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Grade 12

MIND THE GAP!

English Home Language : Literature

The Picture of Dorian Gray – Oscar Wilde

Study Guide

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Curriculum and Assessment Policy Statement (CAPS) Grade 12 English Home Language Mind the Gap study guide for the Novel: ***The Picture of Dorian Gray*** by Oscar Wilde.

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The extracts from the novel in this study guide are from *The Picture of Dorian Gray* by Oscar Wilde

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Ministerial Foreword

Matsie Angelina Motshekga, MP
Minister of Basic Education

The Department of Basic Education remains steadfastly committed to innovative strategies aimed at enhancing learner attainment. Consistent with the government's commitment in promoting the indigenous languages that form the tapestry of our democratic landscape, this Mind the Gap Self study guide is a concrete demonstration of this commitment.

The release of this self-study guide incorporates all the official African Home Languages focusing on the novel genre at this stage. Not only does the study guide incorporate the African languages, but it also incorporates South African Sign Language Home Language, Afrikaans Home Language and English First Additional Language.

The Mind the Gap Literature Self Study Guide is responding to the broader sectoral reading challenges that the country is experiencing. It seeks to strengthen the following strands of the National Reading Sector Plan: Teacher Development and Support; Direct Learner Support; and Provisioning and Utilisation of the Learning and Teaching Support Materials. Its interactive nature will make it easier for both teachers and learners to read, to learn or study. It is hoped that through this Study Guide, the reading and learning outcomes will be achieved.

Key terminologies are explained or illustrated in a simplified manner and examples of the types of questions as a learner you may expect to be asked in an examination, are included in this study guide. In order to build your understanding, specific questions and possible responses forms part of the study guide package.

The study guide is designed to appeal to any learner offering Grade 12, whether as a part-time or a full-time candidate. Educators in the field will also find it an invaluable resource in their practice.

Every learner is a national asset, all you need now is to put in the hours required to prepare for the examinations and excel!
We wish each and every one of you good luck and success.

MRS AM MOTSHEKGA, MP
MINISTER
DATE: 14 NOVEMBER 2019

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Table of contents

Dear Grade 12 learner 1
How to use this study guide 1
7 study tips 3
On the exam day 4
Overview of the English Home Language Paper 2: Literature Exam 5
What are the examiners looking for? 6
Question words 8

Introduction 11
1. The author's background 12
2. Setting, Context and Timeline 13
3. Characters 15
4. Plot Development 20
5. Themes 23
6. Symbols 26
7. Style 28

Chapter analysis 29

Answering the Literary Essay 46

Practice the Literary Essay 53

Answering the Contextual Questions 59

Practice the Contextual Questions 71

References 83

Rubric for the Literary Essay 84

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Dear Grade 12 learner

This *Mind the Gap* study guide serves as your companion as you prepare for the end-of-year Grade 12 English Home Language (EHL) Literature exam (Paper 2).

There are three written exams for EHL:

Paper 1: Language in Context

Paper 2: Literature

Paper 3: Writing

This study guide focuses on Oscar Wilde's novel, *The Picture of Dorian Gray*, one of the prescribed novels in Paper 2: Literature.

How to use this study guide

- In the **introduction** to the guide (pages 16–18), you will find information on the author and the events that influenced his writing. There is also an overview of how the novel unfolds.
- Pages 19–33 take you through the various chapters in the novel so that you can understand:

- characters
- themes
- symbols
- diction and figurative language used in the novel.

As you use this study guide, make notes, draw diagrams and highlight concepts so that you remember your work.

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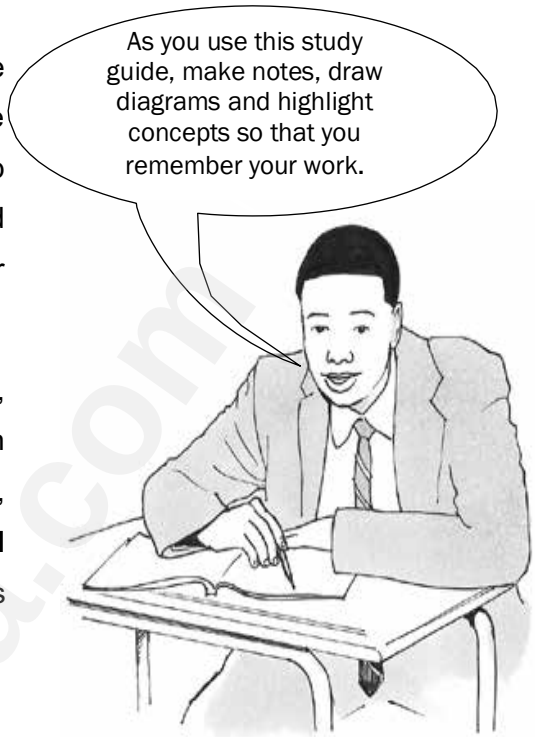
- Below the summary notes for each chapter, there are activities to test your understanding. You will find the answers at the back of the study guide. These will help you to check your answers. Most questions are designed in the same manner in which questions are asked in your exams.

- From page 36 you will find the **analysis of the chapters**, followed by some questions to assist you in your revision of the text. Finally, you are presented with the skills, approaches and strategies for answering the **contextual** and **literary essay** questions. Practice contextual questions and essay topics are provided, along with the memoranda.



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Top 7 study tips

1. Divide your learning program into manageable sections. This will help your brain to focus. Take short breaks between studying and set reasonable short-term goals.

2. Have all your materials ready before you begin studying a section
– pencils, pens, highlighters, paper, glass of water, etc.

3. Be positive. The right attitude is good for your mental and emotional health. It assists you to remember what you have studied.

4. Your brain learns well with colors and pictures. Try to use them whenever you can. Keep a pencil handy to make notes on this guide. Highlight important information.

5. Repetition is the key to remembering information you have to learn. Keep going over the work until you can recall it with ease. Do as many practice exercises as you can.

6. Teach what you are learning to anyone who will listen. It is definitely worth reading your revision notes aloud.

7. Sleep for at least eight hours every night. Eat healthy food and drink plenty of water. These are all important things you need to do for your brain. Studying for exams is like exercise, so you must be prepared physically, as well as mentally.

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On the exam day

Note: You will find the technique for answering contextual questions in this guide.

1. Ensure that you bring pens that work, sharp pencils, an eraser and a sharpener. Make sure that you bring your smart ID card and examination admission letter. Arrive at the exam venue at least an hour before the start of the exam.

2. Visit the bathroom before entering the exam room. You do not want to waste valuable time during the exam.

3. Use the 10 minutes reading time to read the instructions, paying careful attention to the checklist. During this time, choose the two prescribed poems you will be answering and highlight the COMPULSORY UNSEEN POEM. Decide whether you are answering the essay question for the drama or the novel. Remember, you cannot answer two essays or two contextual questions. If you choose the essay for the novel, then you **MUST** do the contextual for the drama; or vice versa.

4. Break each question down to make sure you understand what is being asked. If you don't answer the question properly, you will not get any marks for it. Look for the key words in the question to know how to answer it.

5. Manage your time carefully. Start with the question you think is the easiest. Check how many marks are allocated to each question so you give the right amount of information in your answer. Use the suggested time allocation given to you on the **instruction page** of the examination paper.

6. Remain calm, even if the question seems difficult at first. It will be linked with something you have covered. If you feel stuck, move on to another question and come back if time allows. Try to answer as many questions as possible.

7. Take care to write neatly and legibly so that the marker can read your responses.

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Overview of English Home Language Paper 2: Literature Exam

Question number	Question	Type of question	Number of marks
Section A: POETRY ***Answer questions on TWO prescribed poems AND the questions on the unseen poem (compulsory).***			
1	*Prescribed poem*	Poetry Essay	10
2	*Prescribed poem*	Contextual	10
3	*Prescribed poem*	Contextual	10
4	*Prescribed poem*	Contextual	10
5	***Compulsory**: Unseen poem*	Contextual	10
Section B: NOVEL Answer ONE question. *			
6	*The Picture of Dorian Gray*	Essay	25
7	*The Picture of Dorian Gray*	Contextual	25
8	*Life of Pi*	Essay	25
9	*Life of Pi*	Contextual	25
		Total	**25**
Section C: DRAMA Answer ONE question. *			
10	*Hamlet*	Essay	25
11	*Hamlet*	Contextual	25
12	*Othello*	Essay	25
13	*Othello*	Contextual	25
14	*The Crucible*	Essay	25
15	*The Crucible*	Contextual	25
		Total	**25**

- ***In Sections B and C, answer ONE ESSAY and ONE CONTEXTUAL question. You may NOT answer TWO essay questions or TWO contextual questions.**
- If you answer the **ESSAY** in **Section B**, then you must answer the **CONTEXTUAL** question in **Section C.** If you answer the **CONTEXTUAL** question in **Section B,** then you must answer the **ESSAY** in **Section C.**
- You may NOT answer TWO contextual questions or TWO essay questions.
- During the reading time at the beginning of the exam, find the questions on the set works you have studied for **Sections B and C** and read through the questions.
- Choose the **essay question** you will answer from **Section B/C** and the **contextual question** you will answer from **Section B/C**.
- Number your answers correctly – according to the numbering system used in the exam paper – for the two sections you have chosen.

