

## JUNG'S ARCHETYPES OF PERSONA AND SHADOW IN WILDE'S *THE PICTURE OF DORIAN GRAY* AND STEVENSON'S *DR. JEKYLL AND MR. HYDE*

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### Abstract

As a mirror of real life, literature contains things happening in the life of human beings and their surroundings. A careful study of literary works represents a way to add experience about life and also to gain knowledge about human life with all of their problems. The two novels being discusses in this article are Oscar Wilde's *The Picture of Dorian Gray* and Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*. This article will be analyzed by using Carl Gustav Jung's archetypes theory in order to make a comparative study through both of those novels. Thus, this study concerns to Jung's archetypes of persona and shadow. The method of the research is descriptive text analysis. At the same time, the article writer also used comparative study. It was due to the aims of this study, which was to compare two literary works of the same country. The results of this study show the different achievements of persona and shadow through the representation of the characters of Dorian Gray in *The Picture of Dorian Gray* and Dr. Henry Jekyll in *Dr. Jekyll and Mr. Hyde*. The similarity of the two novels lies on the theme namely ways on fulfilling one's desire toward physical condition, while the differences are lie in the ways to achieve the goals of the main characters. In Wilde's *The Picture of Dorian Gray*, the main character, Dorian Gray fails to achieve his physical perfectness of eternal youth because he did it in naturally, he trades his soul to get it. In Stevenson's *Dr. Jekyll and Mr. Hyde*, Dr. Jekyll successes to achieve his insane experiment to release the good side and bad side of human in the form of different appearance. Then the writer comes to the conclusion that to attain his goal and desire. Firstly, he must be aware of the effect for the things he did. It means that an individual must be responsible for his own decision to do what he thinks is right. Secondly, one must sincerely accept the power of nature. It means that an individual has to be able to overcome the temptation that comes to him/her related to physical condition to achieve their acceptance toward nature's gift. By having these two factors, an individual will be able to achieve his or her acceptance toward the power of nature and accept what God has given him or her and live good life.

**Keywords:** Archetypes, Persona, and Shadow.

A careful study of literary works represents a way to add experience about life and also to gain knowledge about human life with all of their natural problems. Literature is a vital record of what men have seen in life, what they

have experienced of it which have the most immediate and enduring interest for all of us (Hudson, 1965:10).

Literature as the vital record of human life is believed by some scholars, such as Jung, Joseph Campbell and Maud Bodkin to have archetypes in its content which is caused by the meddle process of the unconscious mind. It is natural, since the unconscious mind; especially archetypes will find its way to become manifest and articulate to the conscious mind, in order to keep the balance of human psyche.

Related with the terms of persona and shadow, one can simply presume that they come from theories of personality from Carl Gustav Jung. Jung inferred that as people develop they create an ideal image of themselves (Feist, 2006: 100). The persona, according to Jung is the mask that individuals wear to hide their true selves from society. In the ideal world, the persona reflects the truest nature of the inner ego to the outside world. But complications present themselves when people's inner selves are in opposition, directly or indirectly, with their exterior persona. Perhaps someone who is contently cheery is in actuality bitter and angry on the inside.

Those parts that do not fit a person's perfected self-image are rejected by his or her ego and stored in what Jung termed the 'shadow' (Singer, 1994: 20). The notion of shadow can be translated to mean the thing a person has no wish to be. The shadow is what is inferior in our personality, that part of us we will not allow ourselves to express (Singer, 1994: 22).

The researcher decides Oscar Wilde's *The Picture of Dorian Gray* and Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* to be the objects of the study on persona and shadow. The first reason, both of literary works cover the changing in each life of the main character, society and ultimately the individual. Second, they shares same setting of story in the late nineteenth century of London, England. Third, they both share the same social background of the main character, which is they both come from respected society. In other words the objectives of the study are to depict and impact Jung's archetype of persona and shadow and their similarities and differences in *The Picture of Dorian Gray* and *Dr. Jekyll and Mr. Hyde*.

### **Jungian Levels of the Psyche**

Throughout Jung's life he explored the workings of the psyche and emphasized three psychic levels: 1) conscious; 2) personal unconscious; and 3) the collective unconscious (Jung in Feist and Feist, 2006: 103). With regards to the shadow, it is important to explain Jung's perception of the psyche because the shadow rests in all three of Jung's psychic levels. Jung's first two psychic levels of conscious and personal unconscious are similar to Freud's understanding of consciousness.

