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The Other and Duality in O. Wilde’s Novel “The Picture of Dorian Gray”

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Abstract. The article is focused on the category of *the Other* and its connection with duality and identity in O. Wilde’s novel “The Picture of Dorian Gray”. The problem is considered on the material of M. Abkina’s translation as an example of the identity manifestation, of the source and receiving cultures, the identity of the authors of the original text and translation. The concepts of immobile identity (IDEM) and mobile identity (IPSE) are considered. The polyphonism of *the Other* as a source of duality is identified and described. The authors present classification of the components of duality: *dissimilarity, strangeness, otherness; I-for-Self, I-for-Others*, Picture polyphonism. The conditions of appearance and non-appearance of duality as a result of the author’s differentiation between *the Other* of the protagonist and *the Other* of the novel’s characters are revealed. The correlation of implicit and explicit *the Other* explains the classification of IDEM and IPSE as the basis of the external and internal conflict of the novel. The art ethics in the system of paradoxical thoughts on the relationship between beauty and morality shows Henry Wotton as *the Other* of the author and his double. The role of paradox as a key to English identity is displayed. The results obtained can be applied in reading courses on literary theory, history of English literature, translation studies, in creating new translations of Wilde’s novel. The relation of identity and duality is justified as a criterion of translation accuracy. The interpretation of duality expands the boundaries of the established ideas about the writer’s theory of aestheticism. Structural-semiotic, statistical, hermeneutic, phenomenological and translation methods have been used.

Keywords: Wilde’s theory of aestheticism, doppelganger, identity, accuracy of translation.

Research area: Theory and History of Culture and Art (Cultural Studies).

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Другой и двойственность в романе О. Уайльда "Портрет Дориана Грея"

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Аннотация. Статья посвящена категории *Другого* и ее связи с двойничеством и идентичностью в романе О. Уайльда «Портрет Дориана Грея». Проблема рассмотрена на материале перевода М. Абкиной как пример проявления идентичности – исходящей и принимающей культур, идентичности авторов оригинала и перевода. Рассмотрены понятия неподвижной идентичности (IDEM) и подвижной самости (IPSE). Выявлен и описан полифонизм *Другого* как источника двойничества. Представлена классификация компонентов двойничества – несходности, инаковости, дружности; «Я-для-себя», «Я-для-другого», полифонизма портрета. Выявлены условия появления и не появления двойничества как результат разграничения автором *Другого* главного героя и *Другого* персонажей романа. Корреляция имплицитного и эксплицитного *Другого* объясняет классификацию IDEM и IPSE как основу внешнего и внутреннего конфликта романа. Этика искусства в системе парадоксальных мыслей о соотношении красоты и морали показывает Генри Уоттона как *Другого* автора и его двойника. Показана роль парадокса как ключа к английской идентичности. Полученные результаты могут быть применены при чтении курсов по теории литературы, истории английской литературы, переводоведению, при создании новых переводов романа Уайльда. Связь идентичности и двойничества обоснована в качестве критерия точности перевода. Толкование двойничества расширяет границы сложившихся представлений о теории эстетизма писателя. Используются структурно-семиотический, статистический, герменевтический, феноменологический и переводческий методы.

Ключевые слова: теория эстетизма Уайльда, двойник, идентичность, точность перевода.

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Introduction

Doppelgängerism or duality has become the source of a scholarly tradition that focuses on the consideration of works in the aspect of *the Other* and duality. Wilde's duality is also usually treated in the aspect of aestheticism, paradoxical aphorisms in the preface to the book "The Picture of Dorian Gray". Meanwhile, the writer's ideas ("The artist is the one who creates the beautiful", "The artist is not a moralist", "Art is a mirror reflecting the one who looks into it, and not life at all" (Wilde, 2012: 3) do not exhaust the duality of the writer and create prerequisites for the development of new approaches to the study of duality in the aspect of the *Other*.

Theoretical Framework and Literature Review

The Other as a category of consciousness in Western methodology

For the study of duality in the aspect of the *Other*, the interpretation of the *Other* by J.P. Sartre is also interesting. *Being-in-itself, being-for-itself, being-for-others*. The form of existence of consciousness *being-for-others* reflects changes in the relationship between *the Self* and *the Other*.

The first human reaction to the appearance of *the Other* is denial and rejection. In Sartre's view, it is "the one is not me". The regard, according to Sartre, is of paramount importance in the interaction with *the Other*, being the inimitable instrument through which *the Other* informs consciousness that it has been recognised by that *Other* as an object.

