



## Contrasting Shadows: The Jungian Archetypes in Oscar Wilde's Salome and Dorian Gray

Gölgelerin Zıtlığı: Oscar Wilde'ın Salome ve Dorian Gray Eserlerinde Jung'un Tanımladığı Arketipler

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### ABSTRACT

This study explores the ascendancy and dominance of the unconscious over consciousness by focusing on two literary works by Oscar Wilde, *Picture of Dorian Gray* (1891) and *Salome* (1891) which will be analyzed simultaneously through a Jungian lens. This comparative analysis draws an inference between the darker aspects of human nature through binary oppositions of gender and identifies the archetypal constituents of the human psyche. Dorian Gray's feminized persona, his anima, is juxtaposed against Salome's masculine persona animus. In *The Picture of Dorian Gray*, the typically concealed component of the psyche, which is the shadow, is nurtured by Dorian's narcissism and manifests itself. This ultimately leads to the demise of the character, as the artificial separation of the self from the unconscious is ultimately unsustainable. Conversely, in *Salome*, the excessively indulged shadow self takes over and dominates the psyche. The shadow archetype highlights diverse atypical qualities based on different genders and exerts supremacy over the psyche due to its self-centered nature. The complexity and fluidity of gender roles connected to the anima and animus, which are the contrasexual attributes in their psychic manifestations illustrated in these characters, underscore that these traits and behaviors are not inherently confined to a specific gender but are part of the broader human experience.

### MAKALE BİLGİSİ

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### ÖZ

Bu çalışma, bilinçdışının bilinç üzerindeki üstünlüğü ve egemenliğini, iki edebi esere odaklanarak Jungcu bir mercekten analiz etmektedir. Oscar Wilde'ın *Dorian Gray*'in Portresi (1891) ve *Salome* (1891) adlı eserleri üzerinden insan doğasının karanlık yönlerini, ikilikleri ve karmaşıklıkları Jungcu psikolojinin ikili cinsiyet karşıtlıkları bileşenleri olarak keşfedebiliriz. Bu karşılaştırmalı analiz aracılığıyla, cinsiyetin ikili karşıtlıkları üzerinden insan doğasının karanlık yönleri arasında bir bağlantı kurabiliyor ve arketipsel bileşenlerini belirleyebiliyoruz. Bu bağlamda, *Dorian Gray*'in femininleşmiş kişiliği, onun animası, *Salome*'nin güç kazanma yolundaki maskülen kişiliğinin animus'u ile karşılaştırıyoruz. *Dorian Gray*'in Portresi'nde *Dorian*'in narsisistik benliği tarafından gizlice beslenen "gölge" kendini gösterir ve karakterin sonunu getirir, çünkü bilinçdışından yapay bir ayrılma nihayetinde sürdürülemez. Buna karşılık, *Salome* eserinde aşırı şekilde beslenen gölge benliği kontrol altına alır ve bu da gölgenin yeniden üstünlük sağlamasıyla sonuçlanır. Bu çalışma, söz konusu edebi eserlerdeki erkek ve kadın karakterlerde gölge'nin ortaya çıkışını incelemekte ve cinsiyetlerine bağlı olarak arketipik özelliklerini vurgulamaktadır. *Salome*'de neredeyse hayvani bir dürtü, gölgeyi üstün bir konuma yükseltirken, *Dorian Gray*'in Portresi'nde gölge, insan doğasının bencil özelliği aracılığıyla ego üzerinde üstünlük kurar. Her iki metnin eşzamanlı analizi psikolojik manzaraların karmaşık tasvirini ortaya çıkararak, cinsiyet, güç, denetimsiz hedonizm, içsel çöküş ve insan ruhunun karanlık yönleri arasındaki karmaşık etkileşimi derinlemesine anlamamızı sağlar. Bu karakterlerdeki anima ve animus'un psikişik tezahürlerindeki karşıt cinsel özelliklerle bağlantılı olan cinsiyet rollerinin karmaşıklığı ve akışkanlığı, bu özelliklerin ve davranışların belirli bir cinsiyete özgü olmadığını, daha geniş bir insan deneyiminin parçası olduğunu vurgular.

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## INTRODUCTION

*The Jungian* psychoanalytical theory is utilized in this article in order to analyze and identify parallels between two literary works, Oscar Wilde's *The Picture of Dorian Gray* and *Salome*, while offering an insightful and unique perspective on the eponymous protagonists representing the individual's relationship with *the unconscious* and the development of *the Jungian self*. *The self* refers to the indivisible and complete nature of the individual, the entirety of the psyche. The psyche is known as the totality of the human experience which includes both the *conscious* and also the *unconscious* aspects of the mind. In this study, an interdisciplinary approach is employed to utilize intertextual comparisons, discrepancies, and affinities to ascertain their resemblances and disparities. The objective of this analysis is to elucidate the widely acknowledged ideas of the *shadow*, *the anima*, and *animus* through literary analysis. *Anima* is the feminine aspect within men and *animus* is the unconscious masculine aspect within women.