To Jung, conscious refers to all things we are personally aware of (i.e. thoughts, behaviours, and emotions) (Campbell, 1976: 23). In comparison to consciousness, Jung (1964: 4) believed the personal unconscious embraces all of the acquisitions of personal existence and can be characterized as the forgotten, the repressed, and the subliminally perceived, though and felt. In other words, Jung believed that personal unconscious consists of all those contents that were once conscious but have since become unconscious.

Comparing the collective unconscious to the personal unconscious reveals that the former does not include personal acquisitions specific to one's individual ego. Instead, the collective unconscious is comprised of those contents that constitute the innate foundation of everybody's personal psyche (Jacobi, 1973). Jung often referred to archetypes as an example of our collective unconscious. Here, archetypes are referred to as an innate universal pattern or organizing principle similar to instinct. Archetypes are important because they are the basis for symbols we create in dreams, fantasies, artwork, and literature (Jung, 1969: 13). They have no specific form but can be seen through archetypical images observable in the common motifs present in myths, fairytales, legends, and dreams across cultures and times.

### **Persona**

The persona is the side of personality that people show to the world (Feist and Feist, 2006: 106). The persona, according to Jung, is the mask that individuals wear to hide their true selves from society. The term is well chosen because it refers to the mask worn by actors in the early theater. Jung's concept of the

persona may have originated from experiences with his No. 1 personality, which had to make accommodations to the outside world. Each of us, Jung believed, should project a particular role, one that society dictates to each of us.

Jungian dream theory indicates that the persona may manifest itself in dreams via the unconscious. Navigating the territory between the outside, physical world and the inner self, the persona forms from influences of values, culture and societal conditioning. By repressing elements of the psyche, individuals can create a mental battle of sorts. Over reliance on the persona allows for the inner self to become hidden, like a shadow, but it may resurface with a vengeance (Campbell, 1976: 142).

Although the persona is a necessary side of our personality, we should not confuse our public face with our complete self. If we identify too closely with our persona, we remain unconscious of our individuality and are blocked from attaining self-realization. We must acknowledge society, but if we over identify with our persona, we lose touch with our inner self and remain dependent on society's expectations of us. To become psychologically healthy, Jung believed, we must strike a balance between the demands of society and what we truly are. To be oblivious of one's persona is to underestimate the importance of society, but to be unaware of one's deep individuality is to become society's puppet (Jung in Feist and Feist, 2006: 106).

The persona is actually part of the ego; the part that displays itself to the world (Singer, 1994). In a sense, the persona is nothing real, it is a compromise between the individual and society as to what a person should appear to be. As Singer (1994) explains, the persona is necessary because "it clothes the individual in a way that can help the casual observer come to an appropriate idea of what the person is like" (p.159). However, besides the persona, there is another, darker side to our personality that we do not consciously display in public: "the shadow" (Singer, 1994). In summary, based on the concept of persona above, the researcher may conclude the aspects of persona are the influences of values and culture and also the influence of societal conditioning.

## **Shadow**

The shadow, the archetypes of darkness and repression, represents those qualities we do not wish to acknowledge but attempt to hide from ourselves and others. The shadow consists of morally objectionable tendencies as well as a number of constructive and creative qualities that we are reluctant to face (Jung in Feist and Feist, 2006: 107).

Jung's notion of the shadow was created from his understanding that people naturally possess a light and a dark side within their personality. This is grounded in Jung's fundamental belief that it is natural for human beings to turn away from their problems and not mention or portray their problems and weaknesses to other (Campbell, 1976). In a sense, it is a natural part of human nature to deny the existence of our unwanted and disliked aspects. We wish to make our lives simple, certain, and smooth, and for that reason problems or weaknesses are interpreted as taboo. The term shadow, therefore, refers to that part of the personality that has been repressed or forgotten for the sake of the ego ideal.

In summary, the notion of shadow can be translated to mean the things a person has no wish to be. The shadow is what is inferior in our personality, that part of us we will not allow ourselves to express (Singer, 1994). Whereby, the process of denying of a person's shadow can be described as the development of the persona or the unconscious mask that a person puts on to fool him or herself of who he or she really is. The stronger and more rigid the persona, and the more we identify with our persona, the more we must deny the other important aspects of our personality. These aspects that are repressed from consciousness contribute to the development of our split-off personality, the shadow (Singer, 1994).