The psychoanalytic approach of J.M.E. Lacan is also interesting. According to Lacan, the unconscious is discourse, but discourse is not of the subject, but of the *Other*. He wrote, "the subject, too, if he can appear to be the slave of language, is all the more so of a discourse in the universal movement in which his place is already inscribed at birth, if only by virtue of his proper name" (Lacan, 2004: 495). The connection with the *Other* is steadfast, while the connection with the subject on a conscious level is secondary. The subject may take the place of the *Other*, becoming a "puppet of phantasm" (Lacan, 1988).

F. Jameson's psychoanalytic approach is also thought-provoking: it makes sense to define subjectivity as a social phenomenon (Jameson, 2001).

The theme of *the Other* as strangeness of *the Other* was central to the philosophers of the 20th century by R. Bernstein and I. Neumann (Neumann, 2004). Considering the strangeness of *the Other* as a sign of belonging to the "collective *Self*" led to "delineation of the *Self* from the *Other*" as a part of identity.

P. Ricœur's phenomenological interpretations of *the Other* reflect the connection with the ideas of E. Levinas. Levinas imagines the stranger in terms of the image of *the Self* and *the Other-Self* on the basis of moral identity: we look at ourselves through the eyes of others and imagine ourselves as a self-identification of *the Self* and *the Other-Self* (Levinas, 2006: 99).

Ricœur draws a contrast between "the other-you" and "any other" (Ricœur, 1992). To understand Ricoeur's concept, it is important to take into account the basic human abilities he singled out: *speech, action, self-identification, and the subjectivity of action*. It is these that produce the duality of man, revealing *the Other* in a person. The theorist distinguishes between immobile identity (IDEM) and mobile selfhood (IPSE). IDEM emerges as the numerical identity of a thing, IPSE as "the objective of fiction is to construct a multitude of imaginary variations, through which the evolution of characters complicates the identification of selfhood" (Ricœur, 2004: 32). The person is both identical and non-identical, which shows his or her inner IDEM space for the IPSE, and for the person himself or herself, the inner space of *the Other* in him or herself.

Russian scientific tradition of interpreting the Other. Origins and current problems

O.M. Freidenberg wrote about the origin of doppelgängers and mythological characters, which are closely related to the notions of dichotomy. The researcher highlights the problem of *the Other* as a classical binary system of selection: that the world is given to man in the oppositions of light / darkness and life / death. (Freidenberg, 1994: 7). The first attitude demonstrates a serious motif; the second is a

laughing one. The binary system creates opposites between which the development of the plot takes place.

For many years the development of the idea of *the Other* has been determined by M. M. Bakhtin's point of view. The significant unit of his theory is the activity of the author, who has his own *Self* in the perception of *the Other*. The thinker states: "I am not given my temporal and my spatial boundaries, but *the Other* is given in the whole. I enter the spatial world, *the Other* is always in it" (Bakhtin, 2002: 198). In the interpretation of *the Other*, what is important is "the cohesion of the spatial, temporal and semantic unity of the hero" (Ibid: 201). In this sense, the author is a pseudonym of his *Self*, and the hero is a literary mask of *the Other*.

The problem of the double was also addressed by P. M. Bitsilli. The double is one in whom the hero recognises himself. Hence, the most important feature of doppelgangerism is seeing oneself in the other (Bitsilli, 1996: 483).

The idea of antagonist doppelgangers in the context of the mythological structure of the cultural hero-trickster became the subject of E. M. Meletinsky's study. Literary and mythological plot as regards archetype of the doppelganger, reinterpretation, and sometimes ridiculing of the non-existent model (Meletinsky, 2012) explains the association of the doppelganger with twin legends and archetypes of the cultural hero and trickster.

The prerequisites for systematisation of the three levels of perception and formation of *the Other*: "*I-for-Self*" into "*I-for-Others*", and their transformation are considered by a modern scientist (Demidova, 2015). The researcher distinguishes between *sensual perception (spatial dimension)*, *perception and formation at the level of the soul (perception of time)*, *extrasensory confirmation of the Other through love* (Ibid: 278).

An interesting approach is taken in the interpretation of children's perception of *the Other* by researcher L. A. Abramyan. He identified the following types of double:

1) "*other*", "*alien*"; 2) the mirrored double; 3) the double as "*I-for-Self*" in the "*I-for-Others*" (Abramyan, 1977: 66).

Abramyan emphasises the peculiarity of a child's worldview concerning a separate individual's awareness of his or her own *Self*, often talking to himself.

The linguistic aspect of *the Other* appears to be fruitful. The analysis of metacommunicative, reflexive aspects of speech activity characterizes translation as a hybrid practice. Studies of Kazakh-Russian bilingualism from the perspective of "code-switching" and "code-mixing" have shown ways for "achieving communicative interaction and understanding" (Zharkynbekova, Chernyavskaya, 2022: 783). This view allows us to see translation plurality of the translator's hybrid identity. These views correlate with the thesis "Through these processes of universal culture, we have begun to talk about hybrid cultural identities rather than a homogenous national or ethnic cultural identity" (Barker, 2000: 41).