The *Jungian* concept of the *shadow*, which symbolizes the repressed, darker aspects of the *psyche*, is profoundly intertwined with the journey of the main characters in *The Picture of Dorian Gray* and *Salome*. The *shadow* is the hidden part of the human unconscious that is repressed. This study uncovers the influences of the personal unconscious, where *the shadow* obscures consciousness. Despite its negative effects on the human mind, *the shadow* is also characterized as possessing greater wisdom, superior insight, truthfulness, genuineness, and authenticity. *The shadow* is also considered declaratively encapsulating and of vital importance due to its competency in overruling conscious decision-making, particularly when it is being disregarded. It signifies the dominance of the unconscious mind over the conscious mind. According to Jung, "The primordial image might suitably be described as the instinct's perception of itself, or as the self-portrait of the instinct, in exactly the same way as consciousness is an inward perception of the objective life-process" (Jung, 1975: 150). As these lines elucidate the consciousness, as an indispensable term for this study, is fundamentally our internal awareness and perception of the events that transpire in our lives and within ourselves.

*The shadow* is an archetype that embodies universal, archaic symbols and images that are derived from the collective unconscious which are parts of our psychic inheritance. The archetypes serve as universal symbols that shape human experience and connect individuals across time and culture through the collective unconscious.

### 1. UNCHECKED INDIVIDUALISM AND BINARY OPPOSITIONS

The overarching context of *The Picture of Dorian Gray* and *Salome* is the lens through which the fundamental concepts of *the shadow*, *the anima* and *animus* is analyzed, as both characters are known to have been excessively egotistical. The patterns exhibited by significantly individualized yet subconsciously destructive characters like Dorian and Salome uncover the inevitable repercussions that arise from their actions. Ultimately, they trigger the factors that lead to their unavoidable downfall and destruction. Through binary oppositions, we can explore the darker aspects of human nature, as the primary characters in the chosen texts are of opposing sexes. The *archetypical* patterns that facilitate the identification of moral corruption, hedonistic trajectories, and the propensity for self-destructive tendencies are the indicators of the disruptive elements of unchecked individualism. Both works by Oscar Wilde explore the conflict between individualistic aspirations and societal expectations. A Jungian analysis of these characters provides insights into the dichotomous nature of binary contraries and conflicts that are conversely present in both of these works: individualistic desires and societal norms, complex dynamics of good and evil, man and woman, the feminine and masculine, the subdued and the manifest. Wilde portrays the trajectory of the individual who battles with the dichotomies of power

dynamics. Both literary compositions demonstrate, each in their own way, a process of destruction and erosion of innocence in the pursuit of personal fulfillment and satisfaction.

## 2. SHADOW

The term *shadow* is the key notion and focus for investigating and identifying the *anima* and *animus*, which act as the initiators during the examination of the characters Salome and Dorian. “The concept of the shadow, which plays such a vital role in analytical psychology, is known to be cast by the conscious mind of the individual, which contains the hidden, repressed, and unfavorable (or nefarious) aspects of the personality” (Jung, 1964: 118). Within this analytical framework, the selected works function as mirrors that reflect the archetypal conflicts inherent in every individual. Through an analysis of the main characters’ adventures, desires, and anxieties, we can explore the capacity of the *shadow self* to arise and exert control over the ego. Jung’s acknowledged concept of *the shadow self* denotes the suppressed aspects of our personality that are frequently regarded as undesirable or socially objectionable.

In *The Picture of Dorian Gray* and *Salome* the main characters’ developments are characterized by a journey from annihilation of innocence to corruption ultimately leading to their downfall. This happens because of not facing, or of one’s neglect of the socially unacceptable desires of the ego, which may cause a manifestation of the repressed shadow. Both Dorian and Salome are similarly recognized for their detrimental attitudes and behaviors when they are unrestrained, and the psychological journeys of both characters similarly emphasize the significance of self-awareness and the integration of the concept of the *shadow* in order to achieve psychological wholeness and avoid the perils of unchecked actions. The dissension of *the shadow* and *the self* in both works illustrate that the conflict between *the shadow* and *the self* is a common and familiar experience for both characters. It is common for individuals to experience internal conflicts when their conscious desires and unconscious impulses clash. This process involves the recognition and integration of various aspects of one’s personality, including the *shadow*. The character Dorian Gray is known for disregarding his dark side, while Salome readily gives in to her dark ambitions; *the shadow* renders them both incapable of individuation. Their judgment is clouded by the formidable strength that their *shadows* accumulate.

In both works we observe that the concept of the *self* that has been deposed as a result of its disagreement with the *shadow* is susceptible to being overthrown if it is disregarded. Huskinson explicates this critical equilibrium: “I refer to the whole self as a union of opposites. Specifically, the whole self-comprises the dynamic syntheses of Apollonian and Dionysian impulses...and consciousness and the unconscious in the Jungian Self. When the opposites fail to synthesize, or when only one opposite in the pair is present, Nietzsche and Jung warn of impending psychological damage” (Huskinson, 2004: 3). A balance that facilitates a synthesis of the polarities is indispensable to the health of the entire self. In order to attain a more elevated state of *consciousness* and *unconsciousness*, the transcendent function of art as a medium can be a process that reconciles opposing elements of the psyche and lessens the potential damaging effects. Artistic endeavors can facilitate this process by allowing the integration of conflicting emotions, thoughts, as well as experiences. “Without your art, you are nothing” (Wilde, 2000: 85). Dorian excessively emphasizes the significance of artistic expression as a fundamental aspect of one’s identity and value. His viewpoint implies that personal value and identity are fundamentally determined by one’s creative output and artistic expression. The portrait as such a medium, is employed in *The Picture of Dorian Gray* as a symbolic passageway for the shadow self to act without constraint and the influence of a stabilizing conscience. The ability to readily engage in malevolent actions is granted to one who is devoid of conscience, as is the case in *The Picture of Dorian Gray*. Jung explains this process as “a simple reversal: the underside comes to the top and the shadow takes the place of the light, and since the former is always anarchic and turbulent, .... All this is unavoidable because the root of the evil is untouched and merely the counter position has come to light” (Jung, 2002: 58). The inversion of

the usual order of things, which is inherently chaotic and unpredictable, is now liberated. This upheaval remains unchanged; only the opposing positions have shifted into view. The previously concealed or adverse elements are now supplanting the once favorable or prominent ones, creating a metaphorical shift from the light to the darkness. This reversal fails to result in genuine freedom or liberty in any way. Due to the intrinsic chaos and instability of the previously suppressed forces, anarchy and turbulence have emerged, and there is no possibility of reverting back.

