lose part of these qualities in order to have good reputation in the society. However, despite of his good reputation in the society, Dorian cannot stop himself to keep searching for worldly pleasures. He keeps doing immoral things advocated by Lord Henry's thought on hedonic life. Consequently, Dorian has to live double lives, meaning that Dorian has to behave decently in front of the upper-class society for the sake of his reputation, but he acts immorally when he is not around them to fulfill his desire in pleasure. Therefore, as seen from Dorian, a beautiful and decent look is not necessarily kind-hearted in reality.

CONCLUSION

Based on the analysis, it can be concluded that the main character Dorian has undergone a process in his changing behavior which is involving the supporting characters, beauty and art, and the stereotypical Victorian gentlemen. In *The Picture of Dorian Gray*, the supporting characters: Basil Hallward, Lord Henry, and Sibyl Vane have important contributions in the process of Dorian's changing behavior. Basil Hallward through his portrait of Dorian has opened Dorian's eyes about his beauty. Lord Henry has the share in filling Dorian's innocent mind with corruption; and as the advocate of hedonism, he teaches Dorian to pursue hedonic life which is easy to do with Dorian's beauty. Then Sibyl Vane as the first victim of Dorian's new self has the contribution as the sign of Dorian's initial corruption, which is apparent through the first change of the portrait.

The contribution of beauty in *The Picture of Dorian Gray* is as the motivation and standard for Dorian in pursuing his desire for worldly pleasure. Beauty also has an important contribution to protect Dorian from the negative judgment in the society about him, since Victorian society judges one's self by their physical look. Thus, Dorian cannot be easily suspected from the crimes and immorality acts he has done because he has a beautiful and innocent look. Beside beauty, art also has an important contribution in the novel; art has become the way for Dorian to change his behavior. Through the portrait, the yellow book, and Sibyl's ability in acting, Dorian has been through significant changes in his self. The used-to-be innocent Dorian eventually changes into the evil Dorian.

The Picture of Dorian Gray, in which the setting is Victorian era, has been also depicting the real Victorian society in terms of hedonism. Dorian's habit in attending dinners, parties, and the gentlemen's club is considered to be common for the Victorian's gentlemen, as well as his interest in sexual amusement, drugs, and art (music, jewelry). Dorian Gray also concerns about his appearance which has the similarity with what is called to be a 'dandy' in the Victorian era. In terms of dandy, the author Oscar Wilde was also regarded as a dandy.

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