The shadow is, therefore, a dominant part of the personal unconscious and consists of all those uncivilized desires and emotions that are incompatible with social standards and with the persona. It is what we are ashamed of. However, if the shadow holds those parts of us we wish to deny, then the shadow also creates the real biography of human beings, who are always inclined to assume that they are only what they think they are. Furthermore, the repercussions of denying our shadow can mean we are at our shadow's mercy as the shadow is always waiting

for a situation to allow itself to break through and reveal the qualities we work so hard to hide (Singer, 1994).

Based on the concept of shadow, the researcher may conclude the aspects of shadow are: first, the things a person has no wish to be; second, the inferior part in our personality, that part of us we will not allow ourselves to express; and, third, the uncivilized desires and emotions that are incompatible with social standards.

**RESEARCH METHODOLOGY**

In this research, the researcher uses a qualitative research. The method of the research is descriptive text analysis because the object which being analyzed are word, phrase, sentence, and clause, not number or calculation. At the same time the researcher also used comparative study. It was due to the aims of this study, which was to compare two literary works of the same country.

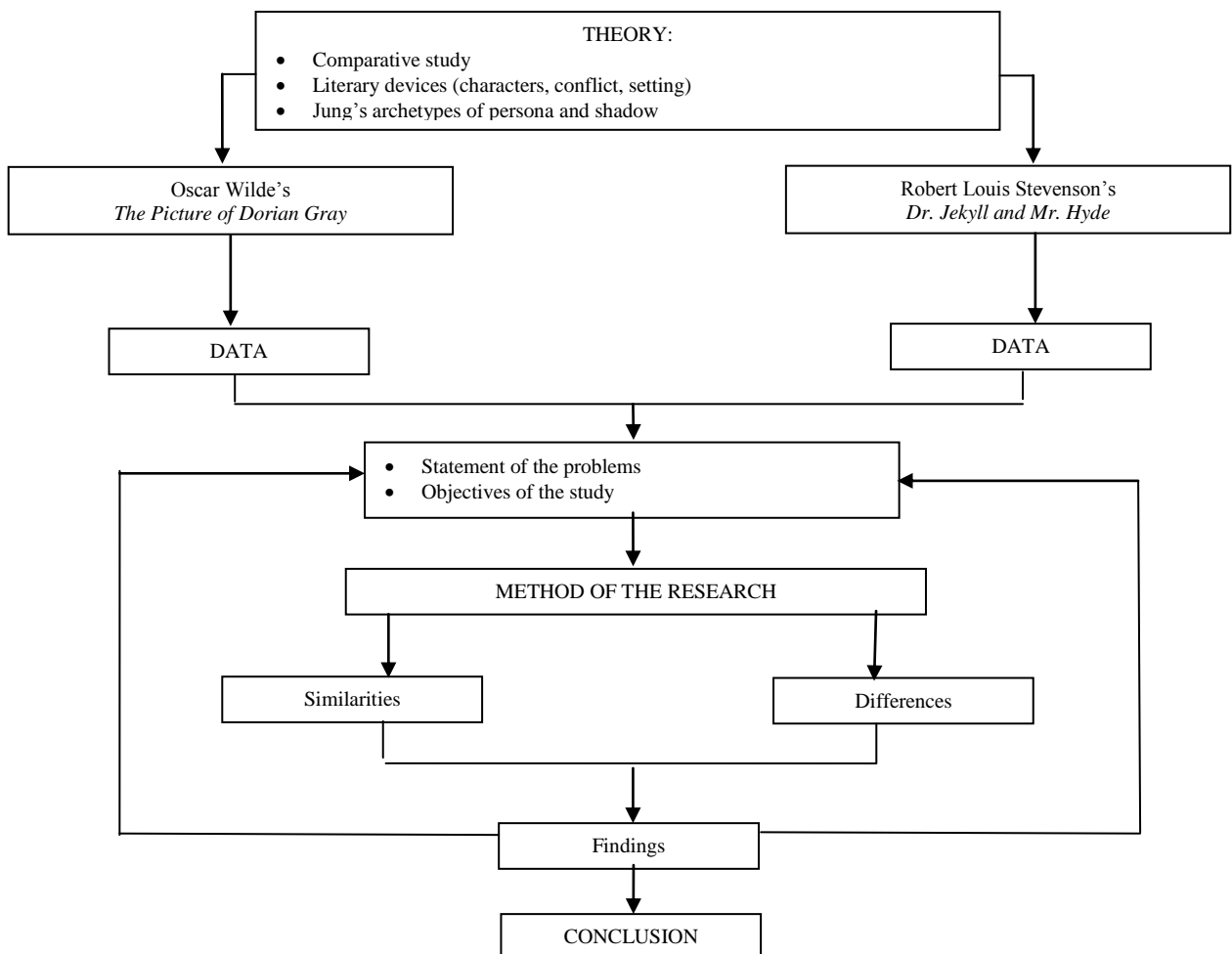


Table 1 The Procedure of Data Analysis

The objects of this study were the Dorian Gray's and Dr. Jekyll's characterization and life experiences, which led to Jung's archetypes of persona and shadow. These characterization and life experiences of both main characters were depicted in two novels: Oscar Wilde's *The Picture of Dorian Gray*, first published in 1890 and Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* first published in 1886

The data in this study were collected under documentation technique, in order to have direct relationship with the topic (persona and shadow and its impact on the main character). The researcher also gathered some references concerning persona and shadow through some books, articles, and journal. The procedures of data analysis were illustrated in Table 1

## **FINDINGS AND DISCUSSION**

### **Jung's Archetype of Persona**

The persona is the side of personality that people show to the world. The persona, according to Jung, is the mask that individuals wear to hide their true selves from society. This part discusses and analyzes the persona of the main characters in both novels in the sense of the deceitfulness of the actor's mask in the novel. By navigating the territory between the outside, physical world and the inner self, the persona forms from influences of values, culture and societal conditioning.