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In the **Paper 2: Literature** examination, you need to answer questions from three sections:

SECTION A: Poetry (30)

SECTION B: Novel (25)

SECTION C: Drama (25)

A total of **80 marks** is allocated for Paper 2. You will have **2½ hours** for this exam.

Here is a summary of the Paper 2 Literature exam paper:

What is a literary essay question?

In the literary essay question, you are given a topic statement and an instruction to respond to the statement. You will be required to respond to the question with a structured essay focusing on your understanding of the novel - its plot, characters, symbols and themes – and how this understanding supports your argument for the essay question.

A guide to answering the literary essay is given on page 40.

What is a contextual question?

In a contextual question, you are given two extracts from the novel. You then have to answer questions based on the extracts. Some answers will be found in the extract but most of the questions will test your understanding of other aspects of the novel as well: the plot, characters, symbols and themes. Some questions ask for your own opinion about the novel.

A guide to answering the contextual question is provided on page 50.

What are the examiners looking for?

Examiners will assess your answers to the essay and contextual questions based on:

- Your understanding of the **literal** meaning of the novel.
- Your ability to **reorganise** information in the novel. For example, a question may require you to place an extract from the novel in context, or to state the similarities or differences between two characters.

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- Your ability to provide information that may not be clearly stated in the text, using what you already know about the novel. This process is called **inference**. This may include explaining how a figure of speech affects your understanding of the novel, explaining themes or comparing the actions of various characters.
- Your ability to make judgments about aspects of the novel and make your own opinions based on information given in the novel. This process is called **evaluation**. For example, you may be asked whether you agree with a statement, or to discuss a character's motive for doing something.
- Your ability to respond, on an emotional level, to the characters in the novel and the style of the novel. This is called **appreciation**. For example, you may be asked how you think a certain character feels, or what you would have done if you were in their situation. You may be asked to discuss how the writer's style helps to describe what a character is feeling.

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Question words

Here are examples of question types as prescribed by CAPS for English HL

Question type	What you need to do
Literal: Questions about information that is clearly given in the text or extract from the text.	
Name characters/places/things …	Write the specific names of characters, places, etc.
State the facts/reasons/ideas …	Write down the information without any discussion or comments.
Give two reasons for/why …	Write two reasons (this means the same as 'state').
Identify the character/reasons/theme …	Write down the character's name, state the reasons, write down the theme
Describe the place/character/what happens when …	Write down the main characteristics of something, for example: What does a place look/feel/smell like? Is a particular character kind/rude/aggressive? Write down the sequence of events …
What does character x do when …?	Write what happened – what the character did.
Why does character x do …?	Given reasons for the character's action according to your knowledge of the plot.
Who is/does…?	Write the name of the character.
To whom does xx refer …?	Write the name of the relevant character/person.
Reorganization: Questions that need you to bring together different pieces of information in an organized way.	
Summarize the main points/ideas …	Write the main points, keeping mark allocation in mind.
Group the common elements …	Combine the things which share the same features.
Give an outline of …..	Write the main points, keeping mark allocation in mind.
Place the extract in context…	Explain how the events of the extract fit into the sequence of events of the text as a whole.
Inference: Questions that need you to interpret (make meaning of) the text using information that may not be clearly stated. This process involves thinking about what happened in different parts of the text; looking for clues that tell you more about a character, theme or symbol; and using your own knowledge to help you understand the text.	
Explain how this idea links with the theme x …	Identify the links to the theme.
Compare the attitudes/actions of character x with character y …	Point out the similarities and differences.
Do you agree that the…represents the	Point out the differences and come to a conclusion which shows your agreement or lack thereof. Note

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contrast between…	that most questions like this expect you to agree, so be careful if you choose to disagree. Your position of agreement/disagreement needs detailed textual reference and substantiation.
What do the words … suggest/reveal about…?	State what you think the meaning is, based on your understanding of the text.
How does character x react when…? Describe how something affected character x … State how you know that character x is …	Write down the character's reaction/what the character did/felt.
What did character x mean by the expression …?	Explain why the character used those particular words. Make sure that you refer to specific words.
Explain the cause/effect of …	Write the reason(s) for … /Give the repercussions of …
How does the line/metaphor/simile/figurative language/image/literary device affect your understanding …?	Explain what the line/metaphor/simile/figurative language/image/literary device suggests and clarifies your understanding of the text. For similes and metaphors, discuss the comparison and how it adds meaning to the text.
What, do you think, would be the outcome/effect/etc. of an action/situation …?	Explain what the consequences of the action/situation would be.
Account for …	Give the reason behind an action/event.
What does the word/line suggest / imply…?	Explain what the word/line tells you and discuss the clues hinted at by the word/line…
Evaluation: Questions that require you to make a judgment based on your knowledge and understanding of the text and your own experience. There is no 'right' or 'wrong' answer to these questions, but you must give a valid reason for your opinion based on specific information given in the text.	
Discuss your view/a character's feelings/a theme ...	Consider all the information and reach a conclusion.
Do you think that …	Give your views/opinion on the given topic.
Do you agree with/that …	State whether or not you agree with something/someone in the text. You need to base your opinion on specific information given in the text.
In your opinion, what …	Your viewpoint needs to be based on specific information given in the text.
Give your views on …	Your opinion needs to be based on specific information given in the text.
In light of the poem/novel/drama as a whole, critically discuss …	Evaluate and assess both sides of the topic. / Investigate or examine by argument or debate, giving reasons for and against.
In your view, is … justified?	Give reasons, based on the text, why you/a character/the writer adopt(s) a particular standpoint.
Comment on …	To discuss or speak about …providing evidence from the text to support your opinion.
Critically comment …	To discuss, speak about and form an opinion about…providing evidence from the text to support

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	your discussion.
Appreciation: Questions that ask about your emotional response to plot, characters and style. There is no 'right' or 'wrong' answer to these questions, but you must give a valid reason for your opinion based on specific information given in the text.	
How would you feel if you were character x when …?	Imagine that you are character x and describe your emotions based on your understanding of evidence from the text.
Discuss your response to …	Give your reaction to something and give reasons for your reaction based on evidence from the text.
Do you feel sorry for…? / Do you identify with…?	State whether you empathize with the character's emotions/situation. Are you able to have compassion for …? Provide reasons for whether you have compassion or not.
Discuss the writer's use of style, diction and figurative language, dialogue …	To answer this type of question, ask yourself: Does the style help me to feel/imagine what is happening/what a character is feeling? Why/why not? Give reasons for your answer.
Comment on the appropriateness/effectiveness of a figure of speech/literary device…	State why the figure of speech/literary device has impact and give reasons for your opinion. If you state that the figure of speech/literary device lacks impact, you will need to give evidence. All reasons must be clearly explained and based on evidence from the text.

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INTRODUCTION

The Picture of Dorian Gray is a gripping novel that tells the story of one man's bargain with the devil himself. In exchange for eternal youth and beauty, Dorian Gray sacrifices his soul to live a life in which he follows his own enjoyment and pleasure, above all else. In contrast, his portrait ages and becomes ugly to reflect the destruction of his soul. After 18 years, Dorian himself looks as beautiful as he did at the age of twenty but the portrait is hideous.

The novel is regarded as **Gothic fiction**. **Gothic fiction** is a genre of literature that deals with horror, death and sometimes romance.

Aestheticism

While he was a student at Oxford University, Wilde became involved with the aesthetic movement. Aesthetics is a branch of philosophy. It is the study of **art** and **beauty**. Aesthetic philosophers ask what people like to look at, hear, feel, smell or taste and why they like these things. The focus is on enjoying art for being beautiful rather than having a deeper meaning ("**art for art's sake"**).

Hedonism

Hedonism is a concept that was very popular amongst some people in Wilde's time. It means to pursue sensual pleasure. In the hedonistic philosophy, to satisfy the desires, is the aim of human life.

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The author's background

Oscar Wilde was an Irish poet and playwright. He was born in Dublin (Ireland) on 16 October 1854. His father was a doctor and his mother wrote poetry. Wilde studied Classics (Latin and Greek) at Trinity College in Dublin where he was an outstanding student, winning academic awards. He then went to Oxford University where he continued his Classics studies. After graduating, Wilde spent the next six years in London, Paris and the United States, where he delivered lectures. He had been writing poetry since he began his studies at Trinity College. In 1881 (aged 27) he published *Poems*. He also worked as a journalist and wrote children's stories.

