

CONFLICT ANALYSIS OF THE MAIN CHARACTER IN THE PICTURE OF DORIAN GRAY BY OSCAR WILDE: KENNEY CONFLICT THEORY

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ABSTRACT

The primary objectives of this study are to identify and analyze the conflicts encountered by the protagonist in *The Picture of Dorian Gray* by Oscar Wilde through the lens of Kenney's Conflict Theory, to examine how the main character constructs and contributes to these conflicts throughout the narrative, and to explore how these conflicts influence the protagonist's character development. The research employs several data collection methods, including close reading, systematic coding and categorization, thematic analysis, and interpretative strategies. The findings reveal a total of nine external and four internal conflicts depicted in the novel. The narrative structure follows a conventional progression encompassing exposition, the central conflict, rising action, climax, falling action, and resolution. The character development of the protagonist is portrayed through significant psychological transformation as the plot unfolds. This transformation is marked by a dynamic emotional journey, encompassing a range of sentiments such as joy, remorse, fear, admiration, jealousy, awe, love, and enthusiasm.

Keywords: Conflict, Kenney Theory, The Picture of Dorian Gray

1. INTRODUCTION

Literary works are basically one of the works of art that are close to human life, because literary works often provide representation as well as reflection on the dynamics of human life (Nurhamidah et al., 2019; Renyaan et al., 2020). Literary works can provide reflection and representation of the dynamics of human life through the values and wisdom conveyed by the author, both through character dialogues and wisdom that is not explicitly stated in the story. In this case, literary works are also often composed based on inspiration from phenomena or realities that exist in human life (Musaad et al., 2021; Fitria, 2024; Jaya et al., 2025).

Along with the development of the times, literary works have developed by having various forms. One form of literary work that still exists and is still in great demand today is the novel. In general, a novel is interpreted as a work that contains an imaginative story that often represents the problems and dynamics of the lives of the characters in it

(Mamesah & Junaedi, 2020; Barchiya et al., 2024; Veto Mortini et al., 2023). In this case, the novel not only provides an overview of the life dynamics experienced by one or several central characters but also provides messages of wisdom to its readers. In other words, novels not only have the function of entertaining through the stories in them but also have the function of conveying messages or wisdom to their readers. Thus, in its development, the novel as a literary work has a wider role and function in human life (Afifulloh, 2019; Shalini & Aruna, 2022; Barchiya et al., 2024).

Novels as literary works have developed and have a function that is more than just entertaining their readers. This is because, the novel through its story also presents a psychological side that is specifically contained in the dynamics of the character's life and the message or wisdom of the character's experience in a story (Suoth et al., 2023; Fadilah et al., 2023). In this case, psychology and literature begin to be functionally correlated where

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both can study the state of the psyche of others, the difference in psychology is that the phenomenon is real, while in literature it is imaginative. So that literature is unable to escape from the psychological aspect.

Novels as literary works are supported by several supporting elements such as plot, setting, characters, and atmosphere that can build a story. One of the elements that is considered to have a central role is a character who reflects or describes a person's character either through his dialogue with other characters, through his actions towards other characters, and through his response to things that happen to him. Viewed in terms of the role or importance of the character in a story, the character who is classified as important and is shown continuously is called the main character (Siagian et al., 2023; Anggraini et al., 2018; Khusniyah, 2025).

The Picture of Dorian Gray was released during a time when the aestheticism movement was thriving. Aestheticism refers to an artistic movement that advocated for the creation of art purely for its beauty. This movement is thought to have originated as a reaction against the Industrial Revolution's machine-made objects, which were considered unattractive. As a result, The Picture of Dorian Gray's whole plot revolves around beauty. The Picture of Dorian Gray is a novel by Oscar Wilde which was published in 1890. This narrative is set in London at the end of the nineteenth century and is an example of fiction with powerful themes based on the legendary Faust. Faust is the protagonist of a traditional German mythology. He is a successful scholar who is dissatisfied with his existence, so he strikes a deal with the Devil to exchange his soul for endless knowledge and worldly pleasures. There are numerous problems addressed in the piece, including aestheticism, decadence, beauty, art, and immorality. All of these difficulties can be condensed into one theme, which is Hedonism, the idea that pleasure

and happiness are the sole or principal good in life (Saputri, 2015).