Upon analysis of the play *Salome*, a significant transformation of darkness can also be observed, as *the shadow* emerges and becomes more prominent. However, the loss of conscience or transformation is exemplified by Salome's intense focus and demand for the beheading of the holy man, Jokanaan (John the Baptist), which illustrates the overtaking of her ego by the consuming *shadow*. In contrast to what we observe in *The Picture of Dorian Gray*, Salome's desires become increasingly extreme and obsessive as the play depicts her descent into a more dubious and darker state. Jokanaan's enigmatic and unyielding nature ignites Salome's initial attraction towards him. Her desire towards the character Jokanaan is further fueled by his rejection, which transforms it into a demonic aspiration for control and possession. Her grotesque demand for his head is a symbolic act that signifies her complete subjugation to her darkest impulses, which is a manifestation of her obsessive longing for power. She is known to prioritize her twisted desires over human life, as evidenced by her insistence on Jokanaan's murder, which serves as a stark representation of her uncontrollable urges. Salome's creation of a poisonous dynamic intensifies her decline, while Herod's willingness to indulge her macabre request, fueled by his own desire and fear, contributes to her dark influence. Both individuals, driven by their own vices and vulnerabilities, are easily overcome by the authority they possess. The *shadow self* overpowers Salome, transforming her into a vessel of death and destruction.

The relationship between the characters Salome and King Herod can be analyzed by considering the notions of *the shadow*, *anima/animus*, and the *individuation* process. Salome's creation of a poisonous dynamic represents the unchecked influence of her *shadow self*. The subliminal aspects of the personality that the conscious ego does not recognize, behold or accept are a part of *the shadow* in Jungian terms. Primitive instincts, suppressed desires, and sinister impulses are frequently included in these aspects. Salome's actions, which are motivated by these subliminal forces, indicate a significant separation from her conscious self, which ultimately results in her downfall as she is overcome by the very darkness she possesses.

In this context, both Salome and Herod fail to effectively integrate their shadow selves into their conscious awareness, resulting in a destructive dynamic. Their vulnerabilities are further exacerbated by the power they possess, rendering them more susceptible to their unchecked impulses. Their individuation process, which is the Jungian concept of becoming a balanced, complete individual, is disrupted by this lack of integration. Rather than attaining self-realization and harmony, they become ensnared in a cycle of destructive behaviors. Herod serves as a vessel through which Salome inadvertently projects and manifests her shadow. The subliminal forces that are seeking expression are the cause of Salome's creation of a lethal influence. Herod's vulnerability to this influence, his *anima possession*, enables Salome's darker aspects to emerge, leading to a destructive interplay between their unconscious selves. This dynamic can be explained through the phenomenon of *archetypal projection*. Stevens explains this phenomenon as the following: "Enormous power seems to be possessed by the woman on to whom the archetype is projected, and the man who does the projecting is quite unable to use his critical faculties, because the archetype, once constellated, has him in its grip" (Stevens, 2002: 77). This describes a man's cognitive ability which gets impaired as he succumbs to the overwhelmingly overpowering influence of such a compelling and potent image that has a significant influence over him. It is possible that we are witnessing Herod's archetypal projection through Salome. As Herod loses his ability to think clearly and critically because this powerful image controls him, Salome can be seen as the *anima* projection of Herod who views her as an embodiment of his inner desires, fears and feminine aspects,

which cloud his judgment and create a distorted perception of the feminine, giving her an outsized influence and power over himself. This is also explained as follows: “When a man experiences passionate attraction to a woman, it is because she seems to embody his anima, and she appears to him more beautiful, more numinous than any other woman around” (Stevens, 2002: 76). This phenomenon is similar to Dorian’s projection of his anima onto the character Sybil. This is mainly how the characters Salome and Dorian exert substantial influence over their counterparts, leading to irrational decisions motivated by their unconscious desires.

The emergence of *shadows* can be attributed to a multiplicity of judgments and decisions rather than a single, conspicuous cause. The concept of appearance versus reality is particularly prominent in the case of Dorian, as it is well-known that his external appearance remains juvenile and unblemished, whereas his portrait reflects the moral degradation caused by his hedonistic lifestyle throughout the process of aging. This dynamic tension is the result of incompatibility and contrast, which cause *the shadow* to self-feed, perpetuating a cycle of conflict and negativity. Each clash only serves to exacerbate the underlying issues and they intensify the discord. This juxtaposition symbolizes the concealed, more sinister, and darker facets of Dorian’s *persona*. The formation of *the shadow* is influenced by several variables, including those in close proximity that hinder his decision-making and blur his vision.