### **Dorian Gray's Persona in *The Picture of Dorian Gray***

To see Dorian Gray's persona the discussion start by looking from his character. Dorian Gray is described as a young man on his twenties. He has an attractive physical appearance and also known as a very charming boy.

Lord Henry looked at him. Yes, he was certainly wonderfully handsome, with his finely-curved scarlet lips, his frank blue eyes, his crisp gold hair. There was something in his face that made one trust him at once. All the candour of youth was there, as well as all youth's passionate purity (Wilde, 19).

This quotation can be interpreted that Dorian Gray has power to express his beauty. Dorian Gray's good looks were the centerpiece of his public life. Generally, people will think that it is an unusual and impolite for someone to

expose his physical attraction too much. Actually, Dorian Gray came from a respectable and honorable family however because of family problem the boy left to solitude and the tyranny of an old and loveless man.

Dorian Gray is the beautiful object of two men's attentions. Firstly, he dominates the imagination of Basil Hallward, the artist who paints his picture. Basil did not want to exhibit Dorian's picture publicly because there was too much of himself in it. "The reason I will not exhibit this picture is that I am afraid that I have shown in it the secret of my own soul." (Wilde, 1996: 9).

The second, Dorian Gray is also dominated in turn by the imagination of Lord Henry, a radical esthetic, a friend of the artist. Dorian Gray becomes the embodiment of Lord Henry's ideas of the aesthetic life. As it is told in the earlier part of the novel, Dorian is being introduced to Lord Henry Wotton, (Wilde, 1996: 18) and from that moment on he is interested and influenced by Lord Henry's idea of the aesthetic life.

For nearly ten minutes he stood there, motionless, with parted lips, and eyes strangely bright. He was dimly conscious that entirely fresh influences were at work within him. Yet they seemed to him to have come really from himself. The few words that Basil's friend had said to him – words spoken by chance, no doubt, and with willful paradox in them – had touched some secret chord that had never been touched before, but that he felt was now vibrating and throbbing to curious pulses (Wilde, 1996: 21).

From the quotation above the researcher finds out that soon after Dorian Gray met Lord Henry Wotton, he immediately begins to exert his influence on the beautiful Dorian Gray, an opposite influence to that which Basil Hallward would wish for. He makes Dorian Gray self-aware, self-conscious, and even self-involved. He gives Dorian Gray an inward focus and ridicules Dorian's attempts to find an outward focus in philanthropy. He encourages him in his self-gratifying pursuits.