The Picture of Dorian Gray story is set in Victorian London, which was also known as the aestheticism era that emphasized art's beauty over utilitarianism, morality, or politics. These themes are conveyed to the reader throughout the tale through the characters' perspectives and the illustrated Victorian societies. Beauty, on the other hand, can be perceived in a variety of ways that alter throughout time and among cultures. It is a subjective concept because the quality varies from person to person. However, people's mindsets towards ideal beauty can be molded or influenced by some media such as magazines, commercials, newspapers, or the internet, resulting in women to feel insecure about their appearances (Saputri, 2015). In addition, The Picture of Dorian Gray represents Oscar Wilde's views on the philosophy of New Hedonism, which can be seen through the analysis of the four main characters in this novel set in the Victorian era in England. The four characters are Dorian Gray, Basil Hallward, Sybil Vane, and Lord Henry Wotton. This novel shows Wilde's ambivalence in representing the philosophy of New Hedonism and the values of Victorian society (Akudolu et al., 2024).

In a literary context, a conflict is defined as a discord or disagreement between two or more characters. It is essential for individuals to recognize that each person possesses distinct personalities, perspectives, behaviors, reactions, opinions, and approaches to problem-solving. Oscar Wilde's The Picture of Dorian Gray narrates the story of a young and attractive man who naively want to remain youthful, while his portrait bears the weight of his transgressions and aging. Dorian curses himself to a life of body separated from soul and lives a life of pleasures. He experiences many inner conflicts as a result of his friends and the society in which he lives; regret, guilt, confusion and lies torture him constantly.

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Hidden behind an innocently beautiful face, he continues to harm the lives of those around him. Since everyone judges him mostly by appearance, no one believes in his wickedness. Living a hedonistic lifestyle leaves him dissatisfied; his private joys just make him want more. Faced with the degradation of his soul on the image, he becomes insane and assaults it, ruining his life as well (Komljenović & Juraj, 2014).

2. LITERATURE REVIEW

The previous study Shen and Zhong (2023) analyzing the inner conflict of the three characters and the manifestation of their interpersonal disorder through Horney's conflict theory, it reflects Wilde's inner conflict and his interpersonal relationship. Gogoi and Gogoi (2021) study tries to showcase the psychosexual identity of the character Dorian Gray through an analysis of the Wilde's work *The Picture of Dorian Gray*. While, the research Bulu (2018) showed that conflict affects experienced by the main characters are positive affect (enjoyment or joy, interest or excitement, and surprise or startle), and negative affect (anger or rage, disgust, dissmell, distress or anguish, fear or terror, and shame or humiliation). The study of Utama et al. (2023) using Kenney conflict theory showed that all the conflict played each role according to part of the plot where the conflict happened. The relation among the conflict as brought the plot until reach the Climax and end in the resolution of the movie *Fast & Furious: Hobbs & Shaw*. The study Mamesah and Junaedi (2020) analyzing the conflict of the main characters in *The Picture of Dorian Gray*.

While, Putra et al. (2023) analyzing the conflict experienced of the main character in *The Movie "Coach Carter"*. The Dwi et al. (2024) analyzing the external conflict of the minor character in *"The Martin"* Movie. The Luthfa et al. (2023) analyzing the innef conflict in the Novel *Heartbreakk Motel* by Ika Natassa. The

Maku et al. (2022) analyzing the types of conflict of the main characters in *The Movie Act's of Vengeance*. The Dewi et al. (2023) analyzing the conflict and psychological conflict of the main and secondary characters of *The Lady With The Dog*. The Nurwahit et al. (2025) analyzing the conflict comprehensively of the main characters in the novel *"9 Summers 10 Autumns: From The City of Apples To The Big Apple"* By Iwan Setyawan. Guk et al. (2023) analyzing the inner conflict of Dewa's character in the Novel *Invalidate* by Faradita and The Hasby (2019) analyzing the conflict of main characters in Oscar Wilde's Novel *"The Importance of Being Earnest"*.

Based on the statement above, this research will focus on the source of novel literature specifically, namely the novel *The Picture of Dorian Gray* by Oscar Wilde to conduct an in-depth study related to the conflict which is portrayed in the novel in order to facilitate the main character analysis efforts, this study uses the application of Kenney Conflict Theory. Internal conflict is a fight that occurs in a character's mind or within the character, whereas external conflict is the struggle between a character and an outside power; a character may encounter multiple forms of outside forces. Conflict is a crucial part of any literary work, including a short story, novel, or film. The conflict also has an impact on the plot of the story; without conflict, the plot would become flat and the storyline will be unappealing. The conflict may teach some important lessons in life. Therefore, this research will focus on understanding the inner and outer conflict of the main characters in *The Picture of Dorian Gray* by Oscar Wilde with the analysis of Kenney Conflict Theory.

