THE PICTURE OF DORIAN GRAY FOR WOMAN RIGHTS

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Abstract—This paper presents the issue of one of the Oscar wilder's writings "The Picture of Dorian Gray" a novel with an interesting subject of a man who was captured of the imagination of Basil Hallward a painter. In the novel The Picture of Dorian Gray, the role of women that represents another central point in the way that action of the novel takes place, in which they were considered inferior from men's point of view. The weakness of women can be found in various forms throughout the text, as one can evidently realize when Lord Henry argues that: "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 47) Subsequently, Dorian's concern arise to himself and develops into a selfish person to a point he kills Sybil, even though she speaks of Dorian to her family like he is her savior with whom she has fallen madly in love. This can be seen further in the story when Lord Henry tells Dorian that her death was simply a theatrical tragedy.

Index Terms— Dorian Gray, Picture, woman rights.

I. INTRODUCTION

The portrayal of Victorian London appears to describe a lot from the historical, cultural and fashions of the period. In the novel The Picture of Dorian Gray, the prime protagonist Dorian Gray; is looking for pleasure in every aspects of the life he is embracing. His pursuit to immorality takes Dorian Sperelli to an atrocious life that includes drugs, sex and even unlawful death along with the deaths of other characters; besides, his lover the main female character of the novel, Sybil Van. He tries to find the pleasure of being young and handsome as he thinks that beauty is the most important thing in life, even above the values of goodness and law. The novel is primarily concerned with scrutinizing the complex relationships between life, art, beauty, and sin, while presenting a grippingly sarcastic portrait of high society life in Victorian-era London. It examines the role of art in social and personal life while portray attentiveness against the dangers of abandoned narcissism and superficiality, despite Wilde's claims of artistic immorality. Dorian's journeys between two contrasted perceptions of life enable him to have an artistic lifestyle that possesses beauty in contrast to the ugliness and shapelessness of real life. The novel includes both antagonist and protagonist characters among them. Lord Henry Wotton is the main antagonist character in the novel that has negative influence on Dorian's personality and ideology as well as disapproving impact on women all through his manifested or embodies fashion, classism, obsessions with aesthetic
and reputation. Women during the Victorian era did not have many rights; they were only viewed as people that should onlyconcern themselves with keeping a successful household or they were forced into working positions outside of the family.

This study then examines the novel through a detail analysis of the text both subjectively and evidently, with reference to Wilde's opinion about women; making comparisons between Oscar Wilde's A Woman of no Importance and others like Charles Dickens's Hard Times that continues to discuss the role of women in The Picture of Dorian Gray. This is done mainly through considering the life and death of Sibyl Vane with the role of other minor female characters. Thus arguably, this study sums up the major keywords, by means of the representation of women in the Victorian society along with interpreting yet discovering more facts about how women at the time were acknowledged within the world of modern English literature.

II. COMPARISON BETWEEN OSCAR WILDE'S WITH CHARLES DICKENE'S WORK

The act of neglecting any woman was a mundane fact in the Victorian Era, as society's prospective and consideration for women reflected in the writers' works including Wilde's writing.

An opening example would be Hard Times that was emerged in the Victorian Age which represented females as the ideal of femininity through empathy, affectability and delicacy. Dickens demonstrated the inverse thought when he described the greater part of the characters, as the feminine figures had sentiments and fancy desires. Even though, they were strong and able to work and think inside and out, but they were still not represented independently as this was in the pre-Queen Victoria's time. What's more, women were mostly suppressed to stay indoors for merely mothering and wife duties (Digby 'Victorian Values') [3]. However, during the Victorian Era and after there was the rise of industrialization the role of women stretched out further.

In Dickens's Hard Times the protagonist Cecilia Jupe, also known as Sissy, typifies and embodies the Victorian femininity that controls automation and designing. In the novel, Sissy is sympathetic and polite, never argue or have opinions as this could be interpreted as incompetent. Louisa, the principle female character in the novel, was denied of the sense of emotions and imagination because she was educated by his pragmatic father. When she married an old man, she did not take that choice upon her own wish or because of sentiments of adoration, she was obliged to marry Mr. Bounderby in light of her father. Mr. Bounderby was a friend of Louisa's father, simply for the father to get advantages at his work with Mr. Bounderby. Such indication engages the reader with the idea that women at the time of the book, published in 1854, were not allowed to make free decisions of their own (Women Empowerment in Hard Times).

The contrasts amongst men and women are obvious; women under the Victorian reign were much more secluded than today's era. In Dickens's Hard Times, one can realize that the society back then women were treated as second citizens since they were also paid lower wages ('Reviewing the Role of Women') [1].

Wilde's A Woman of No Importance made further changes in the literary form, in which the Play satirizes the British upper class family and displays nineteenth-century society on women (Wilde, Wordsworth Classics) [2].