'It should matter everything to you, Mr.Gray.' 'Why?' 'Because you have the most marvelous youth, and youth is the one thing worth having.' 'I don't feel that, Lord Henry.' 'No, you don't feel it now. Some day when you are old and wrinkled and ugly, when thought has seared your forehead with its lines, and passion branded your lips with its hideous fires, you will feel it, you will feel it terribly. Now, wherever you go, you charm the world. Will it always be so? ... You have a wonderfully beautiful face, Mr.Gray. Don't frown. You have. And beauty is a form of



Genius— is higher, indeed that Genius, as it needs no explanation. It is of the great facts of the world, like sunlight, or spring-time, or the reflection in dark waters of that silver shell we call the moon. It has its divine right of sovereignty. It makes princes of those who have it. You smile? Ah! When you have lost it you won't smile... Youth! Youth! There is absolutely nothing in the world but youth!' (Wilde, 1996: 124-25).

Dorian has a great interest toward Lord Henry Wotton's aesthetic view. Lord Henry influences him on how great youthfulness can bring toward him. It will be everything for the person who has eternal youthfulness. Dorian realizes what an enormous impact the youth has on life will be for him. Youthfulness will bring everything for him. The world only appreciates the youth and he decided to devote his body's youthfulness by any means.

'How sad it is!' murmured Dorian Gray, with his eyes still fixed upon his own portrait.' I shall grow old, and horrible, and dreadful. It never be older than this particular day of June... If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that – for that – I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that! (Wilde, 1996: 27-28).

From the quotation above we may find out that after Dorian saw his picture, he realizes that as the time passes by he will be aging. He thinks that youth is the only thing worth having. He will grow old and look horrible and dreadful. All the things he did not wish to be. And finally he determined to get his eternal youth with whatever caused followed it. From that moment onwards, his course is set. He wishes to be forever young, in order to manipulate people's opinions and behaviors.

Dorian himself is supposed to be good and the painting of Dorian is supposed to be evil. Dorian's good looks are just separate elements of Dorian's life. Together they make Dorian who he is and he could not be whole without other.

Was it all true? Had the portrait really changed? Or had it been simply his own imagination that had made him see a look of evil where there had been a look of joy? Surely a painted canvas could not alter? The thing was absurd. Then he drew the screen aside, and saw himself face to face. It was perfectly true. The portrait had altered (Wilde, 1996: 92-93).

From the quotation above describes how Dorian realized that his picture began to alter. For every action he takes it will give the opposite effect to his picture. It was also describes how Dorian was simply unable to survive in a society that put so much stress on leading his life.

### **Henry Jekyll's Persona in *Dr. Jekyll and Mr. Hyde***

To see Henry Jekyll's persona the discussion start by looking from his character. Henry Jekyll is described as a prominent, popular London scientist, who is well known for his dinner parties. Jekyll is a large, handsome man of perhaps fifty. He was born to a good family, had a good education, and was respected by all who knew him. He owns a large estate and has recently drawn up his will, leaving his immense fortune to a man whom Jekyll's lawyer, Utterson, thoroughly disapproves of.

I have really a very great interest in poor Hyde. I know you have seen; he told me so; and I fear he was rude, "said Jekyll". But I do sincerely take a great, a very great interest in that young man; and if I am taken away, Utterson, I wish you to promise me that you will bear with him and get his rights for him (Stevenson, 1992: 21).

From the quotation it describes that Dr. Jekyll insist Utterson to give away his will to Edward Hyde after he dies. Now, however, that he is middle-aged, he has been fascinated with the theory that man has a "good" side and a "bad" side, and he has decided to investigate the theory. His investigations were successful; he compounded a potion that could release the "evil" in a person in the form of an entirely different physical person, one who would take over one's own body and soul. Then one could commit acts of evil and feel no guilt; furthermore, one could drink the same potion and be transformed back into one's original self.

There was something strange in my sensations, something indescribably new and, from its very novelty, incredibly sweet. I felt younger, lighter, happier in body. There was no mirror, at that date, in my room; that which stands beside me as I write was brought there later on, and for the very purpose of these transformations. I stole through the corridors, a stranger in my own house; and coming to my room, I saw for the first time the appearance of Edward Hyde (Stevenson, 1992: 63).

It describes that Dr. Jekyll do the research on him and he aware about the metamorphosis process when Edward Hyde appear. Soon after several times Dr

Jekyll finally realizes Edward Hyde began appearing whenever *he* wanted to and not at the command of Dr. Jekyll. Jekyll became, therefore, a frightened recluse, trying desperately to control Hyde, but successively failing, especially whenever he would doze off.