The layering of Wilde's identity, conditioned by the theory of aestheticism, the double and doppelgangerism as an artistic strategy of the translator's bicultural ethnic and linguistic identity raises the issue of host culture identity and ethnic culture identity (Zharkynbekova, Chernyavskaya, 2022: 471). This creates the preconditions for considering the double and doppelganger as a way of conveying irony, sarcasm of the original author and dramatic pathos. The identity in the space of a double and a duality is conditioned by understanding the context of the original. The establishment of the boundaries of "relevant factors" (Chernyavskaya, Zharkynbekova, 2019: 305) explains the differentiation of types of identity in this article.

Statement of the Problem

The relevance of the topic arises from the study of the structure of duality in "The Picture of Dorian Gray" in connection with identity, understood broadly: not only as cultural and national identities of the source and host cultures, including the identity of the original author and the translator as linguistic persons, but also as an immobile identity (IDEM) and a mobile self (IPSE) in the spirit of P. Ricoeur's ideas. This approach provides a broad interpretation of duality and goes beyond the boundar-

ies of the established scholarly understanding, which is usually centred around Wilde's theory of aestheticism.

The aim of the article is to establish the polyphonism of *the Other* and its relation to duality as factors of identity. The objectives of the article are: 1) to summarise current scholarly trends in the field of translations of O. Wilde's novel "The Picture of Dorian Gray", 2) selection of abundant points of view in Western methodology for the study of *the Other* as a category of consciousness, 3) systematisation of the origins and acute problems of the Russian scientific tradition of interpreting *the Other*, 4) identification and description of the connection and functions of *the Other* and duality as factors of identity through the categories IDEM (immobile identity) and IPSE (mobile selfhood), 5) classification of sources and manifestations of duality – *dissimilarity, strangeness, otherness; I-for-Self, I-for-Others*, the polyphonism of Picture as a philosophy of hedonism, 6) analysing the immobile identity (IDEM) that does not form any duality in the novel.

The object of the study is the novel "The Picture of Dorian Gray" translated by M. Abkina (1960). The choice of this translation is explained by a number of circumstances. M. Abkina's translation and modern translations (by V.V. Chukhno (1999), D. Tselovalnikova (2017), A.B. Gryzunova and M.V. Nemtsov (2010) are characterised by the use of translation transformations as an achievement of proximity to the original. The translators are meticulous in conveying the image of the double and duality, Wilde's theory of aestheticism. The choice of Abkina's translation is attention-grabbing as it is an example of recreating the writer's self-identity and English identity from the perspective of reconstructing *the Other* and translating the writer's aesthetic notions of *Idem* and *Ipse* as categories of fixed identity and mobile selfhood. At the same time, the study of *the Other* and duality creates the possibility of considering it as a criterion of translation accuracy. In this respect, Abkina's school of creative translation allows us to distinguish the tools of influence on the reader that are authentic to the host

culture. They concern the semantic, structural and pragmatic impact on the reader, which is determined by the interpretation of *the Other* and duality. The reproduction of the self-identity of a writer known for paradoxical thinking and paradoxical style, the influence of the translator's hybrid identity on the translation contribute to the description of the relation of identity and duality in the system of plurality in translation and dispersions.

Methods

The work uses the structural-semiotic method, which consists in analysing the iconic nature of *the Other* and the structure of duality. It contributes to the study of fixed identity and mobile selfhood. The validity of the interpretation of *the Other* and the structure of duality and the reliability of the obtained results are ensured by statistical processing. G.V. Yermolenko's thought ("...graphical methods of statistical data processing help <...> to make some theoretical generalisations" (Yermolenko, 1969: 3) contains the possibility to establish a connection between the Other, the double, and the duality and identity. Meanwhile, in the process of sample observation: "... there can be no absolute coincidence of the characteristics of the sample with the characteristics of the general population. The degree of correspondence may fluctuate quite widely" (Ibid: 12). Results of statistical processing makes possible a hermeneutic and phenomenological interpretation, which contains the prospects of a new interpretation of duality that goes beyond Wilde's theory of aestheticism. It is also significant to apply the method of translation interpretations, which contributes to the examining of the accuracy of the translations of Wilde's novel in the aspect of duality.