According to Jung, “If we could see our shadow (the dark side of our nature), we should be immune to any moral and mental infection and insinuation” (Jung, 1964: 85). Therefore, confronting and comprehending our shortcomings and darker tendencies may serve as a safeguard against detrimental influences on one’s mental health, which could lead to inner conflict and stress. The character Dorian Gray serves as a vivid illustration of an emerging and evolving shadow due to his neglect and lack of self-awareness. It is imperative to emphasize that when we turn our attention away from our inner truth, which comprises the darkened aspects of our shadow, we essentially enter a state of denial regarding our genuine nature. The narrative of *Dorian Gray* emphasizes the repercussions of avoiding self-confrontation and the potential distortion that arises when we refuse to acknowledge and embrace the darker aspects of our own truth. Incorporating the shadow into the personhood itself has a positive contribution to personal development and authenticity. Acknowledging and accepting the shadow allows us a capacity for empathy and understanding toward ourselves and others, which provides us with a comprehensive understanding of the evil surrounding us. It is evident that the character Dorian Gray’s existence is no longer harmonious and is unbalanced after overindulging in self-centered and excessive pleasure-seeking activities, which deprive him of a sense of empathy. He is no longer at variance with the aspects of himself, but with his suppressed impulses which leads to psychic disintegration. His fragmented and ultimately destructive identity is the result of his separation from *the shadow*. Consequently, his mind is mentally infected. Jung’s metaphor of mental infection for describing the detrimental effects of unacknowledged and unintegrated aspects of the psyche can be observed in *The Picture of Dorian Gray*, as Dorian’s psychological disturbances result from a lack of self-awareness: “The subliminal contents already possess such a high energy charge that, ... they may overpower the conscious mind and take possession of the personality” (Jung, 1969: 96). There is a type of visualization and dialogue between the conscious and the unconscious that occurs when one explores the imagery of the subconscious, such as symbols and tales that emerge from the unconscious. Creative expression through art, writing, or movement, and the portrait as an object itself in *The Picture of Dorian Gray* can be interpreted as that medium. The portrait is in total interaction with the individual; however, the individual is disregarding the image, which serves to conceal his conscious awareness of the repercussions of his actions. The portrait serves as a silent witness and a reflection of Dorian’s true nature, ultimately resulting in a passively exploitative conclusion. Over time, the artwork progressively becomes more grotesque, reflecting the individualistic lifestyle that Dorian leads: “The world is changed because you are made of ivory and gold. The curves of your lips rewrite history” (Wilde, 2000: 210). At a social event, individuals engage in hearsay regarding Dorian’s growing reputation for being notorious, and the

character becomes increasingly isolated as a result of the increasing societal rejection which results in the character becoming more isolated and individualistic.

This metamorphosis not only exposes the striking disparity between his external attractiveness and the internal deterioration and decay because of *the shadow*, but also becomes a cause of anguish and fixation for him. The portrait's tacit disapproval compels Dorian to confront the reality of his indulgent way of life, propelling him towards more extreme measures in a frantic endeavor to evade the disturbing veracity it symbolizes. Ultimately, the presence of the picture stands as evidence of the detrimental influence of excessive pride and the unavoidable ruin that results from rejecting *the self* and the human experience. Acknowledging such depths of human psyche is important because, as Jung states, "Although psychology is a discipline in itself, it lurks invisibly, thanks to the fact of the unconscious, in the background of all other disciplines... so all disciplines that are in any way concerned with the realm of the psychology" (Jung, 1969: 890). These lines suggest that in order to truly comprehend an individual's psyche, it is not sufficient to observe it in isolation. A broader spectrum of information must be taken into account, and alternative disciplines of study must be employed to investigate the profound and intricate aspects of the mind. In this regard, literature functions as one such discipline.

### 3. THE PERSONA AND SYMBIOSIS

The portrait as an object itself in *The Picture of Dorian Gray* serves as a physical manifestation of the character's *shadow* side, revealing the corruption and moral decay that he tries to hide from society and even from himself. When Dorian gazes at his own reflection in the mirror, he perceives his "fair young face" (Wilde, 2000: 12) which remains unaltered and unaffected by his unconscious. The juxtaposition of the mirror's physical reflection and the warped portrayal in the painting emphasizes the disparity between external attractiveness and inward depravity. In a metaphorical sense "the picture" and Dorian have a symbiotic relationship which parallels parasitism in a literary sense, where the painting serves as an object but also as the reflection of the character's soul and inner self. It suffers the consequences of Dorian's actions, absorbing the repercussions, while he remains outwardly untouched and unaffected. "Was the soul a shadow seated in the house of sin? Or was the body really in the soul, as Giordano Bruno thought? The separation of spirit from matter was a mystery, and the union of spirit with matter was a mystery also" (Wilde, 2000: 52). The concepts of spirit and body are being discussed through the speaker who reflects on the mystery surrounding the separation of the immaterial soul from the physical body, as well as the enigmatic process by which they are united. Both novels underscore the existential struggle between the spiritual and the material, inner and outer, *the persona* and *the shadow* which highlight the importance of maintaining a truthful and balanced alignment of the conscious and the unconscious. The separation of soul from body in *The Picture of Dorian Gray* and the decapitation of Jokanaan in *Salome* serve as haunting reminders of the consequences of succumbing to temptation of the shadow: "It is for mine own pleasure that I ask the head of Jokanaan in a silver charger" (Wilde, 2021: 21). These lines indicate that Salome is fully taken over by her *shadow* and such a demand is a shocking and depraved act, demonstrating her complete transformation from innocence to experience. Similarly, the split between Dorian's outward *persona*, which remains youthful and charming, and his inner reality, which becomes increasingly monstrous, highlights the conflict between the conscious and unconscious parts of his mind. "The persona (the mask) can have no relation to the unconscious since it is collectively identical with it, being itself collective. Hence the persona must be extinguished or, in other words, restored to the unconscious" (Jung, 1969: 507). This indicates that the public persona, also known as the social mask, is devoid of any link to one's underlying, true, unconscious self as it is only influenced by societal norms and expectations. "The persona is never the true character; it is a composite of the individual's behavior and of the role attributed to him by the public" (Jung, 1969: 639). Consequently, the meaning conveyed by these remarks is that the persona frequently conceals the genuine emotions and aspirations of the individual, resulting in a