Wilde believes that nineteenth-century British society is unreasonable and in this manner using paradoxes and contradictions to demonstrate his negative opinion upon Victorian societal limitations and customs. Wilde's theatrical A Woman of No Importance uncovers troubling attitudes towards the part and desires of women in the Victorian Era, and its main plot argues about a lady, Mrs. Rachel Arbuthnot. Her child, Gerald is all she has throughout her life, as she lives for him and mothers him tirelessly. Mrs. Arbuthnot has dedicated her life to misery and cannot defeat her past. She is an honest, sensitive, and not a shallow woman like alternate ones separated from one of the characters, Miss Hester, and dislikes the upper class society. She says that men (Lord Illingworth) do not comprehend what women feel for their children because they do not need to fight to give birth. She is extremely disappointed with Gerald because he needs her to marry his father, Lord Illingworth. So she threatens Gerald saying to him that the son hurt their mother for when they are in a bad position they blame their mother, and when they are happy they do not share their great times with them. Yet sensibly she had been through for the sake of her son, since society blames her by not permitting her to get support from government, so she is an unwed mother and still is a woman (Wordsworth Classics)[3].

III. THE ROLE OF SIBYL VAN AND OTHER FEMALE CHARACTERS

Sybil Vane shows herself for the first time as a delightful actress, Dorian falls in love and begins to look for her on stage. In spite of the fact that Sybil assumes a main part in the defeat of Dorian Gray, as an individual character, he still supports Lord Henry's claim tirelessly. Despite the fact that she is wonderful, she has one imperfection. Sybil does not have a grip on reality in her life, essentially knows Dorian as Prince Charming. One night after an appearing at the theater, Sybil falls in love with the idea of Dorian but not his true self, and Dorian has effectively done likewise with her. She even says to Dorian the theater was her reality before she met him. Not able to exist outside the fiction of her plays, she confers suicide. After Sybil's death, Dorian and Lord Henry talk about her just as she existed in fiction. Dorian turns her passing into a wonderful disaster, romanticizing it much as Sybil did with their relationship. These parallels made amongst reality and fiction, abandon one with the feeling that Sybil could not live actually. Her reality appears to be brief and shallow.

Despite the fact that Sybil's mother appears to be more pragmatic, she lives totally in her plays. Her grip on reality shows even less firm than Sybil's. Each of Mrs. Vane's collaborations with others turns into a scene to dramatize. She has both literally and figuratively lived at the same time in the theater most her life. Subsequently, she as, Sybil, romanticizes everything. Mrs. Vane, however, takes Sybil's powerlessness to live outside the stage. All that she does and each discussion she has turns out to be simply one more scene to her. She cannot get away from the theater. Subsequently, her character appears to be limited and shallow. She nearly does not appear to be real. Mrs. Vane does not support with any of the main characters in the novel. She seems to be separated as a character, communicating just with her family and failing to experience any development. Accordingly, her motivation and depth in the story become misty [4].

IV. OSCAR WILDE AND HOMOSEXUAL PERSON

Oscar Wilde is a famous Irish writer and a poet who has got deserved consideration for his servant and made his mark in the nineteenth century literary and drama field; he is a key figure in the writing of drama. He was born in Dublin in 1854, a disappointment to his mother who had been expecting and petitioning God for a girl. His childhood was definitely not conventional. For example, his mother dressed him as a young girl. That reality is absolutely interesting in light of his sexual desire later in life. As society of his time proposed, he wedded a woman. Her name was Constance Lloyd and were married in 1884. Later in

his life, Wilde began an association with Lord Alfred Douglas and had allegations brought against him for being a homosexual. He was sentenced to two years in jail in the end.

Wilde has an amazing life and was a splendid author in reality, and he hid his sexuality for a long time, in order not to impact himself as a writer. In his life, he was successful because of his personality, and was famous in literary history; on the other hand he was vague in his life, very easygoing with sexuality (From Mask to Masterpiece).

A. Victorian People Perspective on Women

Society's point of view on women in the nineteenth century. in Queen Victoria's time, a women 's place was in the home, as family and parenthood tried to keep women far from people in general in many different ways, In this period, the role of woman began to develop the female roles and the role of women in general, support them, and Victorian risen as feminism, emerged new political system. The change of Britain into a mechanical country had great influence for the situation in which women were to be admired in Victorian circumstances. New sorts of work and new sorts of urban living motivated an adjustment in the routes, in which suitable male and female parts were seen. Specifically, the idea of changing women to stay at home – woman in the private home to serve husband and children, nineteen century tried to push women to come out as like as men, come out at home to work, in streets [5].