Discussion

The Other and duality as factors of identity

The present article proposes an approach based on analysing the structure of the doppelgänger as *the Other* and the structure of doppelgängerism in the correlation of IDEM (fixed identity) and IPSE (mobile selfhood), in accordance with P. Ricœur's notions of identity. The sampling reflecting Abkin's reproduction of the

duality structure facilitated the development of a classification based on the definition of *Other*, double and doppelgängerism. The initial premise was Bakhtin's idea: the author is any speaking person. He/she is opposed to *the Other*. The differentiation of *the Other* for Dorian Gray, contrasting the hero with the characters (except Henry Wotton and the characters in sympathy with him in their views on morality – his wife Victoria Wotton, Henry's friends Mrs. Wandler, the painter Basil Hallward) delineates the conflict in the hero's mind and the drama of split personality.

The source of *dissimilarity, strangeness, otherness* is the hero's perception of Henry Wotton's views on society, the position of the individual in society, morality, etc., preached by Henry Wotton. Yet, Dorian Gray is not a complete and mirror double of Henry Wotton. The gradation of his inner self ("*I-for-Self*"; "*I-for-Others*"; "*The Other You*") symbolised in the picture, expand the range of the author's attitude to the hero from irony and denunciation to compassion because of the illusory nature of delusions and the depth of the tragedy of a rejected personality doomed to social and spiritual isolation. This is a phenomenon called *ressentiment* by F. Nietzsche. *Ressentiment* draws a boundary between *the Other* of the protagonist and *the Other* of the characters in the novel. This idea of the necessary connection between the components of dualism is confirmed by the thought: "... two conceptually distinctive ideas that share no middle ground because the fluidity of the elements will threaten the existence of the dualism" (Ericson, 2004: 10) and "The duality of Wilde is fascinating as well as confusing" (Ibid: 2).

The implicit *Other* of the hero is opposed to the explicit form of the *Other* of the characters. To illustrate this thesis, a gradation of the characters' *Others* is presented: all *Others*, or any *Other*; *the Other* as an external ideal, the imaginary world of any *Other*, English identity. *The Other* of the characters in the novel is the sanctimony and hypocrisy exposed by the writer, established perceptions and roles, characters' masks, etc.

The structure of *the Other* of the novel's characters has a complex psychological con-

creteness. In addition to *dissimilarity, strangeness, otherness* characterised by the rigor of worldviews, which allows us to see here the manifestation of IDEM, the hero's duality is rendered in the agility of his selfhood – IPSE. *The Other* of the hero and *the Other* of the characters do not exhaust the author's philosophical and aesthetic views. O. Wilde's theory of aestheticism is attributed to IDEM, or immobile identity.

The description of *the Other*, the double and duality with the help of IDEM and IPSE categories allows us to consider identity as a synthesis of fixed identity and mobile selfhood, on the one hand, and the synthesis of the identity of the host culture (national conceptual sphere) and the identity of the translator as a linguistic person whose consciousness is formed by a polycoded identity, a mixture of English and Russian codes, on the other hand. Wilde's theory as a principle of critical attitude to the morality of society and the artistic and philosophical context of *the Other* constituted the field of IDEM.

On the basis of these classifications, a statistical treatment was carried out, which confirms the author's portrayal of Dorian Gray's fate and sympathy for him as a result of the society pressure that breeds sanctimony, hypocrisy and playing by its own rules. The non-inclusion of Henry Wotton, Basil Hallward in the orbit of consideration of *the Other* and the broadening of the context of identity allows for the following tentative generalisations. Thus, Fig. 1 convinces us of the typology of *the Other* and the factors of duality, where not every *Other* generates duality.

The statistical treatment of the indicators in Fig. 2 shows the power of Victorian morality. This power is personified by Henry Wotton and the society of which Dorian Gray is a victim. The IPSE numerical analysis shows the suffering and drama of the hero, his realisation of his authentic self, and the structure of duality. The Fig. 2 below provides an insight into Dorian Gray's *Other* as a source of duality. On the one hand, there is the hero's need to be himself, or *the Other* for society. On the other hand, the hero's duality lies in his desire to conform to society.

The hero's *Other* as double and the structure of duality. Immobile identity (IDEM) and mobile selfhood (IPSE)

Dissimilarity, strangeness, otherness as sources of duality

Usually, researchers have pointed out the autobiographical trace in the hero's duality: "... it seems certain that Wilde himself projected onto his characters mostly the theme of duality, or a double life, as he himself was living" (Demir, 2010: 27). Meanwhile, the analysis of duality in its structural organisation draws a line of estrangement between the author's image and the theory of aestheticism as an evaluation of what is depicted in the novel. Dorian Gray's duality is rooted in the philosophy preached by Henry Wotton, which influenced the formation of ideas about personalities: "... in our age the world is ruled by individuals, not ideas"¹ (p. 9); society and virtues: "... the highest virtues do not atone for the guilt of a man whose house does not serve you hot enough food" (p. 36); the principle of avoiding suffering: "To become, as Henry says, a spectator of one's own life is to keep oneself from earthly suffering" (p. 25); views on women: "...women bear grief more easily than men, that's the way they're made!" (p. 24).

