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~~The Picture of Dorian Gray by Oscar Wilde | Summary \u0026 Analysis~~ *Dorian Gray Essay Tips* THE PICTURE OF DORIAN GRAY BY OSCAR WILDE // ANIMATED BOOK SUMMARY

THE PICTURE OF DORIAN GRAY - The Picture of Dorian Gray by Oscar Wilde - Full audiobook

The Picture of Dorian Gray - Thug Notes Summary and Analysis'The Picture of Dorian Gray' by Oscar Wilde: plot, characters \u0026 themes | Narrator: Barbara Njau ~~Top 10 Notes: The Picture of Dorian Gray~~ ~~The Picture of Dorian Gray 1945 - Lost in Adaptation~~ ~~The Picture of Dorian Gray | A Discussion~~ The Picture Of Dorian Gray (1945) *BOOK REVIEW: The Picture of Dorian Gray by Oscar Wilde The Picture of Dorian Gray by Oscar Wilde (Book Review)* The Picture of Dorian Gray by Oscar Wilde | Review | Bookish Favourites *18 Great Books You Probably Haven't Read* ~~Picture of Dorian Gray painting scene~~

Lecture 5, Part 2: Wilde and Aestheticism**Oscar Wilde: An Aesthetic Life | Cool History Reading Books You Don't Understand** *The Picture of Dorian Gray to go (Wilde in 10 minutes, English version)*

The Theme of Selfishness In 'The Picture of Dorian Gray'~~Dorian Gray - Extravaganza (Sadness Waltz - Charlie Mole)~~ ~~Sadness Waltz - Charlie Mole (OST The Picture of Dorian Gray)~~ The Picture of Dorian Gray-Part 1 *The Picture of Dorian Gray - Oscar Wilde (Full Audiobook) The Picture of Dorian Gray by Oscar Wilde | Themes* ~~The Picture of Dorian Gray by Oscar Wilde | Symbols~~ *The Picture of Dorian Gray Audio Book - Chapter 11* **Preface to Dorian Gray** ~~The Picture of Dorian Gray Audio Book - Chapter 8~~ **The Picture of Dorian Gray by Oscar Wilde | Characters Dorian Gray Past Paper Questions**

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QUESTIONS. 17.1 Refer to line 2: 'You must introduce me now'. Explain why Lord Henry is eager to be introduced to Dorian Gray. (3) 17.2 Refer to lines 10–11: 'He spoke very … against his will.'. Account for Basil's feelings in this sentence. (3) 17.3 Refer to lines 5–6: 'He has a simple and a beautiful nature.'.

PICTURE OF DORIAN GRAY PAST EXAM CONTEXTUAL QUESTIONS Ch 1 ...
The Picture of Dorian Gray Essay Questions. Buy Study Guide. 1. In the preface, Wilde claims that there is "no such thing as a moral or an immoral book," and that an "ethical sympathy in an artist is an unpardonable mannerism of style." Yet Dorian's eventual ruin suggests a strong moral warning against the protagonist's vanity and selfishness.

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Study Help Essay Questions. 1. Why is Basil Hallward reluctant to exhibit the portrait of Dorian Gray? 2. How does Dorian get the idea of having the portrait age instead of him? 3. What happened to Dorian's mother and father? 4. Who is Mr. Isaacs?

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 The essay question on Poetry should be answered in about 250-300 words. Essay questions on the Novel and Drama sections should be answered in 400-450 words. The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance. 7.

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Dreams are the currency of Okri's writing, particularly in this first book of poems, An African Elegy, but also in his books of short stories and prize-winning novel The Famished Road. Okri's dreams are made on the stuff of Africa's colossal economic and political problems, and reading the poems is to experience a constant succession of metaphors of resolution in both senses of the word. Virtually every poem contains an exhortation to climb out of the African miasma, and virtually every poem harvests the dream of itself with an upbeat restorative ending' - Giles Foden, Times Literary Supplement

The Picture of Dorian Gray by Oscar Wilde from Coterie Classics All Coterie Classics have been formatted for ereaders and devices and include a bonus link to the free audio book. “Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault. Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only Beauty. There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.” — Oscar Wilde, The Picture of Dorian Gray A man sells his soul for eternal youth and scandalizes the city in Oscar Wilde's The Picture of Dorian Gray.

Seminar paper from the year 2014 in the subject English - Literature, Works, grade: 1,7, University of Constance, course: Proseminar: The British Bildungsroman, language: English, abstract: This term paper concerns itself in detail with the question if the term "negative Bildungsroman" is appropriate to describe Oscar Wilde's novel The Picture of Dorian Gray. As a first step, the terms "Bildungsroman" and "negative Bildungsroman" are defined and distinguished from another. Then, general differences and similarities between the novel and a typical British Bildungsroman of the 19th century are established, for example looking at narrative perspective and the childhood of the protagonist. Now, a closer look is taken at the novel itself and especially at the development of Dorian Gray. Questions discussed in this chapter include the impact of Sibyl Vane and her suicide on Dorian's development as well as the influence of the characters Basil Hallward and Lord Henry Wotton. After establishing in which ways Dorian's development is a negative one, the conclusion sums up the the tension between this novel and the typical Bildungsroman as well as all the aspects that make this novel "negative."