He married Constance Lloyd in 1884 and had they had two sons. In 1891, Wilde began an affair with Lord Alfred Douglas.

At the height of his fame. Wilde was the darling of London society and was well-known and admired. He was a prominent playwright and productions such as *The Importance of Being Earnest* played to great acclaim on the West-End. He spent much time in the company of other fashionable young men, notably Lord Alfred Douglas. In 1885 Wilde sued Alfred's father for libel (writing a false statement about someone which damages their reputation). He lost his case and details of his private life were revealed. He was arrested and tried for gross indecency, as homosexuality was illegal in England, at that time. He was found guilty and sentenced to two years of hard labour. When he was released from jail, he left the country, went to Paris and never returned to England. He lived in poverty and in very poor health as a result of his time in prison. His reputation was ruined. He died in Paris on 30 November 1900.

On 31 January 2017, the British government pardoned Wilde under the so-called *Turing Law* for crimes that no longer exist.

On 16 October 2010, Google commemorated his birthday in a doodle. The doodle features an image of Dorian Gray holding up a lamp to the picture.

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(Sources: https://commons.wikimedia.org/wiki/File:Oscar_Wilde_1889-05-23_WDDowney.jpg)
https://www.oneindia.com/2010/10/17/tech-google-doodle-pays-tribute-to-oscar-wilde.html

Setting, Context and Timeline

The setting for this novel is London, England, in the late Victorian era (1890). This refers to the time when Queen Victoria was the monarch (1837–1901). The novel was written between 1890 and 1899. It was first published in a magazine called *Lippincott's Monthly* in July 1890.

Victorian London

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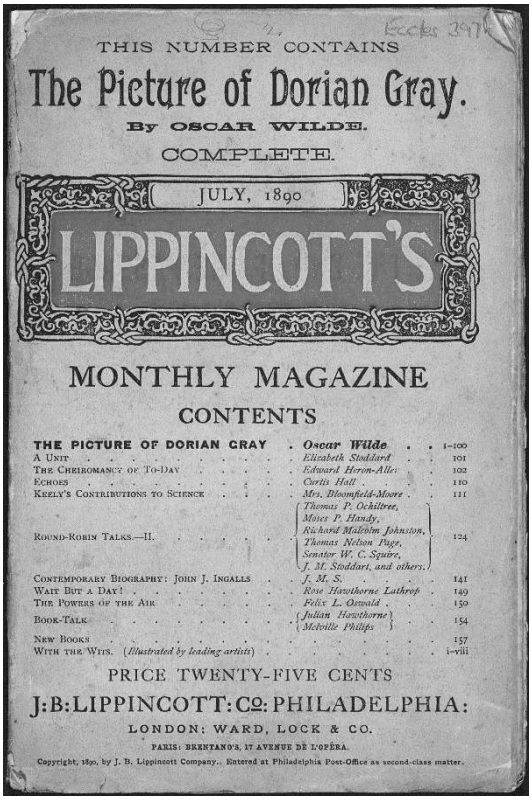

THIS NUMBER CONTAINS

The Picture of Dorian Gray.

By OSCAR WILDE.

COMPLETE.

JULY, 1890

LIPPINCOTT'S

MONTHLY MAGAZINE

CONTENTS

THE PICTURE OF DORIAN GRAY	*Oscar Wilde*	1–100
A Unit	*Elizabeth Stoddard*	101
The Cheiromancy of To-Day	*Edouard Heron-Allen*	102
Echoes	*Curtis Hall*	110
Kelly's Contributions to Science	*Mrs. Bloomfield-Moore*	111
Round-Robin Talks.—II.	*Thomas P. Ochiltree, Moses P. Handy, Richard Malcolm Johnston, Thomas Nelson Page, Senator W. C. Squire, J. M. Stoddart, and others.*	124
Contemporary Biography: John J. Ingalls	*J. M. S.*	141
Wait But a Day!	*Rose Hawthorne Lathrop*	149
The Powers of the Air	*Felix L. Oswald*	150
Book-Talk	*Julian Hawthorne, Melville Philips*	154
New Books		157
With the Wits. (*Illustrated by leading artists*)		i–viii

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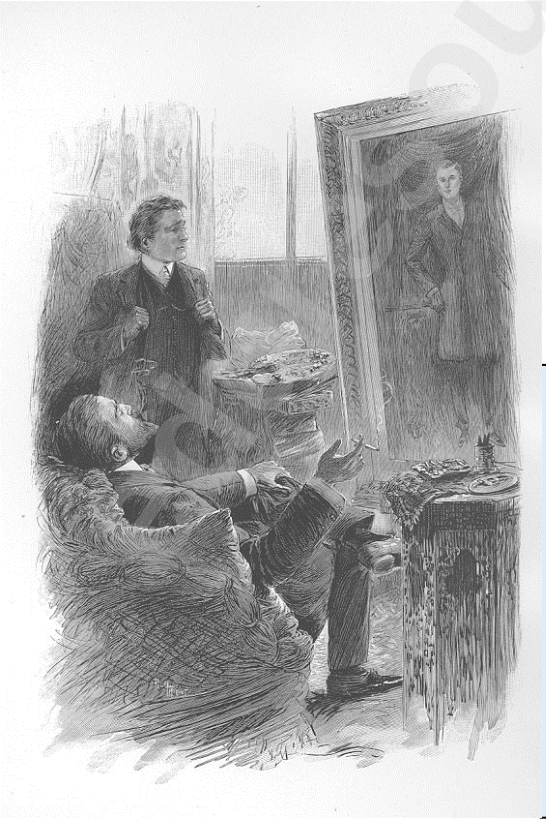

But beauty, real beauty, ends where an intellectual expression begins. Intellect is in itself a mode of exaggeration, and destroys the harmony of any face. The moment one sits down to think, one becomes all nose, or all forehead, or something horrid. [Lord Henry, Chapter 1, page 8]

Characterisation is the way in which the author reveals characters' personalities.

Thoughts, feelings, expressions, actions, behavior and even what they wear can tell you more about a character.

As you read the novel, look for evidence that shows you the characters' personalities and emotions. Note that main characters often grow and change in the course of a novel.

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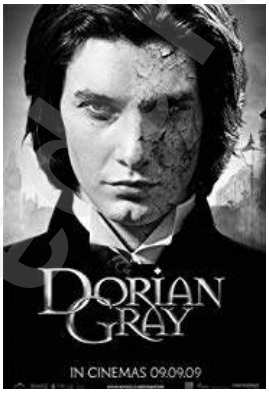
3. Characters

- The central character in a novel is called the protagonist. In *The Picture of Dorian Gray*, the protagonist or main character, is Dorian.
- The antagonist is a character who opposes (or is in conflict with) the protagonist. One of the main antagonists is Lord Henry. Please note that some people also perceive Dorian as an antagonist.

List of characters

- Dorian Gray
- Basil Hallward
- Lord Henry Wotton
- Sibyl Vane
- James Vane
- Mrs Vane
- Lady Henry
- Lady Agatha
- Lord Fermor
- Duchess of Monmouth
- Victor
- Mrs Leaf
- Alan Campbell
- Hetty Merton
- Lady Narborough
- Sir Geoffrey Clouston

Character	Facts and character traits
Dorian Gray  	• The novel's main character. Many sources list him as both protagonist and antagonist. • Basil Hallward is painting a portrait of this beautiful, wealthy, young man when the novel opens. • Under Lord Henry's influence, he becomes obsessed with staying young. • Dorian lacks intellectual depth and chooses only to focus on things that he considers beautiful. He is self-centered (narcissistic) and destructive. • He is negatively influenced by Lord Henry, who teaches him about hedonism (the pursuit of pleasure).

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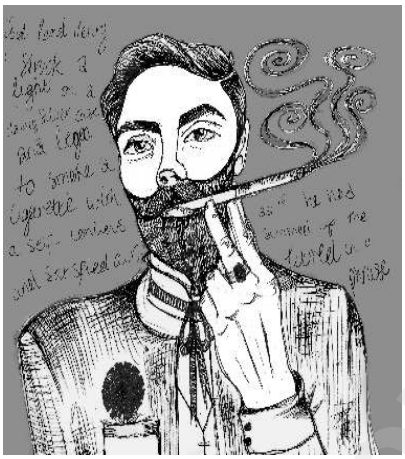
Basil Hallward

- An artist. He is obsessed with Dorian's beauty and paints the fatal portrait.
- He is sensitive and principled and is a good friend to Dorian. At the beginning of the novel, he does not want Dorian and Lord Henry to meet.
- Dorian murders him after revealing the truth about the portrait.