### **Dorian Gray's archetype of Shadow in The Picture of Dorian Gray**

Based on the explanation above we may find out that the notion of shadow mean the things a person has no wish to be. The shadow is what is inferior in our personality, that part of us we will not allow ourselves to express. In which the process of denying of a person's shadow can be described as the development of the persona or the unconscious mask that a person puts on to fool him or herself of who he or she really is.

Before Dorian Gray met Lord Henry Wotton, he is only a decent young man. Dorian met him while he became the object of Basil Hallward's painting. Lord Henry Wotton is Basil Hallward's old friend while they were in Oxford. Lord Henry is the radical aesthete. He lives out all of the precepts of the aesthetic movement. He refuses to recognize any moral standard whatsoever. He spends his time among aristocrats whom he ridicules in such a witty fashion that he makes them like him.

Basil Hallward earnestly enjoins Lord Henry to leave Dorian Gray alone, not to interfere with him, not to exert his influence on the youth. Lord Henry ignores Basil's demand entirely. He never has a doubt about doing just the opposite of what Basil begged him to do. He conveys to Dorian his world view, and Dorian becomes corrupted as he attempts to emulate him. After Dorian being introduced to Lord Henry, he interested to Lord Henry's words.

The most evident example of shadow in the novel is the alteration of Dorian's picture. It shows the evil things in Dorian that is depicted through his body's youthfulness and the painting's ugliness. "He got up and locked both doors. At least he would be alone when he looked upon the mask of his shame. Then he drew the scene aside, and saw himself face to face. It was perfectly true. The portrait had altered" (Wilde, 1996: 93). It reveals when Dorian saw his picture he realizes that his picture starting to change and different. To avoid his butler and also his guest' suspicion he asked his valet to remove his picture

upstairs to the top of his house. He put the screen to cover the picture while being removed. The room he prepared to place the picture was a large, a well proportioned room, which had been specialty built. He thought that there was no other place in the house so secure from prying eyes as the room.

Every time Dorian commits evil things he realizes that there is something different with his picture.

An exclamation of horror broke from the painter's lips as he saw in the dim light the hideous face on the canvas grinning at him. There was something in its expression that filled him with disgust and loathing. Good heavens! It was Dorian Gray's own face that he was looking at! The horror, whatever it was, had not yet entirely spoiled that marvelous beauty. (Wilde, 1996: 149)

From the quotation it indicates that for every crime and evil things he did it will make alteration to the picture. The more Dorian tries to repress it, the stronger and more dangerous it grows. This situation describe that there is conflict between Dorian and the painter. The painter tries to warn him to repent on every evil thing he do but Dorian refused to do it and killed him.

Throughout the novel, the writer can describe that the first situation that influence Dorian to do his evil thing because of his interest on Lord Henry Wotton's queer aesthetic view as it can be seen from the quotation below:

'It should matter everything to you, Mr.Gray.' 'Why?' 'Because you have the most marvelous youth, and youth is the one thing worth having.' Some day when you are old and wrinkled and ugly, when thought has seared your forehead with its lines, and passion branded your lips with its hideous fires, you will feel it, you will feel it terribly (Wilde, 1996: 124).

In this case, Lord Henry successfully influences Dorian about the greatness of having eternal youthfulness. As inexperience young man, Dorian is trapped by his view. Dorian feels that when he has an eternal youth he will get everything he need.

At first glance, the Jekyll/Hyde relationship seems almost perfect. Jekyll is allowed to retain his respectable nature, conversing with his wealthy and distinguished friends, and spiritually benefiting by contributing to society. When he wants to explore his darker side, he has merely to drink a potion and unleash Mr. Hyde, a man who looks so physically different from him that none of the

former's actions can ever be traced. Hyde is free to commit all sorts of heinous crimes without fear of being caught, since he can always revert into his Jekyll appearance. "You will not find Dr. Jekyll; he is from home," replied Mr. Hyde, blowing in the key. And then suddenly, but still looking up, "How did you know me?" he asked (Stevenson, 1992: 14). It describes that after Dr. Jekyll turns into his Hyde form nobody can recognize him even his best friend Dr. Utterson. It happens when Dr. Utterson investigates Hyde and he suspects Hyde to have relation with the case.