Gray's outward innocence conceals corruption deep enough to charm those about him into a life of wanton sexuality.

Will Self's DORIAN is a "shameless imitation" of Oscar Wilde's The Picture of Dorian Gray that reimagines the novel in the milieu of London's early-80s art scene, which for liberated homosexuals were a golden era of sex, drugs and decadence before the AIDS epidemic struck later in the decade. It is "an age in which appearances matter more and more and more. Only the shallowest of people won't judge by them." Young Dorian Gray, just out of school, is a trust funded, impressionable Adonis-like blonde with none of the cynicism of the characters who end up corrupting his innocence even as they love him for it. He arrives in London to help socialite and philanthropist Phyllis Hawtree with her project of running a shelter for young drug addicts. He knows he is strikingly beautiful, that he could be a male model, but he tries not to get too caught up in the "looks thing." Basil Hallward, an artist friend of Phyllis's son Henry Wotton, meets Dorian and immediately falls for him, asking him to pose for a video installation called Cathode Narcissus, wherein Dorian is surrounded by nine television monitors which project images of himself looking into a mirror. In the book's final pages, we discover that Dorian is so taken by the images that he makes a wish that they will age while he remains eternally young. And indeed, Dorian soon swears he sees some faint traces of aging in the images. Meanwhile Dorian is so impressed with the witty, sophisticated banter between Baz and Wotton that he immediately wants to be part of their world (he is described as a social chameleon, easily slipping into the characteristics and fashions and mannerisms of those around him). Dorian, then, breaks up with his college girlfriend and takes up with Baz's friend Wotton, a rich, intelligent but affectless homosexual boozer and cokehead (and careless Jaguar driver) who has a loveless marriage of convenience with the socialite Lady Victoria, a somewhat batty woman who is fine to live in denial of her husband's sexuality so long as their marriage keeps bringing in a flood of party invitations. Jealous of Baz's affections for Dorian and eager to see Dorian "thoroughly pleasure this jaded century" via his unparalleled looks and money, he takes Dorian under his wing and Dorian soon grows to prefer the wild, devil-may-care Wotton over the earnest, somewhat pretentious Baz. ("Baz Hallward the wayward acolyte, seething with energy and bumptiousness; while the younger man [Wotton] played the part of his mentor, consumed with cool, eaten up with indifference.") "Dorian knew his own limitation: he had money but no real style. His upbringing had been here and there, on the fringes of film sets, in foreign hotelsâ€¦ It had given him polish but no shine. He lacked the deep lustre of someone like Wotton." But in truth, Wotton is no better himself: "Henry Wotton was subject to saying to anyone who would listen that the chameleon is the most significant of modern types." And while outer appearance would seem to belie this, the truth was that beneath the Planet of Wotton was a realm of complete flux." The characters to which Wotton introduces Dorian are no better: drug addicts who revere Dorian only for his looks and money. As Dorian gets caught up in this world he becomes every bit as superficial as these people: "Dorian had begun to display talents in the only two areas of life that are worth considering, he was becoming a seducer par excellence, and he was transforming himself into an artificer of distinction, a person who is capable of employing all of the objective world to gain his own end." He eventually falls for a junkie named Herman largely for his beautiful black skin. To celebrate the debut of Cathode Narcissus, Dorian invites Herman over for an orgy with Wotton, Baz, and the others although not as jaded as Dorian has become (and apparently not a homosexual), Herman's craving for drugs is such that he agrees, and at the party he shares a needle with the other attendees and unwittingly infects them with AIDS. After the party, perhaps because he is ashamed of what he has sunk to, he kills himself in the street. PART TWO: TRANSMISSION Ten years have passed, and Henry Wotton now lies in a hospital bed on the AIDS ward. He knows he is dying, as is his friend Baz who visits him now for the first time in years, but unlike Baz, Wotton has continued to live the life that brought him down, bribing the hospital employees to let his dealer visit him. His wife is in absolute denial, calling Wottonâ€™s infection a â€œbug.â€? Baz becomes angry that Wotton is not taking care of himself (having been clean for five years, Baz has recovered his soul). He tells Wotton about his move to New York City in the early eighties, when Manhattan was â€œat the very peak of a great mountain of depravity.â€? His drug habit drove him to poverty and homelessness and he eventually ended up an errand boy for three transvestite cabaret acts who housed him in their squaliiiiiid apartment. Dorian found him here and â€œsavedâ€? him by cleaning him up and taking him shopping so that Baz might introduce him to some of his downtown connections (Warhol, Mapplethorpe, Burroughs, etc.) This doesnâ€™t really happen, but Dorian does manage to â€œput himself at the center of every season,â€? ever-popular for his looks, fake refinement, and money. â€œHis social promiscuity and his sexual promiscuity have had the same bewildering effectâ€”that of making him incomprehensible, unknowable. Is he gay or straight? Is he nob or yob? And incidentally, how old is he exactly?â€? Dorian discovers gay nightlife, sleeping with hundreds (maybe thousands) of men and in one brutal instance he later recalls with glee, beating a man to death as he sodomizes him in the basement of the Mineshaft nightclub. Eventually, however, when the AIDS scare begins, Dorian popularity lessens when many suspect that he is knowingly transmitting the disease. When Wotton returns from the AIDS ward, a dinner party is thrown and Dorian shows up unexpectedly. Wotton and Baz are shocked to see that he looks exactly as he did ten years agoâ€”he hasn't aged a bit and apparently doesn't have AIDS. During the party Baz tells Dorian that he would like to photograph Cathode Narcissus for an upcoming retrospective and Dorian invites Baz back to his mews home to see it. There, Dorian offers Baz oral sex and his first hit in five years. He tells Baz of the wish he made when he first saw Cathode Narcissus and reveals that ever since then, the images have indeed been aging while he stays young. When Baz refuses to believe it Dorian reveals the monitors and sure enough they play horrifying images of an AIDS-stricken Dorianâ€”â€œconcentration camp victims forced to dance by some insane Nazi doctor. When Baz refuses to copy the tapes for Dorian so that he can continue to preserve his youth, Dorian brutally stabs Baz several times, killing him without compunction. â€œBaz joined the wraithlike Dorians, who had stepped down from their monitors to meet him and in the null space in the middle of the null room, the ten of them linked hands, formed a ring, and commenced a stately dance.â€? EPILOGUE As it turns out, everything up until this point is the text of a novel written by Henry Wotton, who is now dead of AIDS and has left the book for Dorian and Victoria. Dorian is hurt and indignant about the way he is portrayed: he insists that he never killed anyone, he is not a shallow narcissus but rather someone who genuinely cares about the good of others, he is not a free-loading model but has worked hard as the publisher of a fashion/design magazine. He brushes the book off but as he tries to go on with his work of preserving the now-famous work of Baz, the cynical narrative voice of Henry Wottonâ€™s book keeps intruding into his thoughts until finally, as Dorian visits the scene of his friend Princess Diâ€™s fatal crash, Wotton reappears and cuts his throat.