Lord Henry Wotton



- A hedonistic member of London's aristocratic society and a friend to Basil and Dorian.
- One of the novel's main antagonists, he is known to his friends as Harry.
- A nephew of Lord Fermor, an influential member of society.
- Charming and eloquent, he uses clever, pretty words to talk about his extremely immoral views. The Duchess of Harley says of him, "… Lord Henry, you are quite delightful and dreadfully demoralizing." [Chapter 5, page 51.]
- Has an extremely bad influence on Dorian and decides to use him as a social experiment.
- Has strange ideas about art and life. Dorian calls him 'Prince Paradox' as he speaks in double meanings much of the time.

Sibyl Vane

- Young actress (16), beautiful, naïve and poor.
- To escape reality, she dedicates herself to acting and is heavily indebted to her theatre manager (Mr Isaacs.)
- She adores Dorian and commits suicide after he breaks off their engagement.
- Her love for Dorian affects her acting. Before she falls in love with Dorian, she is an excellent actress. After shifting the focus of her passion onto Dorian, she completely loses the ability to act.
- Sibyl's brother, who is about to sail to Australia when we meet him.

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James Vane

- Suspicious of his sister's lover, whom he knows only as "Prince Charming", from the start.
- James adores his sister and is very protective of her.
- Vows (promises) to kill anyone who hurts his sister.
- Killed by a stray bullet at one of Dorian's hunting parties where he goes to get his revenge.

Mrs Vane

- Sibyl and James's mother.
- Thinks Dorian is a good match for Sibyl because he is wealthy.

Victoria Wotton

- Lord Henry's wife.
- Lives an entirely separate life from her husband and eventually divorces him.

Lady Agatha

- Lord Henry's aunt.
- Involved in charity work in the London slums but most people pay little attention to her efforts.

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Lord Fermor

- Lord Henry's irritable uncle who is an influential member of society.
- Reveals the story of Dorian's family background to Lord Henry.

Duchess of Monmouth

- A young woman who flirts with Dorian at his country estate, Selby Royal.

Victor

- Dorian's valet (servant).
- Although he is trustworthy, Dorian becomes suspicious of him and fears that he knows the truth about the portrait. He later fires Victor for this reason.

Mrs Leaf

- Dorian's housekeeper at his townhouse at Grosvenor Square, London.

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Alan Campbell

- A young chemist, once an intimate friend of Dorian's.
- Dorian blackmails him to dispose of Basil Hallward's body.

Lady Narborough

- A London society hostess.
- Dorian goes to have dinner at her home the night after murdering Basil Hallward.

Sir Geoffrey Clouston

- A member of Dorian's social set who accidentally shoots James Vane while hunting at Selby Royal, Dorian's country house.

Dorian's victims

- Lady Gwendolen (Lord Henry's sister) who has her children removed from her
- Sir Henry Ashton
- Lord Kent's son
- Adrian Singleton
- The young Duke of Perth
- Lady Gloucester
- The Duke of Berwick
- Lord Stavely
- A boy in the guards who commits suicide

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4. Plot Development

The novel begins when Dorian is about twenty years old and his friend Basil Hallward paints a perfect portrait of him. Dorian meets Lord Henry Wotton at Basil's studio even though Basil does not want to introduce them. Dorian chooses to allow Lord Henry to influence him to follow a selfish life of unspeakable sin and pleasure.

Chapters 1 to 10 deal with the early period in Dorian's pursuit of pleasure and self-indulgence.

Chapters 11 to 20 take place 18 years later.

Exposition

The exposition introduces the setting and the characters. At the beginning of the novel, we meet Basil, Dorian and Lord

Henry at Basil's studio. We soon understand that the young men are well-educated, wealthy and idle. They have little to do except attend dinner parties, go to the theatre, smoke and gossip about others. The action takes place in London in the late 1800s and reflects the kind of life members of rich families were able to live at the time.

Rising action and climax

The **rising action** is the development of the story and includes **tension** and **conflict** between characters or within a character.

Dorian's immoral life, pursuit of pleasure and destruction of others' lives, form part of the rising action. The conflict that arises as a result of his behaviour towards other characters, such as Sibyl Vane, is central to the development of the plot.

The **tension rises** as Dorian becomes more and more paranoid about the portrait. He lives in constant fear that his dark secret will be discovered. At the same time, he continues to pursue his lifestyle without worrying about how his destructive behaviour affects the people he gets involved with.

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The **climax** is the point at which the tension is the greatest. When Dorian stabs the painting in the closing moments of the final chapter, the novel meets its climax.

The **falling action** is the aftermath of the climax. In *The Picture of Dorian Gray*, the writer leaves very little for the reader in terms of falling action. The sudden ending is designed to shock, not provide a neat and comfortable set of circumstances to comfort the reader.

Denouement / Resolution (Ending)

Similarly, the novel ends suddenly. Dorian is unrecognizable as he lies dead on the floor of the old school room and the portrait is restored to its former glory.

In *the Picture of Dorian Gray*, other techniques used to develop the plot include **foreshadowing**, **irony**, and **Gothic elements such as suspense** and **mood**.

Timeline

Chapter	Time	Literal plot
Chapter 1	London. A hot day in June or July	Basil Hallward paints a picture of Dorian Gray and Lord Henry admires it.
Chapter 2	Later in the day	Basil Hallward introduces Dorian to Lord Henry. Dorian is fascinated by the possibilities that Lord Henry reveals.
Chapter 3	The next day	Lord Henry visits his uncle, Lord Fermor, and asks him about Dorian's family background.
Chapter 4	A month later	Dorian falls in love with Sibyl, an actress.
Chapter 5	The following day at the Vane household	Sibyl is excited about her romance with Dorian. James Vane is suspicious of his sister's lover and vows to kill any man who harms her.
Chapter 6	Later the same day	Basil and Lord Henry hold different views on Dorian's engagement. Basil is anxious while Lord Henry is excited.
Chapter 7	Later the same day	Dorian takes Lord Henry and Basil to see Sibyl performing. After Sibyl's terrible performance, Dorian breaks up with her. That evening, Dorian notices the first change in the picture.
Chapter 8	The following day	Dorian receives a letter from Lord Henry, but he does not open it.

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		Sibyl has committed suicide. Dorian is briefly shocked.
Chapter 9	The following morning	Basil offers his condolences to Dorian, but Dorian downplays the loss. Basil is extremely shocked by Dorian's response.
Chapter 10	Later the same day	Dorian moves the portrait to an attic room to hide it. Lord Henry sends him a yellow book and Dorian spends the afternoon reading it.
Chapter 11	A period of 18 years	Dorian spends his money indulging his sensuous pleasures and collecting perfumes, musical instruments and jewels.
Chapter 12	A night in November, 18 years later	Ugly rumours circulate about Dorian and Basil confronts him about this.
Chapter 13	The same night	Dorian murders Basil after showing him the picture.
Chapter 14	The following day	Dorian blackmails Alan Campbell into disposing of Basil's body.
Chapter 15	That night	Dorian goes to Lady Narborough's for dinner.
Chapter 16	Later the same night	James Vane spots Dorian outside an opium den. James attacks Dorian and almost kills him, but Dorian tricks him and gets away.
Chapter 17	A week later	Dorian entertains friends at his country house, Selby Royal. He is terrified when he sees James Vane's face at the window.
Chapter 18	Three days later	James Vane is accidentally shot dead by Sir Geoffrey Clouston, in a hunting accident. Dorian's terror turns to relief.
Chapter 19	Six months later	Dorian is determined to change his life and be a good person.
Chapter 20	One night soon after	Dorian stabs the picture. Two men outside the house hear the horrifying scream and call a policeman. Awakened by the commotion, Dorian's servants enter the crime scene, to find Dorian Gray lying on the floor with a knife through his heart. The portrait is restored to its former glory.

Google "doodle" on the occasion of Oscar Wilde's 156th birthday (October 16, 2010).

Source: https://www.google.com/doodles/oscar-wildes-156th-birthday

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5.Themes

This section provides a summary of some themes in *The Picture of Dorian Gray*. More examples are given in the **Chapter Analysis** section of the guide.

Other themes to note:

Themes are not *fixed* in novel analysis. We have highlighted some of the common themes in this novel but as you are reading, you may identify other themes that are also relevant. Make note of them in the block provided.