3. METHODS

This study chooses a type of descriptive qualitative research. This research

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means that it does not involve data findings that have statistical properties or that are obtained by statistical methods or other forms of calculation (Sugiyono, 2021; Neuman, 2019). Basically, in qualitative research, the instrument used for data collection is the researcher himself, so the ability to explore data sources comprehensively will be needed (Herdayati & Syahrial, 2019). Therefore, through qualitative research methods, it is hoped that it will be able to produce answers to problem formulations in more detail, depth, and comprehensiveness and easy to understand (Miles & Huberman, 2019). This study also uses analysis with Kenney Conflict theory.

In this study, the research object refers to the focus on the research. The object of research can generally be in the form of certain figures, personalities or characters, to relationships between characters. In the

Result***The Conflict Experienced by The Main Characters in The Picture of Dorian Gray Based on Kenney Conflict Theory*****Table 1. Conflict Experience based on Kenney Conflict Theory**

| No | Data (Dialogues & Narratives) | Pages | Description | Conflict |
|----|--|----------------|--|----------|
| 1. | Dialog text: “You, Mr. Gray, you yourself, with your rose-red youth and your rose-white boyhood, you have had passions that have made you afraid, thoughts that have filled you with terror, day-dreams and sleeping dreams whose mere memory might stain your cheek with shame ” “Stop!” faltered Dorian Gray, “Stop! you bewilder me. I don’t know what to say.” | Page 31 | This quote shows the external conflict experienced by Dorian Gray. | External |
| 2. | Narrative text: 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 wilful paradox in them had touch some secret cord that had never been touched before, but that he felt was now vibrating and throbbing | Pages 31-32 | This quote shows the internal conflict experienced by Dorian Gray. | Internal |

context of this study, the object of research is the main character in the novel *The Picture of Dorian Gray* by Oscar Wilde reviewed from literary psychology. The data analysis techniques, including data reduction, data presentation and drawing conclusions/verification.

4. RESULTS AND DISCUSSION

After analyzing *The Picture Of Dorian Gray*, the researcher finds some findings that in order to answer the problem statements. The findings and discussion of *The Picture of Dorian Gray* are presented through three main areas consisting of: conflict experienced by the main characters in *The Picture of Dorian Gray* by Oscar Wilde, the main characters build the conflict in the novel, and the conflict in the story impacts the development of the main character.

| | | | | |
|----|--|----------------|--|----------|
| | to curious pulses. | | | |
| 3. | Dialog text: “How sad it is!” murmured Dorian Gray with his eyes still fixed upon his own portrait. “How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will 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!” | Page 41 | This quote shows the internal conflict experienced by Dorian Gray. | Internal |
| 4. | Dialog text: “Never marry a woman with straw-coloured hair, Dorian,” he said, after a few puffs. “Why, Harry?” “Because they are so sentimental.” “But I like sentimental people.” “Never marry at all, Dorian. Men marry because they are tired; woman, because they are curious: both are disappointed.” “I don’t think I am likely to marry, Harry. I am too much in love. That is one of your aphorisms. I am putting it into practices, as I do everything that you say.” “Who are you in love with?” asked Lord Henry, after a pause. “With an actress,” said Dorian Gray, blushing. | Pages 69-70 | This quote shows the external conflict experienced by Dorian Gray. | External |
| 5. | Dialog text: “I wish now I had not told you about Sibyl Vane.” “You could not have helped telling me, Dorian. All through your life you will tell me everything you do.” “Yes, Harry, I believe that is true. I cannot help telling you things. You have a curious influence over me. If I ever did a crime, I would come and confess it to you. You would understand me.” | Page 76 | This quote shows the external conflict experienced by Dorian Gray. | External |

The analysis of conflicts experienced by the main character in *The Picture of Dorian Gray* based on Kenney’s Conflict Theory reveals both internal and external struggles. Internal conflicts arise from Dorian Gray’s emotional and psychological turmoil, particularly his fear of aging and his desire for eternal youth, as seen in his reflections

and inner dialogue. External conflicts emerge through his interactions with other characters, such as Lord Henry and Basil, who influence his thoughts and decisions, leading to tension and moral dilemmas. These conflicts play a significant role in shaping Dorian’s character development and driving the progression of the novel’s plot.