Here is a collection of this witty and irreverent author's works--all in their most authoritative texts. Includes The Picture of Dorian Gray, The Importance of Being Earnest, and other stories and essays.

Seminar paper from the year 2000 in the subject English Language and Literature Studies - Literature, grade: 2,0 (B), University of Freiburg (Institute for Anglistics), course: Introduction to English and American Literature Studies, 18 entries in the bibliography, language: English, abstract: Introduction “I speak the truth of tomorrow”i Lord Henry says on being asked to defend his “throne” as Prince Paradox. Although one of his usually witty answers in high society conversation, this indubitably self-confident statement leads to a general question: The “New Hedonism” as presented in Oscar Wilde’s novel The Picture of Dorian Gray, does it anticipate developments and structures of our modern society? To find an adequate answer to the question is the task of this research paper. Starting with an analysis of the theory presented by Lord Henry Wotton, there follows an overall view of the philosophy’s intellectual background. Afterwards, the look at Dorian’s life under the influence of the hedonistic model shall give first impressions of its practical effects. These three chapters therefore deal with the “New Hedonism” directly related to the novel itself and to its author Oscar Wilde. The second part of the paper then centres around the present situation. After introductory clarifications to the term “Erlebnisgesellschaft” and to general social changes, it scrutinises modern society for parallels to the outstanding pillars of the hedonistic programme. These are on the one hand self-realisation and the motive to be always seeking sensations, and on the other hand the cult of youth and beauty mania. Eventually, the findings of that examination end up in a conclusion which shall also serve as an outlook. Concerning the research done in this special field, it astonishes that there was only one work to be found which explicitly dealt with the relation between the “New Hedonism” in The Picture of Dorian Gray and modern society, namely a chapter of Norbert Kohl’s Oscar Wilde biography. Due to this circumstance, the literature consulted is clearly divided into two sectors: literary science and sociology. For the latter, it was the study “Die Erlebnis-gesellschaft” by Gerhard Schulze which was used as a main reference. Thus, syntactic fusion of German and English might be excused. [...]

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The aim of this volume is to assess Friedrich Schleiermacher’s contribution to the theory of translation two centuries after his address “On the Different Methods of Translating” at the Academy of Sciences in Berlin, and to explore its potential for generating future innovative work. For the first time this classic text forms the object of a focused, interdisciplinary approach. Scholars of philosophy and translation, working in English, French and German, provide a close reading of Schleiermacher’s lecture and combine their efforts in order to highlight the fundamental role translation plays in his hermeneutic thinking and the importance of hermeneutics for his theorisation of translation, within the historical and literary context of Romanticism. The various contributions revisit key concepts in Schleiermacher’s thought, in particular the famous metaphor of movement; examine the relation between his theoretical writings and his practice as translator of Plato, unearthing some of their philosophical and linguistic implications; discuss Schleiermacher’s reception in Germany and abroad; and assess the relevance of his ideas in the beginning of the 21st century as well as their potential to inspire further research in translation and interpreting.

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