Dissimilarity, strangeness, otherness make the hero of the novel a conscious double of Henry Wotton. When Dorian Gray says to his confidant: "You have helped me to understand myself, Henry" (p. 27), the curiosity about life that Henry has awakened is reminiscent of a wolf's hunger, which grows stronger as the thirst for pleasure is quenched. This worldview iconic for the hero was the reason for attributing *dissimilarity, strangeness, otherness* to IDEM. The creation of worlds in accordance with Henry's morality became one of the main life goals for the hero. Thus, the writer draws a line of distinction from the duality, the essence of which lies in the inner life of the hero. The consciousness of the hero becomes a battlefield of passions, clothed in romantic methods of depicting personality. Considered

in this sense of duality notions "*I-for-Self*", "*I-for-Others*", the function of the Picture as *the Other You*, which introduces the motif of Dorian Gray's strange mystery into the novel, explain the power of the impact of Abkina's translation on the reader and Wilde's genre discovery. Another way of alienating IDEM from IPSE is the novelist's theory of aestheticism.

The wide range of manifestations of *the Other* in the hero's mind runs along the lines of the conflict between aestheticism and morality in Victorian England. Dorian Gray's unwillingness to reconcile with society led him to plunge into debauchery and destruction, lust and enjoyment of forbidden pleasures. However, in the crisis of the hero's worldview, his protest against the Victorian morality of England is evident. Dorian Gray strives for self-realisation and freedom, despite the rumours and slander surrounding him. The driving forces of the conflict are aesthetics and morality, localised in the categories of *beauty* and *sin*: "*Certainly no one looking at Dorian Gray that night could have believed that he had passed through a tragedy as horrible as any tragedy of our age. Those finely shaped fingers could never have clutched a knife for sin, nor have those smiling lips cried out on God and goodness. He himself could not help wondering at the calm of his demeanour, and for a moment felt keenly the terrible pleasure of a double life*"² (Wilde, 2012: 58).

"I-for-Self" and the identity crisis

In the aspect of *the Self* as an expression of the hero's inner self and the risk of identity loss, there is a well-known experience in the study of the perception and formation of *the Other*: External level, psychological level, metaphysical level (Morton, 1997: 28)

I-for-Self recreates the motifs for the hero's revelation and realisation of his true self. The capacity for suffering during the period of falling in love with Sybil Vane, the understanding of conscience as a guarantee of happiness: "And now I am perfectly happy. Firstly, I have realised what conscience is... It's the most divine thing in

¹ O. Wilde's novel "The Picture of Dorian Gray" is quoted in M. Abkina's translation (Moscow, Eksmo, 2015. 368 p.). The pages quoted are given in parentheses.

² The original novel is quoted from "The Picture of Dorian Grey". Moscow AST, 2012. 270 p. The pages quoted are given in parentheses.

us. ... I want to be a man with a clear conscience. I cannot allow my soul to become ugly" (p. 40); and a rare motif of confession with Basil Hallward. This scene shows the role of the Picture as an opportunity for the hero's epiphany and moral purity. All this is coupled with the hero's understanding of the role of Sybil in his life, the ability to keep from falling. Dorian Gray is no stranger to despair and pain, although this rarely happens to him due to his selfishness. The hero's desire not to be a slave to his experiences, his thirst for pleasure and power over his feelings reveals his duality and the non-randomness of choosing Henry Wotton as a teacher and mentor, although Dorian Gray realises that friend's cynicism is just a pose. Even the gravitation toward the sacrament of Catholic ritual is symbolised for the hero by "a splendid contempt for the testimony of all our senses" (p. 41). The hero's craving for mysticism is an illusion, an escape from reality. The need to make the simple mysterious and extraordinary, to justify the search with complex paradoxes, is important to the hero. The illusion also results in secret meetings with the Picture, when the hero gloatingly satisfies his vanity. According to the author's assessment, "the pride of the individualist, which draws him towards sin", gives rise to the hero's confidence that his ugly double in the Picture "was doomed to bear the burden destined for him, Dorian". Becoming hostage to the Picture, the hero fears disclosure, and at the same time he allows himself to escape the torment of suffering from the death of Sibyl. On the one hand we have: "No, there is no forgiveness for this!", on the other hand, the need to forget the suffering with the help of vice, sin, drug intoxication. The inevitability of retribution for mistakes dooms Dorian Gray to the fate of self-deception. The hero's experience of fear and at the same time the instinct of life, the struggle with sin in the imagination, the struggle in the soul between conscience and fear are accompanied by a genuine pleasure when he thought about his double life.