The Main Characters Build The Conflict in The Picture of Dorian Gray by Oscar Wilde

Table 2. Main Characters

| No | Data (Dialogues & Narratives) | Pages | Description | Plot |
|----|---|----------------------|---|----------------------|
| 1. | Narrative text: 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 wilful 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. | Pages 31-32 | This section is the beginning because it describes how Dorian Gray first met Lord Harry, which changed his life a lot in the story. | Beginning |
| 2. | Dialog text: "I don't think I am likely to marry, Henry. I am too much in love. That is one of your aphorisms. I am putting it into practice, as I do everything that you say." "Who are you in love with?" asked Lord Henry, after a pause. "With an actress," said Dorian Gray, blushing. | Pages 69-70 | This part is a problem in the story because Dorian Gray begins to love a woman, while Lord Harry is not familiar with the concept. | Problem of the story |
| 3. | Dialog text: "Dorian," cried Hallward, "that is not the question. England is bad enough I know, and English society is all wrong. That is the reason why I want you to be fine. You have not been fine. One has a right to judge of a man by the effect he has over his friends. Yours seem to lose all sense of honour, of goodness, of purity. You have filled them with a madness for pleasure. They have gone down into the depths. You led them there. Yes: you led them there, and yet you can smile, as you are smiling now. And there is worse behind. I know you and Harry are inseparable. Surely for that reason, if for none other, you should not have made his sister's name a by-word." "Take care, Basil. You go too far." | Page 216 | This section is a rising action because Basil, Dorian Gray's best friend, warns him about the bad things he has done. | Rising Action |
| 4. | Narrative text: He moved slowly towards it, passing Hallward as he did so. As soon as he got behind him, he seized it and turned round. Hallward stirred in his chair as if he was going to rise. He rushed at him and dug the knife into the great vein that is behind the ear, crushing the man's head down on the table and stabbing again and again. There was a stifled groan and the horrible sound of someone choking with blood. Three times the outstretched arms shot up convulsively, waving grotesque stiff-fingered hands in the air. He stabbed him twice more, but the man did not move. Something began to trickle on the floor. He waited for a moment, still pressing the head down. Then he threw the knife on the table, and listened. | Pages 226- 227 | This part is the climax because Dorian Gray kills Basil who gave him advice because he was considered to have done many bad things and became the subject of public discussion. | Climax |
| 5. | Dialog text: "You're quite perfect. Pray, don't change." Dorian Gray shook his head. "No, Harry, I have done too many dreadful things in my life. I am | Page 298 | This section is a falling action because Dorian Gray begins to realize his | Falling Action |

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| | | | | |
|----|--|---------------|---|------------|
| | not going to do any more. I began my good actions yesterday.” | | mistakes and wants to become a better person. | |
| 6. | Narrative text: After about a quarter of an hour, he got the coachman and one of the footmen and crept upstairs. They knocked, but there was no reply. They called out. Everything was still. Finally, after vainly trying to force the door, they got on the roof and dropped down on to the balcony. The windows yielded easily—their bolts were old. When they entered, they found hanging upon the wall a splendid portrait of their master as they had last seen him, in all the wonder of his exquisite youth and beauty. Lying on the floor was a dead man, in evening dress, with a knife in his heart. He was withered, wrinkled, and loathsome of visage. It was not till they had examined the rings that they recognized who it was. | Pages 318-319 | This section is the resolution because it describes the end of the story where Dorian Gray chooses to end his own life. | Resolution |

The conflict in *The Picture of Dorian Gray* is built gradually through the actions and decisions of the main character, Dorian Gray, as reflected in the novel's narrative structure. The beginning introduces Dorian's initial encounter with Lord Henry, whose influence awakens new thoughts and desires within him. The problem emerges as Dorian falls in love, signaling the start of emotional and moral tension, especially under Lord Henry's cynical worldview. The rising action is marked by confrontations, particularly with

Basil, who criticizes Dorian's corrupt lifestyle. This tension escalates into the climax, where Dorian murders Basil, revealing the depth of his moral downfall. In the falling action, Dorian begins to feel remorse and seeks redemption. The resolution arrives with his tragic end, as he takes his own life, symbolizing the ultimate consequence of a life consumed by vanity, influence, and unchecked desire. Through this progression, Dorian himself becomes the central force driving the novel's conflicts.