detachment from the true self. This might give rise to internal tensions and sensations of not being true to oneself. In order to attain a more cohesive and authentic identity, one is expected to develop an awareness of their persona and systematically remove its various layers to uncover their genuine essence. This approach requires profound self-reflection and a readiness to confront the unconscious elements of the mind, which is not the case for the main characters in *The Picture of Dorian Gray* and *Salome*.

In *The Picture of Dorian Gray*, Dorian's adept concealment of his inner darkness, and his skillful outward projection of charm are a poignant reflection of the duality inherent in human nature. The portrait itself in the novel can be said to serve as a visual representation of the *shadow self*, untouched by societal expectations. As an outsider to society, the character Dorian exists within a utopian realm of pleasure shielded from public view, behind closed doors, while his portrait absorbs the entirety of his wickedness, allowing him to navigate life seemingly free from sin and lives as if removed from the constraints of a mortal body which is destined for inevitable demise. Dorian's *shadow* containing the repressed weaknesses, desires, instincts, and shortcomings, emerges because of his strong outward persona which is the social mask or facade that is presented to the outside world. Rowland (2008: 2) views the persona as "the social mask we construct in order to operate in society." She further explains that, "The persona is related to social and therefore collective identity; the ego, to individual and therefore personal identity. The persona is the carrier of consciousness that is directed toward the outer world" (Rowland, 2008: 32). We are only presented with a dominant social facade of the character in *The Picture of Dorian Gray*, who inconsistently lives solely for pleasure, as his behavior toward the outside world does not align with what might be his true nature which should have more depth and many more masks. Only projecting one dominant mask outside makes the *shadow self*, emerge gradually underneath: "...double teleology of the persona: a) the positive one: our mask wants to move the others, to receive admiration or envy; b) the negative one: masks often hide an inane Ego or a violent shadow" (Bolea, 2016: 87). This definition is exemplified by the character of Dorian who possesses a single persona that portrays a man of hedonistic desires who is highly socially charming. The superficiality and denial of rationalization is a key component in the detachment of the persona from the man himself. This disassociation is being reflected as the man is split between his persona which is his public image and his *shadow* which is his hidden self, separated from the society. Psychological wholeness is disturbed and the individual lacks balance which makes him unable to achieve individuation because of the unharmonious relationship between his conscious and the unconscious selves.

#### 4. FEMME FATALE

Salome can be examined through the lens of the Jungian terms *anima* and *animus*, as well as the archetype of the *femme fatale*. Archetypes are characterized as follows: "What appears to be universal in the psyche are more than just forms or patterns of behavior" (Saunders and Skar, 2001: 5).

According to Jung, archetype means "a typos [imprint], a definite grouping of archaic characters containing, in form as well as in meaning, mythological motifs." (Jung, 1969: 60). We can say that Salome exemplifies the *femme fatale* archetype, as she is accountable for the downfall of others and positions those in her vicinity in precarious and challenging circumstances. The inherent duality of Salome, possessing both enticing femininity and destructive masculinity, has the capacity to cause both a harmonious synthesis and a chaotic disruption if left unacknowledged or uncomprehended. Salome serves as a compelling example of the way in which archetypes are embodied in narratives to investigate the intricacies of the unconscious mind and the timeless themes of human existence. According to Farrimond, (Farrimond, 2018: 2), the author of *The Contemporary Femme Fatale*, the term *femme fatale* resists clear definition. It is connected with sexuality, femininity, danger, violence and deceit, but these connections are slippery, as many of those characters popularly associated with the term do not fit a coherent pattern. Their *femme fatale*-ness often shifts and

dissolves frustratingly under scrutiny.” Femme fatales are recognized to range from *Eve*, *Lilith*, *Salome*, *The Sirens*, to even *Cleopatra*. They are known to exhibit a range of fundamental attributes, including being captivating, capable of inflicting death in their vicinity, adept at manipulation, seductive, and capable of creating destruction. Additionally, they possess a striking beauty. Salome’s character embodies a powerful and destructive femininity that challenges traditional gender roles and reveals the complexities of sexual and emotional power dynamics. Her obsessive desire for Jokanaan and her willingness to manipulate and destroy others to achieve her aims reflect a profound example of the *animus* archetype.

Ultimately, a Jungian analysis of *Dorian Gray* and *Salome* underscores the tension between their outward facades and their inner realities, the conflict between their conscious intentions and unconscious drives, and their respective paths toward (or away from) individuation. Both characters serve as compelling studies of the human psyche’s complexities, offering rich insights for exploring the depths of human nature and the process of self-discovery and self-destruction. Özdiñç (2020: 176) points out that, the “femme fatale figure is the counterpart of the Byronic hero figure”. The Byronic hero, renowned for being the complex, frequently flawed individual, who may exhibit disdain for others, and who also possesses a magnetic charm is simply reminiscent of the character *Dorian Gray*.