"I-for-Others" and a new philosophy of life

"I-for-Others" of the hero is a multidimensional characteristic. The first dimension is connected with the perception of the hero by his friends – Henry, who admires the transfor-

mation of his young friend; Basil Hallward – a man without a heart, who knows no pity. The second dimension concerns the mask of the hero: "He did not disregard the opinion of society and observed propriety". The third dimension is the hero's ambition to create a new philosophy of life, "which would have its own reasonable justification, when "highest meaning of life... in spiritualising feelings and sensations" (p. 33). The fourth dimension is the rumours about Dorian in the polite society and slander and at the same time the sanctimonious justification of morality by society: "...the malicious rumours about Dorian only gave him in the eyes of many an even greater fascination, strange and dangerous" (p. 36). On the other hand, *I-for-Others* is also Dorian's penitential letter of confession to Sibyl, a passionate self-castigation. It is a kind of absolution. It is also Dorian Gray's longing to transform himself into someone else. As the author writes: "For Dorian, Life itself was the first and greatest of the arts, and all other arts were only a precursor to it" (p. 29). The hero's duality as a manifestation of the *I-for-Others* combines the social aspect with the aesthetic one, the power of art over the hero. The hero's protest against sanctimony and hypocrisy is explained by the perversion of the main value concepts, such as virtue. Dorian Gray shares in a conversation with Basil Hallward: "I know how we like to gossip in England... You forget that we live in a land of hypocrites". This idea of the hero is in line with Henry Wotton's beliefs about joining civilization. There are only two ways by which man can reach it. One is by being cultured, the other by being corrupt. The villagers can't have it both ways. Country people have no opportunity of being either, so they stagnate" ("So they are hardened to virtue", as translated (p. 51).

I-for-Others is the young Dorian at the beginning of the novel, who made the society feel ashamed of the loss of morality: "His presence alone reminded them of their lost purity" (p. 28).

The polyphonism of picture and the mystery of life as hedonism

"A new hedonism is what our generation needs. And you could be its visible symbol", Henry Wotton implores Dorian Gray. The

symbol of hedonism is a Picture with a complex paradox. On the one hand, it is the hero's subconscious, on the other hand, it is a way of keeping Dorian's external essence for others. It is the picture that becomes Dorian's way of destruction. So, the novel about the picture, which combined many aspects, from criticism of society with its Victorian morality, thoughts about art, the only way to confront this world with Beauty, through the duality of the hero, gravitates to the dominant thought – about the causes of Dorian Gray's spiritual death. The polyphonism of the picture is in that it is the mirror reflection of the hero's beauty and at the same time the embodiment of the soul, which reveals the demonic part: "It destroyed me and God, what I worshipped! He has the eyes of the devil!" The synthesis of the motifs of repentance / remorse / punishment contribute to the plot of the diabolism. The role of the diabolism organising double novels integrates Wilde's novel into the world literature: "... double novels became devil novels" and that "the devil is simply the projection into the external world of man's buried instinctual life" (Rosenfield, 1967: 321); "... novelist used duality consciously in order to reveal the mental struggles of his characters" (Ibid: 314).

Dorian's dictum about the beneficial effect of Picture on the hero seems paradoxical: "Picture ... taught him to appreciate the beauty of other people". The soul became a bargaining chip for the preservation of beauty. As the scholar observes: "The picture itself becomes a kind of addiction. In his fascination with the influence, he can exert on this image of himself, Dorian starts deliberately to seek out sensations that will lead to self-transformation" (Raitt, 2017: 173). However, the picture was destined to play a fatal role in the hero's fate: the thirst for the impossible and the temptations associated with it made the Picture the hero's double. The Picture became the source of Dorian Gray's fear of exposure and provoked him to crime. The polyphonism of the picture explains its pivotal role in the hero's fate: it revealed to the hero the secret of life as hedonism.

The correlation between fixed identity (IDEM) and mobile selfhood (IPSE) are shown in Fig. 3.

The principle of correlation between IDEM and IPSE is the structure of *the Other* of the hero and *the Other* of the characters in the novel, differentiated by two types of identity. For instance, *dissimilarity*, *strangeness*, *otherness* include the precepts that Dorian Gray perceived from Henry Wotton, which became his life principles: the idea of personalities, the view of society and virtues, avoiding suffering, the views of women, curiosity about life, cynicism, the thirst for pleasure, the creation of worlds in accordance with the morality of his mentor. IDEM as a reason for the non-appearance of duality also includes *the Other* of the characters in the novel. In turn, it is: All *Others*. *The Other You* and any *Other*, *the Other* as an external ideal, the imaginary world of any *Other*, English identity.