Mr. Hyde was a pale and dwarfish man. He had a displeasing smile, and he spoke with a husky, whispering and somewhat broken voice. But not all of these together could explain the hitherto unknown disgust, loathing, and fear with which people always regarded him.

However, reality does not flow as smoothly as theory. Jekyll soon finds that he cannot control when Hyde will appear, thus endangering both his secret and his safety. He awakens one morning to find himself transformed without the aid of his potion. "But the hand which I now saw, clearly enough, in the yellow light of a mid-London morning, lying half shut on the bedclothes, was lean, corded, knuckly, of a dusky pallor and thickly shaded with a swart growth of hair. It was the hand of Edward Hyde" (Stevenson, 1992: 66). In a panic, he begins to realize that once the dam has been opened, it is impossible to hold back the flood, and Hyde will be contained at will no longer.

Eventually, Jekyll cannot make any more potion to switch bodies again. The material he had used for the first batch turned out to be impure, and it is impossible to recreate the same ingredients. This material symbolizes his own inner self. He is not a wholly "pure" figure, morally upright, but a flawed mixture. That is the reason the potion worked to bring out his Hyde self; the impurity of the material drew forth the impurity of Jekyll. As Hyde represents the shadow, the mixture must show how we cannot reach that part of ourselves without venturing into unpurified and untried methods.

Jekyll realizes that he is trapped in the body of Hyde. He cannot change back, no matter how desperately he works. If he leaves the safety of his laboratory, he will be hanged for murder. But as he stays, the servants are getting

suspicious, alerting Mr. Utterson to their master's absence. Eventually, Jekyll as Hyde commits suicide rather than being captured.

### **The Impact of Persona and Shadow of the main characters**

From the above analysis the writer may find some impacts related to the persona and shadow of the main characters in Wilde's *The Picture of Dorian Gray* and Stevenson's *Dr. Jekyll and Mr. Hyde*. In Wilde's *The Picture of Dorian Gray* the impact of persona and shadow to the main character, Dorian Gray, is after he succeeded to get his permanent youth, he often spends his time to visit some parties and always exhibit his youthfulness to other people. He even does some very bad deeds. He was so proud to have his eternal youth. Until he realizes that for everything he did there is a cost for it. He finds out that his picture turns to be evil and he wants to destroy it. He stabs his picture and finally brings death to himself.

In Stevenson's *Dr. Jekyll and Mr. Hyde*, the impact of persona and shadow to the main character is he finally succeeds in conducting the insane experiment and applies the theory that man has a "good" side and a "bad" side. He compounded a potion that could release the "evil" in a person in the form of an entirely different physical person, one who would take over one's own body and soul. In the form of Edward Hyde, he often committed number of crimes. This situation makes the people of London hunt him. Finally, in desperation, he commits suicide, but just as he loses consciousness, Hyde appears, and it is the writhing body of the dying Hyde which Utterson and Poole discover.

### **The similarities and differences of Jung's archetypes of persona and shadow of the main characters**

#### **The similarities**

The common feature in the two novels is the main character does very bad deeds. For example the main character murder and deceive someone to gain his purposes. In *The Picture of Dorian Gray*, the main character, Dorian Gray do some bad deeds. First, he broke a beautiful girl's heart, Sibyl Vane, a new opera artist who adores Dorian by committing suicide. "Every night of my life I go to see her act, and every night she is more marvelous." (Wilde, 1996: 54). From this

quotation it can be concluded that Dorian is passionately in love with the girl. He admires her acting and on one occasion he asks his two friends, Basil Hallward and Sir Henry Wotton to enjoy her performance on the opera stage. But unfortunately she upset him with her bad and nervous performance and makes Dorian mad about it. Finally the woman commits suicide by swallowed prussic acid. Secondly, he became the cause of several people's death. First, he brutally murders the painter of his picture, Basil Hallward after he finds out Dorian's dark secret and the impact on the picture. Second, Dorian became the reason of Alex Campbell and James Vane death.

Similarly, in *Dr. Jekyll and Mr. Hyde*, Henry Jekyll does a very bad deed too. He deceives some of his friends about his insane experiments. After Dr. Henry Jekyll turns into Edward Hyde, he cannot control his attitude. For example, in his Hyde form he brutally murder sir Danver Carew, one of the parliament member without any definite reason. He also became the cause of his best friend's death. Dr. Lanyon, suddenly passed away after he finds out that his fellow scientist did a very insane experiment.