Correlation of Conflict in The Development of The Main Character**Table 3. Correlation of Conflict**

| No | Data (Dialogues & Narratives) | Pages | Description | Character |
|----|---|---------|---|------------------|
| 1. | Dialog text: “I am in Lady Agatha's black books at present,” answered Dorian with a funny look of penitence. “I promised to go to a club in Whitechapel with her last Tuesday, and I really forgot all about it. We were to have played a duet together—three duets, I believe. I don't know what she will say to me. I am far too frightened to call.” | Page 27 | This quote shows the Regret and scare expression of Dorian Gray | Regret and scare |
| 2. | Narrative text: Dorian Gray frowned and turned his head away. He could not help liking the tall, graceful young man who was standing by him. His romantic, olive-coloured face and worn expression interested him. There was something in his low | Page 34 | This quote shows the admire/amaze expression of Dorian Gray | Admire |

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| | | | | |
|----|---|----------------------|--|-------------------|
| | languid voice that was absolutely fascinating. His cool, white, flowerlike hands, even, had a curious charm. | | | |
| 3. | Narrative text: When he saw it he drew back, and his cheeks flushed for a moment with pleasure. A look of joy came into his eyes, as if he had recognized himself for the first time. He stood there motionless and in wonder, | Page 39 | This quote shows the happy expression of Dorian Gray | Happy |
| 4. | Dialog text: “I am jealous of everything whose beauty does not die. I am jealous of the portrait you have painted of me. Why should it keep what I must lose? Every moment that passes takes something from me and gives something to it.” | Page 42 | This quote shows the jealous expression of Dorian Gray | Jealous |
| 5. | Dialog text: I get hungry for her presence; and when I think of the wonderful soul that is hidden away in that little ivory body, I am filled with awe.” | Pages 79-80 | This quote shows the amaze expression of Dorian Gray | Amaze |
| 6. | Narrative text: His sudden mad love for Sibyl Vane was a psychological phenomenon of no small interest. There was no doubt that curiosity had much to do with it, curiosity and the desire for new experience, yet it was not a simple, but rather a very complex passion. | Page 86 | This quote shows the love expression of Dorian Gray | Love |
| 7. | Dialog and narrative text: “I have never been so happy. Of course, it is sudden—all really delightful things are. And yet it seems to me to be the one thing I have been looking for all my life.” He was flushed with excitement and pleasure, and looked extraordinarily handsome. | Pages 108- 109 | This quote shows the happy and excited expression of Dorian Gray | Happy and excited |
| 8. | Narrative text: Dorian Gray grew pale as he watched her. He was puzzled and anxious. Neither of his friends dared to say anything to him. She seemed to them to be absolutely incompetent. They were horribly disappointed. | Page 120 | This quote shows the disappointed expression of Dorian Gray | Disappointed |
| 9. | Narrative text: He would go back to Sibyl Vane, make her amends, marry her, try to love her again. Yes, it was his duty to do so. | Page 133 | This quote shows the regret expression of Dorian Gray | Regret |

The conflicts experienced by Dorian Gray throughout *The Picture of Dorian Gray* significantly influence his emotional and psychological development. As the story unfolds, Dorian displays a wide range of emotional responses triggered by internal and external conflicts. Early in the novel, he shows regret and fear after failing to meet a social obligation, reflecting his initial sensitivity to others' expectations. His encounters with characters like Lord Henry and Sibyl Vane spark feelings of admiration, joy, love, and amazement, indicating a deep

emotional curiosity and desire for beauty and experience. However, as conflicts intensify, Dorian also reveals darker emotions such as jealousy, disappointment, and remorse, particularly after witnessing Sibyl's poor performance and contemplating the consequences of his actions. These emotional shifts demonstrate how conflict acts as a catalyst for Dorian's transformation, marking his gradual descent from innocence to moral corruption and eventual self-destruction.