IPSE as a cause of duality emergence includes "*I-for-Self*", "*I-for-Others*", and Picture. And each of these three positions includes the following components. Thus, "*I-for-Self*": the ability to suffer, conscience as a guarantee of happiness, the hero's epiphany and his moral purity, Sibyl's death as the highest essence of Love, the hero's realisation of himself as the culprit of Sibyl's death, the hero's need to forget suffering, the hero's self-deception. "*I-for-Others*" implies the perception of the hero by his friends, the hero's mask, the hero's ambition to create a new philosophy of life, rumours about Dorian in the polite company and slander, Dorian's penitential confession letter to Sibyl. The Picture of the hero: the hero's subconscious that destroyed him; the mirror image of the hero's beauty; the embodiment of the soul, demonism, motifs of repentance / remorse / punishment; the thirst for the impossible and its associated temptations; the burden of shame; provocation to crime; the mystery of life as hedonism. This Figure allows us to answer the question about the reasons for the appearance / non-appearance of duality.

Immobile Identity (IDEM)

In fixed identity, Wilde's theory of art is defining. It found expression in the works "The Critic as Artist", "The Decline of the Art of Lying", "The Pomegranate House" and had a great influence on the development of Euro-

pean aesthetics. The postulate of beauty was central to Wilde's aesthetics. In the novel, the formula of art is inseparable from the highest values for man: "The true secret of happiness is in the search for beauty".

"The Picture of Dorian Gray" is about the hero's desire to follow the philosophy of pleasure, including by rejecting Victorian morality, which leads to conviction that sin and conscience are outdated concepts. They should be discarded in pursuit of new sensations. Hence the controlled and considered approach to aestheticism. The hero's adoption of unrestrained aestheticism led to lack of remorse, self-centredness and intellectual regression (Mitsuharu, 2003: 78). The embodiment of aestheticism in the novel, in the spirit of the author's adherence to the teachings of his mentor Walter Pater on the one hand and the ideas of John Ruskin on the other, explains the conflict of the work between aesthetic principles and appeals to morality in art.

In Wilde's view, art and reality may eventually coincide. A remarkable thought in the novel is this: "... in good society the same laws reign or should reign as in art: a form plays an essential role here" (p. 36). It is not by chance that his reading circle is significant for the hero's fate. Dorian Gray's literary heroes are "the beautiful and terrible faces of those whom Satiety, Vice and Bloodthirstiness had turned into monsters or madmen..." (p. 37).

An analysis of the author's thoughts, reflecting the theory of aesthetism, allows us to see in the book a hymn to pure art, the service of beauty. On behalf of the supporters of the New English Renaissance Wilde proclaimed a symbol of faith, the content of which is beauty: "We are the spawn of a troubled, demon-possessed age, and where shall we flee to in such moments of despair and distress, where shall we take refuge but in that faithful abode of beauty?..." (Kolesnik, 2017: 89). The cult of beauty determines the artist's worldview and influences the addressee of art. "The Picture of Dorian Gray" is a manifesto of a new understanding of art. The hero's fate as a result of the art influence, which glorifies pleasure as a philosophy of life and the creation of new worlds, is an answer to the question of the eternal dilemma facing the artist: it is a choice between

absolute beauty and morality. Wilde's theory of aestheticism, considered in the aspect of art ethics, is an explanation of Dorian Gray's duality and the impossibility of duality in English bourgeois society.

The ethics of art is set out by the writer in a paradoxical correlation: "in the perfect application of imperfect means". The presentation of morality takes the character of a series of correlations between: 1) social morality and art, 2) art as represented by Dorian Gray, Henry Wotton and Basil Hallward, 3) the moral price for art, 4) the subconsciousness and art, 4) art in relation to the values of life, such as Love, Friendship, etc.

A kind of subjectification of aesthetic statements worded by Basil Hallward bears a detailed character. The triad Art / Destiny / Doom is combined with the ethical category (pride), ideas about similarity / dissimilarity, thoughts of the artist, the author of "The Picture of Dorian Gray" about the purpose of art and the role of the abstract (the essence of the aesthetic part): "The artist must create beautiful works of art without bringing into them anything from his personal life... We have lost the ability to perceive beauty abstractly" (p. 3). Nonetheless, for Basil Hallward, the moral price for art is obvious: "...for all these gifts of the gods we shall pay someday, we shall pay for them by suffering" (p. 3).