In both the two novels the main character turns into the new physical appearance by their own will. In *The Picture of Dorian Gray*, the main character, Dorian Gray made a wish to have eternal youth in order to always be respected by the surroundings. He trades his soul to get his eternal youthfulness. He will be forever young yet the picture turns old. But then for every evil things he did, it will make the picture become different. Meanwhile in *Dr. Jekyll and Mr. Hyde*, the main character, Dr. Henry Jekyll's evil dimension took the form of Edward Hyde, a man who committed a number of crimes and performed acts of sexual perversion; seemingly, his most serious crime is the vicious murder of Sir Danvers Carew, a Member of Parliament.

The third similarity from the novels is the two main characters died in the end of story. In *The Picture of Dorian Gray*, Dorian Gray stabs his picture because he realizes that the picture become old and ugly. In *Dr. Jekyll and Mr. Hyde*, after Dr. Jekyll no longer can control his alteration to be Edward Hyde and because of he cannot bear to face his friends and surrounding about his insane experiment, he choose to end his life by committing suicide.

## The Differences

There are some differences that the writer can find in the two novels. There are, however, differing cultural subtleties on a plot level: (1) the physical condition of the main character; (2) the intention of the main character; and (3) the role/attitude of the main character.

First, in *The Picture of Dorian Gray*, the alteration makes Dorian Gray to have eternal youth. He stays young, handsome, fit, and no physical turns even though the time passes by for over twenty years. Meanwhile all of the people in his surroundings turn aging, he still have his twenties look. In *Dr. Jekyll and Mr. Hyde*, after Dr. Henry Jekyll do his insane experiment to separate the 'good' and 'bad' side of his personality, he realizes that he has release the bad and different personality of him to the outside world. He named his alter personality as Edward Hyde. This creature is small, ugly, rough, and having bad attitudes which completely different from his daily attitudes.

Secondly, the main character has different intention to do the alteration and the experiment. In *The Picture of Dorian Gray*, the main character intentionally trades his soul to have his eternal youth. Dorian Gray is a type of person who adores youthfulness. He loves to be forever young in order to rule everything he wants. He thought that he would be able to have everything with his youthfulness. In *Dr. Jekyll and Mr. Hyde*, after Dr. Henry Jekyll do his insane experiment to separate the 'good' and 'bad' side of his personality, in the name of scientific experiment. He has been fascinated with the theory that man has a "good" side and a "bad" side, and he has decided to investigate the theory. His investigations were successful; he compounded a potion that could release the 'evil' in a person in the form of an entirely different physical person, one who would take over one's own body and soul. Then one could commit acts of evil and feel no guilt; furthermore, one could drink the same potion and be transformed back into one's original self.

Thirdly, the alteration of the main character brings the different role/attitude of the main character. In *The Picture of Dorian Gray*, Dorian Gray thought that by having eternal youth he will get special attention and always be



admired and love by the surroundings. The people always admired him without knowing the effect of the dark secret he has made to have his eternal youth. Meanwhile in *Dr. Jekyll and Mr. Hyde*, in the form of Edward Hyde, he became a man who committed any number of crimes and performed acts of sexual perversion. And the result is many people afraid of him. Jekyll's fascination with his "other" self became so obsessive that he was finally no longer able to control the metamorphosis process, and Edward Hyde began appearing whenever *he* wanted to, and not at the command of Dr. Jekyll. Jekyll became, therefore, a frightened recluse, trying desperately to control Hyde, but successively failing, especially whenever he would doze off.

## CONCLUSION

Based on the objectives of the study, it can be concludes that by analyzing persona and shadow of the main characters in Wilde's *The Picture of Dorian Gray* and Stevenson's *Dr. Jekyll and Mr. Hyde*, we can learn some significance factors that enable an individual to attain his goal and desire. Firstly, he must be aware of the effect for the things he did. It means that an individual must be responsible for his own decision to do what he thinks is right. Secondly, one must sincerely accept the power of nature. It means that an individual has to be able to overcome the temptation that comes to him/her related to physical condition to achieve their acceptance toward nature's gift. By having these two factors, an individual will be able to achieve his or her acceptance toward the power of nature and represent a person who accepts to what God has given us and live life as good as possible.

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