

【Summary】

This paper examines Oscar Wilde's self-sufficient life in *The Picture of Dorian Gray*. ~~Wilde's self-fulfillment life.~~ Wilde's concept of the self-sufficient life emphasises individual perfection over the general social order, a concept similar to Nietzsche's "Übermensch". Nietzsche's "Will to Power" (~~Wille zur Macht in German~~) for Nietzsche can be replaced by "art" and "individualism" in Wilde's context. In this paper, Wilde's attitude towards self-sufficiency in the form of art and individualism will be referred to as "Willean morality" and its opposite (which does not necessarily coincide with the general morality of society) as "anti-Willean morality", to distinguish it from the general morality of society.

At the end of the 19th century, Britain was a glorious society, where order was valued. ~~Still,~~ At the same time, however, it was a society with two sides: the widening gap between rich and poor and the resulting deterioration in security. In such a society, Oscar Wilde attached great importance to a self-sufficient life, which he expressed in the form of "art" and "individualism".

The Picture of Dorian Gray is the only novel that Wilde wrote. Wilde states that he divides his personality into three parts and projects himself onto the main characters of the story, Dorian, Basil and Lord Henry. These three characters Dorian is Wilde's ideal (i.e. art), Basil is his self-identified self and Sir Henry is his other-identified self. This writer considered the protagonist Dorian to be a practitioner of "anti-Willean morality", based on his selfish behaviour in the work and inferred that the punitive result of this may be the depiction of the ugly corpse in Chapter 20 of the work.

The relationship between the picture of Dorian and himself is symbolic of the relationship between his soul (picture of himself) and his body. The way in which Dorian's body retains its beauty while the portrait becomes disfigured is a symbol of the separation of soul and body, which goes against one of the norms, 'Willean morality', of creating a beautiful harmony. Dorian may appear artistic in that he has preserved his good looks, but he has failed in Wilde's art in that he has failed to preserve harmony.

From descriptions of some of Wilde's works, such as *The Decay of Lying*, it is clear that his definition of 'art' is not just fine art alone, but the escape of human power from nature, which lacks

design. In this light, Dorian's act of protecting only protects his own body (beauty), is an instinctive and unartistic act, whereas the devotion of the Prince and the swallow in *The Happy Prince* is a superhuman and artistic act in which the soul that leads to the act is superhuman, even though it loses beauty in appearance.

Dorian's selfish behaviour falls outside Wilde's definition of individualism, which does not require the intervention of others. Wilde cites Christ as the example of a supreme individualist, whose example is an activity whose goal is not to be judged by those around him, but to reach God's paradise. If we replace the attainment of God's paradise with 'Wildean morality', we can say that it lies in the attainment of the paradise of art, which does not require evaluation by others.

Wilde wrote *The Picture of Dorian Gray* as a negative bildungsroman of "Wildean morality" by portraying the protagonist Dorian as a practitioner of "anti-Wildean morality". "Wildean morality" strengthens a person's individuality, which can be seen as a source of art. It could be said that the praise of man-made art is a Wildean paean to humanity.