- Beauty and youth
- The consequences of negative influence
- Art and life
- Appearance versus reality
- Outer beauty and inner depravity
- Art as a Mirror
- Prejudice
- Hedonism
- Aestheticism
- Addiction

Discussion on themes

Beauty and youth

In the novel's aesthetic society, youth and beauty are highly valued. Lord Henry says that "… beauty is the wonder of wonders". When Lord Henry first makes Dorian aware that his good looks will fade, Dorian becomes jealous of the portrait. He realizes that he will age and that the portrait will have the advantage of staying young, beautiful and flawless forever. This thought prompts Dorian to utter his fateful wish: "If only it was I who was to be always young, and the picture that was to grow old! … I would give my soul for that!" [Chapter 2, page 33.] At this point he willingly exchanges his soul for eternal youth, effectively entering into a deal with the devil. This is also known as a **Faustian bargain.**

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As the novel progresses, youth is seen as representing innocence. When Basil confronts Dorian about his lifestyle and the rumors that surround him, he says: “I don’t believe these rumors at all. At least I can’t believe them when I see you. Sin is a thing that writes itself across a man’s face.” [Chapter 12, page 171.]

Dorian uses his youthful good looks to fool James Vane when he confronts him at the docks and wants to shoot him. Dorian convinces Vane that “Prince Charming” would be a much older man by now. Vane realizes his mistake too late and Dorian gets away.

Appearance versus reality

Examples of this powerful theme can be found throughout the novel.

Dorian appears to be young, pure and innocent because of his extraordinary good looks. In reality he is depraved, immoral, selfish and narcissistic. He cares only about his own pleasure, enjoying life and following his own whims and wishes. He destroys lives and leaves a string of victims in his wake. Characters who become involved with Dorian lose their good reputations and fall out of favour with society. Some, like Sibyl Vane and Alan Campbell, take their own lives.

The refined, wealthy characters in the novel appear to be morally upstanding members of society. In reality, they look down on middle class values and use their money to justify poor behaviour and immoral acts.

Dorian’s portrait appears to be Basil’s best work. In reality it is a sickly reminder of Dorian’s sinful life. Instead of being forever youthful and beautiful, the portrait deteriorates and degrades, reflecting the destruction of Dorian’s soul.

Prejudice

London society as presented in the novel, is prejudiced in many ways. Dorian and Lord Henry look down on the theatre where Sibyl performs, as the people who go there are not as rich as they are. They do not dress up for the theatre and the ticket prices are low. The Jewish manager is not respected and is described as “the fat Jew manager … waving his fat jeweled hands and talking at the top of his voice.” [Chapter 7, page 95.] At the time, Christianity was the dominant faith and Jews were not even permitted to join the gentlemen’s clubs.

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Women suffered a similar fate and were not respected. Lord Henry sees women as merely "decorative" and has several opinions about the lesser role that women should play in society. The author characterizes women as shallow and only relevant in terms of who they marry. For example, when the Duchess of Harley has to leave a party to meet her husband she says: "If I am late he is sure to be furious, and I couldn't have a scene in this bonnet (hat). It is far too fragile. A harsh word would ruin it." [Chapter 3, page 51.]

Servants are not treated well and are largely invisible as characters. For example, when Lord Henry asks Basil for a drink, Basil replies: "Certainly, Harry. Just touch the bell, and when Parker comes I will tell him what you want." [Chapter 2, page 28.]

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6. Symbols

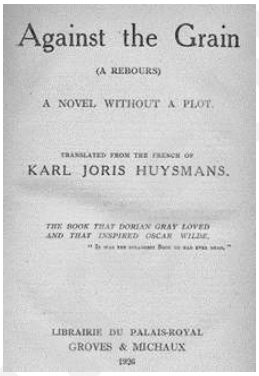
Symbols are used in literature to represent ideas or qualities.

The picture (painting)

This is the most important symbol in the novel. It represents how corrupt Dorian becomes as he makes the choice to live a life inspired only, by his own desires and pleasures. As the portrait ages, we become aware of the extent of Dorian's sinful and wicked life. Every time he destroys a reputation or blackmails a former friend, the picture gets uglier and uglier.

Dorian's growing paranoia and fear of discovery are directly linked to the state of the picture. It is ironic that he does not mind rumors or speculation about his behavior. It is the actual ugliness of the portrait that he fears.

The "yellow book"



The book sent by Lord Henry to Dorian after Sibyl's death. It is thought to be Karl Joris Huysmans' *À rebours* (*Against the grain*). The book contributes to his descent into corruption.

It is described as "... bound in yellow paper, the cover slightly torn and the edges soiled". [Chapter 10, page 143.]

Later, he asks Lord Henry never to lend it to anyone else.

Flowers

Flowers appear throughout the novel. They symbolize beauty and how briefly it lasts. They are a constant reminder of Dorian's wish to remain young and beautiful forever. The abundance of flowers in both Dorian's homes reminds us of his easy wealth. He can afford expensive things and pursues aesthetic ideals.

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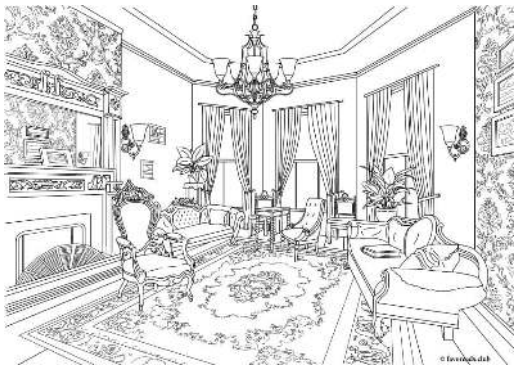
Furniture and fabrics



Dorian is surrounded by attractive pieces of furniture, fabrics, tapestries and objects. His life is easy and comfortable, propped up by the luxuries he can so easily buy. The aesthetic beauty of his surroundings forms a contrast with the ugly depravity of his life. After the terrible scene in which he destroys Sibyl, he wakes up the following afternoon and his valet, Victor, serves tea on "a small tray of old Sévres china and (draws) back the olive-satin curtains, with their shimmering blue lining …" [Chapter 8, page 109.]

Red and white

White is a symbol of purity and innocence. Sibyl Vane's dead body is described as "white" which shows her retained purity.

Red is a symbol of blood. Dorian starts to see blood-like marks on his painting.

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7. Style

Style refers to ***how*** the writer tells the story and the language that he uses. In *The Picture of Dorian Gray*, the writer uses sophisticated language which reflects the way the characters speak. Educated members of the British upper classes at the time would have been comfortable with the type of language used by Wilde. Many, like Dorian, were well-educated and familiar with French, Latin and Greek.

- The **diction** (choice of words) is an important feature of Wilde's style and reveals a great deal. For example, the flowery words and descriptions underpin Dorian's elaborate lifestyle. At one point, the writer describes him as: "… reclining in a luxurious arm-chair, in the little library of Lord Henry's house in Mayfair."[Chapter 4, page 54.]

An analysis of the underlined words reveals details about Dorian, his lifestyle and the people he spends time with.

Dorian has a relaxed, unhurried life, owing mainly to the fact that he has so much money that he does not have to work. He does not sit in a chair, he reclines, which is a relaxed way of sitting. The chair is luxurious which means that it is very comfortable and expensive, again reflecting the wealth that surrounds him. His friend has a library in his home, a sign of sophistication and the means to afford many books. Henry is a Lord, a member of the aristocratic class who inherit wealth and privilege as if it is a right. The fact that Lord Henry has a house in Mayfair (a high class suburb in London) implies that he has homes elsewhere too. Dorian himself has two homes: Grosvenor Square in London and Selby Royal in the countryside.

- The **Gothic imagery** creates a mood of suspense and expectation, which adds greatly to the entertainment value of the novel. On the night that Dorian murders Basil, Dorian is "wrapped in heavy furs, as the night (is) cold and foggy." Dorian meets Basil who is going to Paris by the "midnight train". [Chapter 12, page 170.] In melodramatic fashion Dorian later tells Basil: "I shall show you my soul!" [Chapter 12, page 175.]

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- Lord Henry's **paradoxical** (confusing) manner of speaking is called **epigram**. He speaks in a humorous manner, using words that sound lovely and clever. On closer analysis, his shocking ideas are revealed. The people around him do not often challenge his way of thinking because he expresses himself so well, keeping the mood pleasant and non-confrontational. In reality his dangerous ideas are poisonous and highly immoral. Most of what he says is morally dubious. "What nonsense people talk about happy marriages!" exclaimed Lord Henry. "A man can be happy with any woman, as long as he does not love her." [Chapter 15, page 207.]

- When characters do challenge Lord Henry, they do so in a similarly light-hearted manner and never get angry with him. In response to the comment above, Lady Ruxton says: "Ah! What a cynic you are … You are really an admirable tonic …" [Chapter 15, page 207.]