Discussion

CONFLICT ANALYSIS OF THE MAIN CHARACTER IN THE PICTURE OF DORIAN GRAY BY OSCAR WILDE: KENNEY CONFLICT THEORY

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According to Kenney (Utama et al., 2023) there are two categories of conflict: internal and external. It distinguishes from the other characters in the narrative and provides an explanation for her decision to take particular acts. It may also have a direct connection to an outside conflict. Inner conflict or intrapersonal conflict is anything that has resistance that causes a discrepancy between inner ideals and reality. Therefore, intrapersonal conflict is the conflict that people experience with themselves and is more concerned with problems within humans (Musaad et al., 2021). The internal conflicts that a character experiences may take the form of pain, disappointment, anger, doubt, sadness, fear, regret, terror, and jealousy. While, external conflict arises between a character and his surroundings or between two or more characters. External conflict can serve as a motivator for multiple characters and generate scenarios where characters must interact. External conflict consists of man against man, man against society and man against nature.

In this case, the conflict experienced by the main character in the novel *The Picture of Dorian Gray*, namely Dorian Gray refers to internal conflict and external conflict. As for internal conflict refers to conflict related to himself or also often called inner conflict, where this conflict focuses on the turmoil that occurs within the character himself. While external conflict refers to conflict related to other people or involving other people. This means, this external conflict refers to the conflict experienced by a character with something else outside of himself. In this study, something else outside the character in question is another character.

In his life journey, the character Dorian Gray experiences several internal conflicts that involve his inner self as a whole. This can be seen at the moment when he first met Lord Harry who was introduced by Basil, where at that moment he was immediately fascinated by the mindset and paradoxes that Lord Harry had in many things. This also shook his inner self which had never thought about the ways of thinking and perspectives that Lord Harry had. The

following is a quote that shows the existence of internal conflict in *Dorian Gray*.

“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 wilful paradox in them had touch some secret cord that had never been touched before, but that he felt was now vibrating and throbbing to curious pulses”. (p.31-32)

The quote above describes how Dorian Gray experiences internal conflict which refers to his inner turmoil after hearing Lord Harry’s views which he feels are starting to influence him. In addition, Dorian Gray also experiences external conflicts involving other people or characters outside of himself throughout the story. An example of external conflict experienced by Dorian Gray is in the following quote.

“After all, it is only once that I have not pleased you. But you are quiet right, Dorian. I should had shown myself more of an artist. It was foolish of me, and yet I couldn’t help it. Oh, don’t leave me, don’t leave me.” A fit of passionate sobbing choked her. She crouched on the floor like a wounded thing, and Dorian Gray, with his beautiful eyes, looked down at her, and his chiselled lips curled in exquisite disdain”. (p.127)

The quote above describes the external conflict experienced by Dorian Gray with Sibyl Vane, an actress whom he initially loved and was proud of to Harry and Basil. She was a theatre actress so she enthusiastically invited Harry and Basil to come and watch Sibyl Vane’s performance which she imagined would be so stunning and amazing. However, on the other hand, Sibyl Vane had a different view and was too tired of the art in herself so she deliberately

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gave a bad performance at the theatre performance that night. This made Harry and Basil disappointed and praised the compliments that Dorian had given to the girl. Dorian of course also became annoyed with the girl. So, Dorian showed his anger and said that he would leave her and he no longer loved her. External conflict also occurs between Dorian Gray and Basil which can be seen in the following quote.

“Callous, concentrated on evil, with stained mind, and soul hungry for rebellion, Dorian Gray hastened on, quickening his step as he went, but as he darted aside into a dim archway, that had served him often as a short cut to the ill-famed place where he was going, he felt himself suddenly seized from behind, and before he had time to defend himself he was thrust back against the wall, with a brutal hand round his throat”. (p.270)

The quote above describes the external conflict between Dorian Gray and Basil where at that time Basil had expressed his opinion and advice and input to Dorian who recently seemed to tend to do bad things. This is certainly not just an assumption, because many people have talked about Dorian's badness out there. In fact, he is also considered to have a bad influence on those closest to him. Basil, who has been Dorian's best friend for a long time, of course wants to give advice and wants to ask for direct clarification whether the news that has been spreading is true. However, Dorian actually feels that Basil doesn't know anything and blames and corners him too much. In that blind state, Dorian consciously takes Basil's life with a knife in the same room where he keeps Basil's best paintings for him.

In this case, the conflict that is built in the novel *The Picture of Dorian Gray* can be seen in the sequence of the plot which includes the beginning, problem of the story, rising action, climax, falling action, and resolution (Dzikriya & Hartono, 2019). The sequence can be seen in the following quote.