## 5. ANIMA AND ANIMUS

The *anima* and *animus* are prominently significant archetypes that represent the unconscious elements of the opposing genders within an individual’s psyche. In the *Jungian* framework, the *anima* and *animus* play a crucial role in unifying and balancing the masculine and feminine attributes inside humans, enhancing their psychological maturation and personal advancement.

The concept of *anima* is of great importance, mainly because it focuses on the exploration and acknowledgment of the feminine aspects inside the male mind. It includes characteristics such as emotions, sensitivity, intuition, and a caring disposition. Jung claims that the *anima* has a crucial role in facilitating a man’s attainment of psychological equilibrium and exerting an impact on his interactions with women. He contends that “Every man carries a woman within himself. It is this female element in every male that I have called the ‘anima’” (Jung, 1964: 31). He also states that “The anima is a personification of all feminine psychological tendencies in a man’s psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and last but not least, his relation to the unconscious.” (Jung, 1964: 177). Based on these lines, it may be inferred that the anima, by personifying these inclinations, assists men in comprehending and incorporating these fundamental elements of their own existence, promoting psychological equilibrium and completeness. Jung’s idea evidently highlights the significance of recognizing and reconciling the feminine aspects inside the male mind in order to attain personal development and self-consciousness. The character *Dorian Gray*’s *anima*, which is the feminine aspect of his psyche, reflects his internal conflicts and complexities which contribute to his ultimate downfall.

Jung provides an explanation for *the animus*, or the inner masculine aspect of a female, in the following lines: “The male personification of the unconscious in woman, the animus exhibits both good and bad aspects, as does the anima in man” (Jung, 1964: 189). The presence of the masculine aspect in a woman’s psyche and the feminine aspect in a man’s psyche can yield both advantageous and disadvantageous consequences. Jung’s perspective on the *animus* emphasizes the significance of acknowledging and incorporating both its favorable and unfavorable aspects within the psyche. “Like the anima, the animus does not merely consist of negative qualities such as brutality, recklessness, empty talk, and silent, obstinate, evil ideas. He too has a very positive and valuable side; he too can build a bridge to the self through his creative activity” (Jung, 1964: 193). This integration is considered indispensable for the attainment of a harmonious equilibrium between feminine and



masculine energies within oneself, as well as for personal development and self-discovery. However, upon further analysis of *The Picture of Dorian Gray* and *Salome*, it becomes apparent that the psyches of both characters generate detrimentally negative internal voices that undermine their self-worth and motivations.

“In the depths of the woman’s being, the animus whispers: You are hopeless. What’s the use of trying? There is no point in doing anything. Life will never change for the better” (Jung, 1964: 191). Upon analyzing the preceding phrases, it becomes evident that the murmurs of despair and futility in a woman’s mind convey the message that her efforts and endeavors are futile and that life is stagnant and unalterable. The substantial yet discouraging impact can result in sentiments of hopelessness and resignation, ensnaring her in a pattern of pessimism and negativity. Jung’s depiction emphasizes the *animus*’s potential capacity to undermine a woman’s self-assurance autonomy and agency, underscoring the significance of acknowledging and confronting these internal dialogues to foster psychological development, fortitude, and also resilience. Gaining insight into the *animus*’s function in the psyche is known to assist individuals in confronting and overcoming these harmful tendencies, leading to a more balanced and empowered sense of self.

Once the power of a manifested *anima* or *animus* is at place, the influence is formidable due to its ability to instill unwavering certainty and confidence in our convictions and behaviors, as Jung explains: “The effect of anima and animus on the ego is, in principle, the same. This effect is extremely difficult to eliminate because, in the first place, it is uncommonly strong and immediately fills the ego-personality with an unshakable feeling of rightness and righteousness” (Jung, 1959: 16). Therefore, it is impossible for the characters who are possessed by these archetypes to revert to their previous states. They will continue to persistently exist in their new state of inherent defect. The *anima* and the *animus* must be synergistic in order for an individual to thrive through their complementary aspects in the psyche. This process of integration can result in a more balanced and comprehensive personality, which is not the case for the characters Dorian and Salome. Dorian’s refusal to acknowledge or integrate his shadow prevents his process of individuation, imprisoning him in a superficial existence where appearance masks reality: “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” (Wilde, 2000: 19). This portrayal is indicative of Dorian’s *anima*, which entails the acknowledgment and incorporation of the latent feminine qualities into one’s conscious personality. Dorian Gray’s character, with his outward beauty and charm, can be interpreted as embodying elements of the *anima* archetype. The voyage of Dorian Gray can be interpreted in the context of his interactions with his anima, and the manner in which he interacts with these qualities both within himself and with others. The unconsciously feminine qualities of this character are in contrast to Salome’s *animus*: “...bring me the head of Jokanaan” (Wilde, 2021: 24). This command is indicative of Salome’s assertiveness and determination, which are frequently linked to the *animus* archetype. “I am amorous of thy body! Thy body is white like the lilies of a field that the mower hath never mowed” (Wilde, 2021: 11). Salome’s yearning for (Jokannan) is characterized by a direct and bold approach, which can be interpreted as another manifestation of her *animus*. The character of Salome can be seen as possessed by an internal *animus*, similar to the one described by C.G. Jung. Like the *animus* in Jung’s concept that whispers messages of hopelessness and futility, the following similes foreshadow her demise: “She is like a woman rising from a tomb. She is like a dead woman” (Wilde, 2021: 2). “She is like the shadow of a white rose in a mirror of silver” (Wilde, 2021: 4).