Chapter Analysis

Dorian Gray

Introduction

This section of the study guide contains:

- A summary of what happens and who is involved – the main events and characters in the chapter.
- The main themes and symbols and some examples of language use in the chapter.
- Short questions follow each chapter. Suggested answers appear in the back of the guide.
- Please note that this study guide must be used in conjunction with the CAPS approved Macmillan Education edition of *The Picture of Dorian Gray*.

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The Preface (pages 3–4)

The novel starts with a short preface or introduction which states the author's subject and aims. The author argues that Art has no purpose and all beauty is useless. It contains a series of epigrams (a short sentence that expresses an idea in a clever or amusing way). We read that the story which will follow is a work of art.

Chapter 1 (pages 6–20)

The Picture of Dorian Gray opens in the London studio of Basil Hallward, an artist. Lord Henry Wotton ("Harry") is visiting him. Basil is finishing a portrait (a full-length painting) of a "young man of extraordinary personal beauty". Lord Henry says that the painting is Basil's best work ever and encourages him to display it at an art gallery. However, Basil says that he has put too much of himself into the painting to show it. The picture is so beautiful that the artist loves it as he also loves Dorian, the young man in the painting. Lord Henry does not understand and thinks that Basil is being vain and ridiculous. He says that Basil is just the artist and it is the young man in the painting that provides the beauty.

Basil reveals that he met Dorian Gray at a cocktail party at Lady Brandon's home but that he wants to keep him a secret. Lord Henry asks Basil again, about why he does not want to exhibit the painting. Basil responds that any painting, painted with true feeling, shows more of the artist than it does of the subject. He is worried that the painting will reveal his soul. Lord Henry is very keen to meet Dorian, but Basil resists. At that moment, Basil's butler announces Dorian's arrival. Basil becomes very serious and says: "He has a simple and beautiful nature. Don't spoil him. Don't try to influence him. Your influence would be bad." [page 19].

In the first chapter we meet two of the major characters in the novel. We learn that the successful and talented artist, Basil, is very secretive and has even disappeared in the past without anyone knowing where he was. Basil is almost overwhelmed by his first meeting with Dorian Gray. Dorian becomes his **muse** (source of inspiration for an artist). Basil's attraction to Dorian appears to be both professional and personal. Basil is a jealous person too, as he wants Dorian all to himself and does not want Lord Henry to take him away. Lord Henry is very confident, very rich and very cynical. His influence is not always positive. He is judgmental and likes to say profound (deep/philosophical) things. While he is speaking to Basil, he picks a daisy and looks at it. Later he pulls it apart. This shows his role in the novel as a manipulator and destroyer of beauty – for his own amusement.

As the reader, we do not meet the title character in the first chapter but we are introduced to the picture. This is known as **foreshadowing** (to hint at something that will happen in the future). It seems that Dorian's beauty is the most important thing about him. Chapter 1 also introduces some of the major themes of the novel: beauty versus intellect and the short-lived nature of youth.

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Test your understanding

1. At whose home does chapter one take place?
2. As a reader, what are your first impressions of Basil and Lord Henry?
3. What do you think Basil means when he says: 'I have put too much of myself into it'? (page 8)
4. Make a list of themes that are evident in this chapter. (Refer to page 27 of this guide for a list of themes.)

Chapter 2 (pages 22–38)

Lord Henry meets Dorian and flatters him. He notices that Dorian is very handsome and that "All the candor of youth was there, as well as youth's passionate purity" [page 23]. Basil wants to continue painting and asks Lord Henry to leave but Dorian insists that he stays. They go into the garden and Lord Henry's subtle influence over Dorian begins.

Later, Dorian admires the way the portrait reflects his beauty but becomes frightened when Lord Henry tells him that his beauty will fade with age. He wishes that he could stay young and beautiful forever and that the painting should age. "I would give my soul for that!" [page 33].

Lord Henry invites Dorian and Basil to join him at the theatre that evening and then offers Dorian a ride home in his carriage. Basil protests and decides that he will stay with "the real Dorian," the portrait. He reminds Lord Henry that he trusts him not to influence Dorian further. Lord Henry laughs and replies, "I wish I could trust myself" [page 38].

Chapter 2 is a very important chapter in the novel. We are introduced to Dorian and his physical beauty is described: "… finely curved scarlet lips, his frank blue eyes, his crisp gold hair …" [page 23]. Although Dorian is about 20 years old, he is immature. He is easily upset, spoiled and sulky. Lord Henry easily manipulates him.

This chapter also introduces the Faustian theme. In this fairytale, Faust sells his soul to the devil in exchange for knowledge and power.

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Test your understanding

1. Why do you think that Basil does not want Lord Henry to meet Dorian Gray?
2. What is Lord Henry's reaction to Dorian when they first meet?
3. What is Dorian's initial reaction to the picture?

Chapter 3 (pages 40–52)
The next day Lord Henry visits his uncle, Lord Fermor, to learn more about Dorian's background. Lord Henry and Dorian meet at a luncheon and leave together.

The main purpose of this chapter is for the reader to learn more about Dorian's background. His family has had a troubled past and this establishes Dorian as a troubled and romantic character. The relationship between Lord Henry and Dorian becomes stronger. He compares his influence over Dorian to a sculptor shaping a statue out of marble. Lord Henry is direct about his motives toward Dorian: "He would seek to dominate him – had already, indeed, half done so" [page 46].

Test your understanding

1. How does the story about Dorian's background make you feel?
2. In your opinion, does his past contribute to his relationships later in life?

Chapter 4 (pages 54–69)
Dorian meets Lord Henry's wife, Lady Victoria Wotton.

He tells Lord Henry that he has fallen in love with an actress, Sibyl Vane, because of her beauty and acting ability. She calls him "Prince Charming". He is upset that she is forced to work for Mr Isaacs and promises to free her and get her a job at a proper West End theatre. Dorian is infatuated with Sibyl because she portrays a different woman each night. Lord Henry agrees to meet Dorian and Basil for supper and to watch Sibyl Vane in a play, the following evening. Later in the evening Lord Henry receives a telegram from Dorian, telling him that he is engaged to Sibyl Vane.

This chapter shows the development of Dorian's character.In the first three chapters he is in the background, but now becomes the focus of the novel. He allows himself to be influenced by Lord Henry. Twice, he repeats sayings learned from Lord Henry. Dorian has fallen in love with a girl he hardly knows and by end of the chapter they are engaged to be married. His goal is not to be in a relationship with her but to develop her as an actress, showing that he has become a manipulator just like Lord Henry. This also shows how selfish he is.

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Test your understanding

1. What is revealed about Lord Henry's relationship with his wife?
2. Dorian falls in love with Sybil very easily. Comment on what this tells us about his character.

Chapter 5 (pages 71–83)
The next day Sibyl and her mother discuss her (Sibyl's) relationship with Dorian. Sibyl is deeply in love with Dorian. Mrs Vane hopes that Dorian is wealthy as the family owes Mr Isaacs (the theatre manager) 50 pounds. The Vanes still do not even know Dorian's real name. Sibyl's sixteen-year-old brother, James, is leaving for Australia to seek a better life. James is very protective over his sister. He hates "the young dandy" (Dorian) because he is a "gentleman". He threatens to kill him "like a dog" if he harms Sibyl.

Dorian and Lord Henry do not appear in this chapter. The aim is to introduce and develop new characters who will be important later in the novel. Sibyl is innocent and pure and she is in direct contrast to the characters of Dorian and Lord Henry. James Vane is bitter and angry about the class system in England and the life he and his family are forced to live. He believes that Dorian will treat his sister as a slave. His constant threats to kill Dorian are effective **foreshadowing**.

Test your understanding

1. Discuss your thoughts on Sibyl and James's relationship.
2. Sibyl's mother is interested in Dorian's money. What does this tell us about her?
3. Suggest reasons why James is about to leave for Australia.

Chapter 6 (pages 85–93)
Lord Henry tells Basil, at dinner, that Dorian is engaged to be married. Basil is shocked and upset but Lord Henry is not concerned, adding only, that the girl is beautiful (which he sees as one of the highest virtues). Lord Henry believes that "the drawback to marriage is that it makes one unselfish. And unselfish people … lack individuality." [Chapter 6, page 87.]

Basil is deeply saddened by the way in which Dorian is changing and feels that the marriage is not a good idea.

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Test your understanding

1. Compare Basil and Lord Henry's different reactions to the news of the engagement.
2. In your opinion, are Lord Henry's views on marriage justified?

Chapter 7 (pages 95–107)

Dorian is in high spirits about being in love. He is devastated when Sibyl acts badly in the play because her passion is now focused on Dorian. Her poor acting disturbs him so much that he breaks up with her, hurting her cruelly. "You have killed my love". [Chapter 7, page 102.] She begs him to forgive her, but he refuses.