Beginning

This part introduces the main characters who interact intensely throughout the story. As an opening, this part is sufficient to describe the main characters, namely Dorian Gray, Basil, and Lord Harry, how they get to know each other, and how the first impression is built on each character.

Problem of The Story

The problem of the story from the novel *The Picture of Dorian Gray* describes the moment when Harry tells Dorian that Sibyl Vane has died at night right after Dorian stated that he no longer loves her and no longer cares about her. This part becomes one of the problems of the story because previously Dorian had told Harry and Basil that he was in love with a theatre actress named Sibyl Vane. The urge to show it to Harry and Basil made Dorian finally invite them to Sibyl's theatre performance. Unfortunately, in the performance Sibyl deliberately gave a bad performance and of course it gave a bad impression and judgment from Harry and Basil. Dorian who was very disappointed with Sibyl stated that he no longer loves and cares about her. In fact, Dorian remained evil and left her even though Sibyl had knelt down begging Dorian not to leave her. What Dorian did not know was that the night after they met, Sibyl ended her life in a way that Harry thought was done on purpose. This of course caused turmoil in Dorian's heart, so this became one of the problems of the story.

Rising Action

Dorian is considered to have done bad things and even has a lot of bad influence on the people or friends around him. Basil then looks for and comes to Dorian before he goes to Paris. At that moment, Basil expresses his disappointment and at the same time makes Dorian aware of his bad deeds and asks him to give him clarification. However, Dorian feels that Basil doesn't know anything and is too far in judging him. He also feels that Basil blames and corners him a lot. So he warns Basil not to say or do anything further about himself. Therefore, this part is part of

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the rising action of the novel *The Picture of Dorian Gray*.

Climax

The climax of the novel *The Picture of Dorian Gray* describes the moment when Dorian Gray killed his best friend, Basil, after a fight occurred because Basil tried to make him aware and give advice regarding Dorian's bad deeds. The moment Dorian killed Basil was done in the upper room or the same room where he kept Basil's best paintings of himself. He killed Basil by stabbing Basil's body several times. This is part of the climax because before Dorian had never been this brave to do bad deeds and this was the first time Dorian had killed someone with his own hands. Therefore, this part is part of the climax of the novel *The Picture of Dorian Gray*.

Falling Action

The falling action of the novel *The Picture of Dorian Gray* describes the moment when Dorian Gray begins to realize the mistakes of the bad deeds he has done, so that he begins to be moved to change into a better person. This also shows that there is a desire to change and improve his life conditions from the character Dorian Gray. Therefore, this part is part of the falling action of the novel *The Picture of Dorian Gray*.

Resolution

The resolution part of the novel *The Picture of Dorian Gray* describes the moment when Dorian Gray wants to atone for his actions, which unfortunately he does by ending his own life. This shows the end of the story that the character Dorian Gray ends up taking his own life. Therefore, this part is the resolution part of the novel *The Picture of Dorian Gray*.

In this case, the conflict that is built in the novel *The Picture of Dorian Gray* can be seen in the sequence of the plot which includes the beginning, problem of the story, rising action, climax, falling action, and resolution correlate to the main character development in the emotions happy when Dorian Gray tells Harry and Basil that he is

very much in love with the beautiful actress Sibyl Vane, regret when Dorian Gray felt regret and guilt after the previous night he had behaved so badly to Sibyl Vane, and disappointed when Dorian Gray saw Sibyl Vane's performance which looked so untalented and incompetent in a theatre performance.

5. CONCLUSION

In *The Picture of Dorian Gray*, a total of nine external conflicts and four internal conflicts are identified, each contributing significantly to the progression of the narrative. The novel's plot unfolds through distinct structural phases, including the exposition, the initial complication, rising action, climax, falling action, and ultimately, resolution. The evolution of the main character is marked by a gradual transformation, heavily influenced by the conflicts he encounters. This transformation reflects a deep psychological and emotional shift, as seen through the protagonist's varied emotional responses ranging from joy and admiration to jealousy, fear, regret, love, and a longing for beauty and youth. These emotional states underscore the complexity of his inner life and illustrate how conflict serves as a driving force in his character development.

Future research could explore a comparative analysis between *Dorian Gray* and protagonists in other Gothic or philosophical novels to examine how internal moral conflict shapes identity. Additionally, further studies might analyze the role of aestheticism and hedonism in character transformation, or investigate how Wilde's philosophical underpinnings resonate in contemporary narratives with similar psychological complexity.

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