B. Political Role of Women

The 19th century had great developments; it mostly focused The 19th century had great developments; it mostly focused on the right of women in English society. While many women would increasingly want to engage in society, in the field of political and legal rights and greater economic and social opportunities. The period also tried to show the increasing identification of women to work in home, and then try to come out from theirs to participate through political, economy and changing society. In Victorian England, referred to the various debates about women's place in society, in the way of their rights and so on, with opposing voices emphasizing either the need for women to have greater economic, educational, and political opportunities or the idea that women properly belonged in the home as caretaker to her family in other words it means to show the roles of women to take care of children or husband or come out to be a business person or getting job, here it refers to the right of women and how to come out from house and try to expand their roles in the society. The reasons why the place of women becomes central to political, social, and literary commentary are manifold, but many can be traced to the radical changes in English society brought about by industrialization and the development of capitalism. For many English women, industrialization brought new types of work and urban poverty, here in 19th century many women had to come out and try to participate in the meeting and try to change the situation in order to make develop in the aspect of political systems, industrial, and business.

C. Role of Women in Traditional Custom

In the time of Victorian Era, a ladys' place was at home. Unlike in the prior hundreds of years when ladies could help their spouses and siblings in the working or in trading, in the nineteenth century, sex parts turned out to be more characterized than ever. Their dress styles mirrored their way of life. Victorian design was not proposed to be utilitarian.

High society women, who ought not to work, regularly wore a firmly bound bodice over a bodice or chemisette, and matched them with a skirt decorated with various weaving and trims; over layers of underskirts. Middle class ladies displayed comparative dress styles; in any case, the adornments were not as extravagant. The layering of these articles of clothing makes them substantial. Bodices were likewise solid and limited development. In spite of the fact that the garments were not happy, the sort of fabrics and the in-various layers were worn as an image of riches. [6].

V. OSCAR WILDE'S VIEW POINT ABOUT WOMEN

To begin discussing what Wilde felt about women in real life, all things considered, he worshiped his mother, and had many close women companions but then had been a long way from a perfect spouse. But he made all of the women his stories weak and total bumps, unexpectedly, Wilde's works have been adulated by numerous cites and places for their subtle women's activist messages - and at ordinarily he had been more kind to his women than he has been to his men. (Why did Oscar Wild hate women? Mjumdar).

Reader can understand how he had contemplated women through reading his works, if they observe his speech in The Picture of Dorian Gray, and locate his genuine translation of women for example:"A woman will flirt with anyone in the world as long as other individuals are looking on". Wilde XVIII, "I am worried about the possibility that women appreciate cruelty, more than others. They have primitive senses. We have liberated them; however, they remain slaves searching for their lords all the same. They love being dominated".

Lord Henry said: "Never marry at all, Dorian. Men marry because they are tired, women, because they are curious: both are disappointed" (Wilde 47). Lord Henry speaks to Dorian and thinks that men and women are never happy to get married together, then is the best and most fulfilling state of companionship. Henry declares his point view about marriage. He tells

Dorian not to get married while men get marry because they are tired of seeking beauty and women because they want to know about marriage and at last both are disappointed.

Lord Henry's remark to Dorian in order to say his gay person by clarifying men and women do not give the best friendship. This suggests a man-to-man relationship that would like to gain fulfillment. In spite of the fact that an inverse individual from Lord Henry, Basil likewise shares an interest with the excellent Dorian Gray. Basil is a worshiper of art and beauty. Basil knows the impact Lord Henry demands meeting the lovely dandy. Wilde utilizes Basil and Lord to incorporate his personal desires to try and justify own lifestyle [1].

CONCLUSION

The findings of this research provide more insights from Wilde's The picture of Dorian Gray that was published at a time when women were not considered as independent as their Queen. Women were neglected in the open space society particularly outside their humble abode and were not as free as men, since men were more superior. They were depersonalized in the Victorian culture, and instead were seen as only mothers and wives, besides their roles in the economy and political walks of life were outlawed and considered a taboo; only used sexual tools and mere objects to men's satisfaction. The protagonist female character, Sibyl Vane initially shows up as a delightful, smart performer, and she was appreciated in view of her magnificence and execution in front of her audience as an actress. Women like Sibyl's appraisal were exposed to the male dominated society for the sake of traditionalism and conventional heredity. According to Richardson in The Political Worlds of Women one's gender play major roles and women are not different as one can see evidently that in Wilde's Dorian Gray women are interpreted or reflect from the society as sexual objects or rather unappreciated individuals.

Ruler Henry feared this one in light of the way that appeal to love is a solitary step and he was Dorian himself, as it were the nineteenth century delivered the Doctrine of Separate Spheres which introduced hegemonic philosophies of the parts of the male and the female. Women were relied upon to run the house and acquire a passive almost spiritual role, but Lord Henry's philosophies frequently criticize women and marriage, yet noted in his novel that women should appear in all the societal works as men. Besides, Wilde becomes vivid to us in his dialogue and says that women are a "decorative sex" and do not have controls over things to express their inner feelings and emotions. Seeing his marriage with Lady Victoria Wotton, as an exceptionally isolate issue was an act of its own.

Wilde was also a gay person as he showed his own life elegantly opposed to the external announcements of its surroundings, yet as Pearson notes, he was of the supposition that getting married included unfaithfulness; when he found his likeness to men, he became continually adulterous.

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