After the break-up, Dorian notices that the picture has changed. It shows cruelty in the face, while his own face remains pure and innocent looking. He realises that his strange wish has come true and that he can live a corrupt life without his face showing the effects, while the picture will show ageing and the ugliness of his soul. Dorian decides to make amends with Sibyl and avoid seeing Lord Henry any more. But Sibyl has already killed herself as a result of his cruelty. He pulls a screen in front of the painting to hide it.

The novel now focusses on Dorian and the changes in his character start to become more dramatic. His feeble idea about making up with Sibyl is selfish. He only wants to marry her to protect the painting. By the end of this chapter, we see that the painting symbolises Dorian's soul. Dorian's wish to escape "the poisonous theories" of Lord Henry show that he sees him as an evil, devil-like influence. This also proves that Dorian knows that Lord Henry's influence is evil and that he chooses to allow this influence in his life.

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Test your understanding

1. Give a reason for Sibyl's bad acting.
2. In your opinion, is Dorian's action of breaking up with Sybil fair?
3. How do you feel about the fact that Dorian's wish seems to have come true? (The picture changes, but his face stays forever young and beautiful.)
4. Give an example of the theme of narcissism in this chapter.

Chapter 8 (pages 109–123)

Dorian receives a letter from Lord Henry but does not read it. He starts to understand that the change in the picture is a result of his terrible cruelty to Sibyl Vane. He writes a long letter begging her forgiveness and feels much better, even though she has not even received it yet.

Lord Henry visits Dorian later in the day and Dorian tells him of his plan to marry Sibyl. In a twist of dramatic irony it becomes clear that Sibyl has committed suicide by swallowing poison and that Dorian does not know yet. Dorian feels no remorse. Instead, he is thrilled that his first love letter is to a dead girl.

After Lord Henry leaves, Dorian checks the picture again. For a moment he feels remorse about what has happened to Sibyl but then decides to go on seeking "eternal youth, infinite passion, pleasures subtle and secret, wild joys and wilder sins," (page 121). He covers the painting with a screen and joins Lord Henry at the opera.

Throughout the novel this pattern persists. Whenever Dorian commits an unspeakable act, he can later be found engaging in delightful but shallow social activities. By including this detail, Wilde emphasises that Dorian truly does not feel sorry for his terrible behavior.

Test your understanding

1. Explain how Sibyl dies.
2. Write four lines in which you express your opinion about Dorian's reaction to the news of Sibyl's death.
3. What does Dorian do later that evening that proves he never really cared for Sibyl?

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Chapter 9 (pages 125–135)

Basil visits Dorian the next morning, worried that he may be upset about Sibyl's death. He is shocked and surprised that Dorian went to the opera so soon after her death. Dorian remains unsympathetic about Sibyl. He tells Basil that he does not want to talk about "horrid subjects" and instead asks him about his paintings. Basil is deeply upset by Dorian's "horrible" attitude. He blames Lord Henry for the changes in Dorian.

During this visit, Basil asks to see the picture because he is planning to exhibit it in Paris. Dorian is horrified and reminds Basil of his promise never to exhibit the painting.

In this chapter we see that Basil is a caring and decent person. He is worried about Sibyl's mother and Dorian. However, Dorian is now living a life of selfishness and manipulation. Dorian makes a reference to Sibyl's brother, James, and the reader is reminded of the brother's threat to kill anyone who harms Sibyl. Dorian also says that he will turn to Basil in times of trouble which foreshadows what will happen later.

Test your understanding

1. Show the contrast between Dorian and Basil's reaction to Sibyl's death.
2. Basil blames Lord Henry for the change in Dorian's character. In your opinion, is Lord Henry to blame?
3. How does Dorian manipulate Basil into not showing him the picture?

Chapter 10 (pages 137–145)

This chapter mainly deals with Dorian hiding the painting in an attic room. He is aware that Basil could have saved him from the sins he will commit but decides that it is "too late now". His paranoia begins and he worries that his servant, Victor, has seen the painting.

Dorian sends him to Lord Henry to ask for reading material and Lord Henry sends Dorian a well-worn book covered in yellow paper. He finds the book very interesting and cannot stop reading it. He now embarks upon his double life. At times he is filled with worry about being discovered but by hiding the picture, he chooses a life of vanity and sin.

Chapters 1 to 10 cover a period of about a month after Dorian and Lord Henry first meet. In that time Lord Henry's influence increases and Dorian changes a great deal. Dorian has become self-absorbed and cruel. He becomes fascinated with the "yellow book".

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Test your understanding

1. Why does Dorian choose the old school room to hide the picture?
2. The 'yellow book' influences Dorian. Have you ever read a book that has had an influence on you? If so, explain how it influenced you.

Chapter 11 (pages 147–167)

This chapter opens 18 years later. Dorian has spent his time under the influence of the yellow book and people have begun gossiping about him. Many find the gossip hard to believe because of the "purity of his face". Dorian often goes to the attic to look at the picture which has now become bloated, ugly and old. He has become even more obsessed with his looks and compares his face in the mirror to that in the painting and laughs. He has "mad hungers" that become "more ravenous" as he feeds them. Sometimes he rents a room in a tavern near the docks, disguising himself and using a fake name. Many young men idolise him for his fashionable London lifestyle. His life is his work of art.

This chapter shows the various stages of Dorian's adult life. There are long passages which describe Dorian's study of perfumes, music, jewels and embroideries. He moves from one interest to another. He still fears that his secret will be discovered. He is a prisoner of his passions and fears.

Test your understanding

1. The theme of appearance versus reality is explored in this chapter. Give two clear examples of this.
2. If you were Dorian's friend, what type of advice would you give him about renting a room in a tavern, going out in disguise and using a false name?

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Chapters 12 and 13 (pages 169–185)

Basil goes to see Dorian on the night before his 38th birthday. Basil is about to leave for Paris but is worried about the terrible rumours. Dorian had been seen sneaking out of "dreadful houses" and visiting "the foulest dens" in London. Dorian's friendship has destroyed several young men:

- One commits suicide;
- Another is forced to leave England with a "tarnished name";
- A third finds a "dreadful end";
- A fourth loses his career;
- A fifth loses his social standing.

Basil demands the truth about the rumours and Dorian decides to show him the picture. Basil is horrified when he sees the hideous face with its evil smile. He appeals to Dorian to repent and pray with him, hoping to save Dorian's soul. Dorian blames the painting for destroying him and an "uncontrollable feeling of hatred for Basil Hallward" overwhelms him. He grabs a knife and stabs Basil over and over until he is dead. Feeling no remorse, he thinks of a plan to cover up what he has done and looks up the name and address of his old friend, Alan Campbell.

Again we see that Basil is a decent man and a good friend who is worried about Dorian. When he asks Dorian to pray for forgiveness, his response is, "It is too late now, Basil". It seems that Dorian does not want to change his life. He even says that he does not know whether he regrets his wish to remain young and beautiful.

After the murder of Basil, Dorian is calm and focusses on removing the evidence and establishing an alibi. He admits to himself that it is too late to save his soul now. For once he speaks the truth. Dorian has killed his only true friend. He has also destroyed the only chance to save his soul.

Test your understanding

1. Do you think Basil makes a mistake by confronting Dorian? If you were Basil, would you have done the same thing?
2. Many lives are destroyed because of an association with Dorian. Why do so many young men admire him anyway?
3. Comment on the significance of Basil's murder taking place in chapter 13.
4. Basil confronts Dorian about his soul and Dorian says it is too late to save his soul. Do you agree?

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Chapter 14 (pages 187–200)

The next morning, Dorian is anxious about Basil's body which is still upstairs in the attic. He sends a letter to Alan Campbell, a former close friend, to come at once. While he is waiting, he draws and reads poetry. He keeps thinking about Basil though, and becomes nervous. When Campbell arrives, he is hostile towards Dorian and refuses to help him to destroy the evidence.

Dorian resorts to blackmail and Campbell unwillingly agrees to help. It takes five hours to destroy the body and there is a terrible smell in the attic afterwards.

As the reader, we are never really told what sins Dorian commits. There are only hints about his secret life as Wilde allows the reader to think or imagine the sins. Dorian manipulates and dominates those around him and his world view is far worse than Lord Henry's. Dorian reads a beautiful poem about Venice which contrasts with the horror of what he has done.

Test your understanding

1. Read about how Dorian feels when he wakes up on the morning after Basil's murder on page 187.
   How do you feel about Dorian's view, here?

2. What do you think Dorian knows about Alan Campbell that allows him to blackmail him?

Chapter 15 (pages 202–211)

This chapter is a break from the previous three chapters, which were filled with drama. This lighthearted diversion takes the form of a dinner party at Lady Narborough's home. Dorian does not eat but he drinks champagne. The more he drinks, the thirstier he feels – this is a reference to his passions. Distracted and irritated, he leaves the party early.