In a psychological context, drawing from Jungian concepts, we can say that the shadow of the mentioned white rose might represent the darker, unconscious aspects of oneself that contrast with the conscious ego (symbolized by the white rose). The rose and its shadow stand for an internal conflict between one’s outward persona and hidden inner truths.

## CONCLUSION

The importance of a balance in the human psyche is subtly conveyed through *The Picture of Dorian Gray* and *Salome* in terms of portraying the results of disregarding one's *shadow* and unduly indulging it. The loss of equilibrium in the psyche can be attributed to the subsequent statements made by Jung: "The shadow is a moral problem that challenges the entire ego-personality. For no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real" (Jung, 1959: 8). Both Dorian and Salome are driven by a variety of desires or impulses, which they are either unaware of, suppress, or fail to identify, leading to a psychological conflict. Eventually, Salome reaches a stage where her shadow of hidden and intense desires takes over and consumes her, leading her to passionately kiss Jokanaan's severed head: "There was a bitter taste on thy lips. Was it the taste of blood?... But perhaps it is the taste of love.... They say that love hath a bitter taste.... But what of that? what of that? I have kissed thy mouth" (Wilde, 2021: 25). In her last interaction with Jokanaan, she seeks to fulfill her desires taken over by her shadow traits. Both Dorian and Salome fail to recognize and to confront uncomfortable truths about themselves, which point to the presence and actuality of certain darker aspects in their psyche. In both works, the shadow assumes control over the main characters, serving as the pinnacle of both narratives. In *The Picture of Dorian Gray*, the neglected yet secretly fed shadow manifests itself and kills Dorian. In *Salome*, the overly fed shadow (who kills another man, Jokanaan) is finally manifested to kill another.

## Gölgelerin Zıtlığı: Oscar Wilde'nin *Salome* ve *Dorian Gray* Eserlerinde Jung'un Tanımladığı Arketipler GENİŞLETİLMİŞ ÖZET

Bu makale, Oscar Wilde'nin *Dorian Gray*'in *Portresi* ve *Salome* adlı eserleri arasında paralellikler kurarken Jungcu psikanalitik teoriyi kullanarak, bireyin bilinçdışı ile ilişkisini ve benlik gelişimini temsil eden kahramanlar hakkında özgün bir bakış açısı sunmaktadır. Benlik, zihnin hem bilinç hem de bilinçdışı yönlerini kapsar. Disiplinlerarası bir yaklaşım kullanan bu karşılaştırmalı çalışma, bilinçdışındaki *gölge*, *anima* ve *animus* kavramlarını açıklığa kavuşturmak amacıyla metinlerarası farklılıkları ve benzerlikleri inceler.

Hem *Dorian Gray*'in *Portresi* hem de *Salome*, aşırı bireyselleşmiş karakterler aracılığıyla *gölge*, *anima* ve *animus* kavramlarını analiz eder. Dorian Gray ve Salome, kontrolsüz bireyselliğin kaçınılmaz sonuçlarını, yani kaçınılmaz düşüşlerini ve yok oluşlarını örnekler. Wilde, erkek ve kadın, iyi ve kötü gibi ikili karşıtlıkları kullanarak, insan doğasının karanlık yönlerini, hedonistik ve kendini yok edici eğilimlerini ortaya çıkarır. Her iki kahramanın bu karşıtlıklarla mücadelesi, bireysel hırslar ile toplumsal beklentiler arasındaki çatışmayı vurgular ve kişisel tatmin arayışında masumiyetin nasıl erozyona uğradığını gösterir; bu çatışma bilinçdışı ve bilinç üzerinde etki sahibidir.

Jung'un, psişenin bastırılmış, karanlık yönlerini simgeleyen *gölge* kavramı, Dorian Gray ve Salome'un yolculuklarını derinden etkiler. *Gölge benlik*, kişiliğin bastırılmış yönlerini temsil eder ve her iki karakterin davranışları, bu karanlık yönlere kayıtsız kalmaları nedeniyle kötüleşir. Dorian Gray'in karanlık yanını kabul etmeyi reddetmesi, onun nihai psikolojik çöküşüne yol açar. Dış güzelliği, portresi tarafından sembolize edilen içsel çürümeyi gizler. Benzer şekilde, Salome'nin Jokanaan'a duyduğu saplantılı arzu ve hedeflerine ulaşmak için başkalarını manipüle etme isteği, *gölge benliği* tarafından yönlendirilen derin bir içsel çatışmayı yansıtır. Jokanaan'ın kesilmiş, başını grotesk bir şekilde talep etmesi, en karanlık dürtülerine tamamen boyun eğdiğini simgeler. Her iki karakterin düşüşü, *gölge benliklerini* entegre etme ve dengeleme konusundaki başarısızlıklarından kaynaklanır ve dolaylı olarak, psikolojik bütünlüğe ulaşmak ve yıkıcı sonuçlardan kaçınmak için öz farkındalığın ve *gölge benliğinin* entegrasyonunun önemini vurgular.

*Dorian Gray'in Portresi*'ndeki portre, Dorian Gray'in toplumdan ve kendisinden gizlemeye çalıştığı *gölge* yanının fiziksel bir tezahürü olarak hizmet eder. Dorian Gray ve portresi arasındaki simbiyotik ilişki parazitizme benzer; tablo onun günahlarını gizlerken, kendisi dıştan lekesiz kalır gibi görünür. Bu dinamik gerilim, Dorian Gray'in kişiliğinin gizli ve karanlık yönlerini simgeler. Dorian Gray'in dünyaya sunduğu sosyal maske olan persona ile toplumdan ayrılmış gizli benliği olan *gölge* arasındaki çatışma, dış çekiciliği ile içsel karanlığı arasındaki farkı ortaya koyar. Anlatı, öz yüzleşmeden kaçınmanın sonuçlarını ve kişinin kendi gerçeğinin karanlık yönlerini kabul etmeyi reddettiğinde ortaya çıkan potansiyel çarpıklığı vurgular.