The role of Art and Nature in the novel is also evident. The idea is taken from the Lake school of English Romanticism. It is no coincidence that the idea: "...the nature and relation of mind and body using the basic assumption that minds and bodies are irreducibly different in nature" (Wilkinson, 2000) is perceived as one of the universal ones for English culture.

The metaphysical nature of art is created by its connection to the subconscious of the protagonist and characters. In the subconscious mind of the artist, it is the impulse to create: "a strange stirring" in the soul, and an intuitive rise. The flow of chance, randomness and the inexplicable into fate includes the motifs of friendship and love: "You don't know what real friendship is, Henry, he³ said quietly. Nor do you know real enmity. You love everyone, and

³ Dorian Gray

to love everyone is to love no one". The devaluation of the highest principles and values in human life turns into the obliteration of personality and the drama of duality. The identity of the laws of life, nature and art is confirmed in the novel by the history of world literature as an embodiment of personal history and passions.

IDEM takes an interesting form of embodiment in the novel in the part "All *Others*. *Other* you and any *Other*". The way of life of bourgeois society, morals and stereotypes, frozen masks and puppetry of characters are described in Henry Wotton's system of reasoning about the pragmatism of women, female vanity, frank cruelty of women, assessment of them as a "decorative sex", sarcastic division of women into two categories: not wearing make-up and wearing make-up. Formulae of marriage as cited by Henry Wotton are also full of sarcasm and venomous.

The Other as an external ideal is formed in the decree of Henry Wotton, to whom Wilde delegates the role of double in such situations. "A highly educated, knowledgeable man is the modern ideal. And the brain of such a highly educated man is something terrible! It is like an antique dealer's shop full of all sorts of dusty junk, where every thing is valued far above its real worth..." (p. 4). This sheds light on Dorian Gray's duality as a search for freedom and true self. Henry Wotton uncovers the falsity of fixed ideas about love: "To those who are faithful in love, only its banal essence is accessible. The tragedy of love is learnt only by those who cheat" (p. 3). Hence for Henry Wotton the most engaging (as opposed to the mystery of life for Dorian Gray) thing is "his own soul and the passions of his friends" (p. 5).

The imaginary world of any *Other* can be described as society-generated, philistine pictures of happiness devoid of spiritual content. The ideal of the newly minted philistines is epitomised in Sybil Vane's dreams of her brother's future and her anticipation of triumph as Juliet.

The most striking object of Wilde's parody and irony is society, which symbolises English identity in the novel. The key to it is the following paradox: "It is in the form of paradoxes that the truth of life is revealed to us" (p. 11). The morality of society is also paradoxical: "Good intentions

are cheques that people write to a bank where they have no current account" (p. 69).

The writer draws attention to the alienness of the morality preached by society to a cultured person. Influence on another person as a process of transferring one's soul to another and transforming virtue into sin shows a reflection on the purpose of life...in our age people forgotten that the highest duty is a duty to themselves". The loss of courage as a cause of identity crisis, "the fear of public opinion, that basis of morality, and the fear of God, the fear on which religion rests" (p. 25) explain writer's portrayal of vices, passions and sins. The separation of the vices of the upper classes and the lower class is elevated to the aristocracy's usurpation of the rights of drunkenness, stupidity, and immorality. It is no coincidence that the dialogue between Henry Wotton and Gladys yields a certain verdict about greatness of the nation: "It is only a vestige of enterprise and assertiveness".

Conclusion

The definition of *the Other* of the novel's protagonist and characters showed the conditions of appearance/non-appearance of duality. Dorian Gray's *Other*, considered in the correlation of different components (*dissimilarity, strangeness, otherness, "I-for-Self", "I-for-Others"*, Picture), enabled us to distinguish between immobile identity (IDEM) and mobile selfhood (IPSE), to describe them from the structural point of view as a factor of emergence/non-emergence of duality. Describing *the Other*, the doppelgangerism and duality with the help of IDEM and IPSE categories alienates them from the identity of the source and host cultures, the identity of the author and the translator as linguistic individuals, the English, polycode and hybrid identity of the translator. The statistical processing of the results obtained became the basis for describing the typology of *the Other* and the structure of duality. The analysis of the quantitative parameters of IDEM and IPSE showed the polyphony of *the Other* as a source of duality. Analysing the relationship between the implicit and explicit *Other* contributed to the identification of Henry Wotton's ethics of art and thought as *the Other*

of the author and his double, and their role for fixed identity. English identity revealed the role of paradox in the author's worldview and the formation of immobile identity. Establishing the relationship between identity and duality pushes the limits of the role of Wilde's theory of aestheticism in the formation of duality and can be seen as a criterion for achieving accuracy in the creation of new translations of the novel "The Picture of Dorian Gray".

Приложения / Applications



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