Salome'nin karakteri, yıkıcı kadınlık ve aşırı baştan çıkarıcı güç ile karakterize edilen *femme fatale* arketipini bünyesinde barındırır. Jokanaan'a olan takıntılı arzusu ve başkalarını manipüle etme isteği, bilinçsizce baskın olan eril unsurları temsil eden *animus* arketipini yansıtır. *Femme fatale* figürleri, Salome dahil, büyüleyici ama tehlikeli nitelikler sergiler, geleneksel cinsiyet rollerine meydan okur ve cinsel ve duygusal güç dinamiklerinin karmaşıklıklarını ortaya çıkarır. Salome'nin Herod üzerindeki etkisi, *femme fatale* arketipinin güçlü etkisini örnekler; onun karanlık yönleri ortaya çıkar, bilinçdışı benliklerinin yıkıcı bir etkileşimini yaratır. Herod'un Salome'nin etkisine karşı duyarlılığı ve kendi *gölge* dinamikleri, onun karanlık yönlerinin ortaya çıkmasına olanak tanır ve çöküşünü şiddetlendirir.

Jung'un, erkekteki dişil yönleri temsil eden *anima* ve kadındaki eril yönleri temsil eden *animus* kavramları, bu unsurların entegrasyonunun psikolojik olgunlaşma için önemini vurgular. Anima, bir erkeğin psişesinde dişil psikolojik eğilimleri kişileştirir; duygular, hassasiyet, sezgi ve şefkatli bir eğilim gibi özellikler, bir erkeğin psikolojik dengeye ulaşmasını sağlar. Dorian Gray'in *animasını* kabul etmeyi reddetmesi, içsel çatışmalarının ve karmaşıklıklarının etkisiyle psikolojik çöküşüne yol açar. Buna karşılık, Salome'nin *animusu*, onun saplantılı eylemlerine yol açar ve nihai olarak karanlığa sürüklenmesine neden olur. Her iki karakterin bilinçli arzuları ile bilinçdışı dürtüleri arasındaki içsel çatışmalar, onların kendi kendilerini yok etmeleri ile son bulur.

*Animustan* gelen umutsuzluk ve faydasızlık fısıltıları, Salome'nin öz değerini zayıflatır ve onun düşüşünü önceden haber verir. Bu fısıltılar onun öz güvenini, özerkliğini ve yetkinliğini zayıflatır; bu da bir kötümserlik ve olumsuzluk döngüsüne yol açar. Psişedeki *animusun* rolünü anlamak, bireylerin zararlı eğilimlerle yüzleşmesine ve onları aşmasına yardımcı olabilir, bu da daha dengeli ve güçlendirilmiş bir benlik duygusuna olanak tanır. Ancak, Dorian Gray ve Salome, öz değerlerini ve motivasyonlarını zayıflatan olumsuz içsel sesler üretmektedirler. *Anima* ve *animus*'un entegrasyonundaki farkındalık eksiklikleri, onların bireyselleşme sürecini engeller ve onları görünüşün gerçekliği maskeleyiği yüzeysel bir varoluşa hapseder.

Dorian Gray'in karakteri, dış güzelliği ve çekiciliği ile *anima* arketipinin unsurlarını bünyesinde barındırırken aynı zamanda içsel çatışmalarını ve karmaşıklıklarını yansıtır. *Anima* ile olan etkileşimleri onun nihai çöküşüne katkıda bulunur. Buna karşılık, Salome'nin kararlılığı ve azmi, sıklıkla *animus* ile ilişkilendirilen özelliklerdir. Bunlar onun eylemlerini ve arzularını yönlendirir. Jokanaan'a karşı doğrudan ve cesur yaklaşımı, *animusunun* gücünü örnekler ve onun saplantılı ve yıkıcı davranışlarına yol açar. Karakterlerin *animus* ve *animayı* entegre etmeyi reddetmeleri, onların psikolojik bütünlüğe ulaşmalarını engeller ve nihai düşüşlerine yol açar.

*Gölge* ve benlik arasındaki denge, psikolojik iyilik hali için hayati öneme sahiptir. Hem Dorian hem de Salome, bastırılmış arzular ve dürtüler tarafından yönlendirilir, bu da psikolojik çatışmalara yol açar. Salome'nin *gölgesi*, takıntılı eylemleri ve amansız arayışları sonucunda öne çıkar ve onu tüketir; Dorian Gray'in *gölgesini* ihmal etmesi ve sonuçsuzca beslemesi ise onun çöküşüne yol açar. *Gölgenin* karakterler üzerindeki kontrolü, psişenin karanlık yönleriyle yüzleşmenin ve onları entegre etmenin önemini vurgular. Her iki anlatı, öz farkındalığın ve *gölgenin* entegrasyonunun, psikolojik bütünlüğe ulaşmak ve kontrolsüz eylemlerin tehlikelerinden kaçınmak için gerekli olduğunu ima eder. Sonuç olarak, hem Dorian Gray hem de

Salome'nin yolculukları, kişisel büyüme ve öz farkındalık sağlamak için kişiliğin karanlık yönlerini tanımanın ve uzlaştırmanın önemine işaret eder.

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