At home, Dorian burns Basil's hat, bag and coat. He takes out a small Chinese box which contains "a green paste, waxy in lustre, the odour heavy and persistent". The reader can assume that this is some type of drug. He dresses as a commoner and heads toward the river.

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Test your understanding

1. The beginning of this chapter proves that Dorian has a conscience. Explain whether you agree with this statement or not.

2. Mention two possible reasons why Dorian burns Basil's belongings when he gets home.

3. Dorian's addictions are mentioned in this chapter. How does theme of addiction add to our understanding of the character?

Chapter 16 (page 213–222)

Dorian craves opium as he wants to forget his sins so he goes to an opium den. (Opium is a powerful drug made from poppy seeds.) In a dark room at an inn, he sees Adrian Singleton, one of the young men whose life he has destroyed. A woman calls Dorian "Prince Charming", which attracts the attention of a sailor who follows Dorian.

The sailor is James Vane who plans to keep his promise to kill any man who harmed his sister, Sibyl. Dorian tricks him by saying that his face is too young to belong to the young man from 18 years ago. The woman from the bar asks James why he did not kill Dorian. She tells him that "they say he sold himself to the devil for a pretty face".

In this chapter we see some of Dorian's secret world. We also see that he has a physical and mental addiction. His hands are shaking in the carriage as he travels to the opium den. Wilde's descriptive style in this chapter is Gothic in its detail: the "moon hung low in the sky like a yellow skull," and the streets are "like the black web of some sprawling spider."

Opium smokers in the East End of London, 1874.
From the *Illustrated London News*, 1 August 1874
(Source: https://commons.wikimedia.org/wiki/File:Opium_smoking_1874.jpg)

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Test your understanding

1. The setting at the beginning of this chapter differs from the setting at the beginning of the previous chapter.
   Explain the effect of this contrast.

2 In your opinion, is James Vane justified in wanting to seek revenge against Dorian?

3. The name 'Prince Charming' is ironic. Show how this creates tension at this point in the novel.

Chapters 17 and 18 (pages 224–241)

One week later, Dorian is at his country estate, Selby Royal, with several guests. Dorian sees the face of James Vane at the window and becomes terrified. He faints and does not want to be left alone. He spends most of the next day in his room, feeling sick with fear.

Later that day, a man hiding in the bushes is shot by mistake during a hunting party. The unfortunate victim is James Vane. Dorian feels safe at last, having escaped justice. However, he sees the death as a bad omen.

The reader should note the contrast between the life at Selby Royal and the secret world of Dorian Gray (opium houses and inns). Wilde comments on the role of class in Dorian's world. When Sir Geoffrey shoots Vane by mistake, he is not shocked or upset about what he has done. Instead he says, "What an ass the man was to get in front of the guns!" [page 234]. It is also ironic that Dorian feels safe after the death of James Vane. He is, in fact, far from safe.

Test your understanding

1. In this chapter, Dorian is terribly afraid when he sees James Vane. Why is he so afraid of death (even more afraid than most people)?
2. Do you feel sorry for Dorian at this point? Explain why or why not.
3. Do you feel sorry for James Vane when he is killed? Explain why or why not.

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Chapter 19 and 20 (pages 243–259)

Six months have passed and Lord Henry is now divorced.

Dorian is serious and deep in thought. He wants to change his behaviour but Lord Henry says he is fine as he is. Dorian insists that he has done "too many dreadful things" in his life (page 243). Lord Henry talks about the disappearance of Basil and Alan Campbell's suicide. He also asks about Basil's portrait of Dorian. Dorian lies and says that it was lost or stolen and that he never really liked it anyway. He asks Lord Henry never to lend the yellow book to anyone else. Dorian tells Lord Henry about Hetty Merton, an innocent young girl he has met. He intends to change and be good for her sake. The sad truth is that Dorian's wish to change is hypocritical. He only wants to change for the sake of the picture.

Dorian wonders if he will ever really change. He thinks about Basil's murder and Alan Campbell's suicide. The death of his own soul is what really affects him. He goes to the attic to see if the painting has changed since he has decided to change his behavior. The portrait looks even more evil now. Around the eyes there is "a look of cunning and in the mouth the curved wrinkle of the hypocrite". Blood appears all over the painting.

Dorian decides to "kill the past". He grabs a knife and stabs the painting. The servants hear a terrible scream and a crash. A policeman is called. The attic door is locked from the inside. They break down the door and discover an ugly, old man lying on the floor. Dorian appears in the painting as young and as beautiful as ever.

In these chapters, Dorian is almost a likeable character. The reader may feel some pity for him. He cannot be saved though because he cannot put aside his pride and ask for forgiveness. In Chapter 19 Dorian is very proud of himself, because he has acted in a decent way. He expects an instant reward and is still only interested in himself. His supposed changed behavior is motivated by selfishness. He still does not take responsibility for the deaths of Basil and Alan Campbell. Appropriately, Dorian stabs the painting with the same knife that he used to kill Basil.

Test your understanding

1. Is it possible for Dorian to change?
2. In Chapter 10, Dorian is fascinated by the yellow book. Now, he asks Lord Henry never to lend it to anyone else.
   What does this tell us about the change in Dorian's character?
3. Dorian tries to erase his past by stabbing the picture. In your opinion, do you think a person can escape their past?
4. Is the ending of the novel appropriate? Explain your answer.

[Source: https://www.cliffsnotes.com/literature/p/the-picture-of-dorian-gray/ (Adapted)]

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Important Quotes to Consider

When studying the novel, it is important to take note of some significant quotes that enhance your understanding of the text as a whole.

Consider the following:

- The context in which these quotations appear in the novel.
- Your understanding / interpretation of these quotations.
- The significance of the quotation in relation to the plot, character analysis and themes.

> 'I have put too much of myself into it.'
>
> (Basil Hallward, Chapter 1)

> 'You seem to forget that I am married, and the one charm of marriage is that it makes a life of deception absolutely necessary for both parties. I never know where my wife is, and my wife never knows what I am doing.'
>
> (Lord Henry, Chapter 1)

> 'There is only one thing in the world worse than being talked about, and that is not being talked about.'
>
> (Lord Henry, Chapter 1)

> 'A man cannot be too careful in the choice of his enemies.'
>
> (Lord Henry, Chapter 1)

> 'Gray is to me simply motive in art. You might see nothing in him. I see everything in him.'
>
> (Basil Hallward, Chapter 1)

> 'There is no such thing as good influence, Mr Gray. All influence is immoral – immoral from the scientific point of view …'
>
> (Lord Henry, Chapter 2)

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'If it were I who was to be always young, and the picture that was to grow old! For that-for that- I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!

(Dorian Gray, Chapter 2)

'The only way to get rid of a temptation is to yield to it.'

(Lord Henry, Chapter 2)

'To me, beauty is the wonder of wonders. It is only shallow people who do not judge by appearances.'

(Lord Henry, Chapter 2)

'Young people, nowadays, imagine that money is everything.'

(Lord Fermor, Chapter 3)

'I can sympathize with everything, except suffering.'

(Lord Henry, Chapter 3)

'Men marry because they are tired; women because they are curious; both are disappointed.'

(Lord Henry, Chapter 4)

'I wish I had, for sure as there is a God in heaven, if he ever does you any wrong I shall kill him.'

(James Vane, Chapter 5)

'My love! My love! Prince Charming! Prince of life! I have grown sick of shadows. You are more to me than all art can ever be.'

(Sibyl, Chapter 7 page)

'I was afraid there might be something in it that I wouldn't like. You cut life to pieces with your epigrams.'

(Dorian Gray, Chapter 8)

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‘If you try to look at it, Basil, on my word of honour I will never speak to you again as long as I live. I am quite serious. I don’t offer any explanation, and you are not to ask any. But remember, if you touch this screen, everything is over between us.’

(Dorian Gray, Chapter 9)

‘They must interest you, Dorian. Everyman is interested in his good name. You don’t want people to talk of you as something vile and degraded.’

(Basil Hallward, Chapter 12)

‘I am awfully sorry for you, Alan. But I can’t help myself. You are one man who is able to save me. I am forced to bring you into the matter. I have no option.’

(Dorian Gray, Chapter 14)

‘It is better to be beautiful than to be good. But … it is better to be good than to be ugly.’

(Lord Henry, Chapter 17)

‘The soul is a terrible reality. It can be bought, and sold, and battered away. It can be poisoned, or made perfect. There is a soul in each one of us. I know it.’

(Dorian Gray, Chapter 19)

‘To get back my youth I would do anything in the world, except take exercise, get up early, or be respectable.’

(Lord Henry, Chapter 19)

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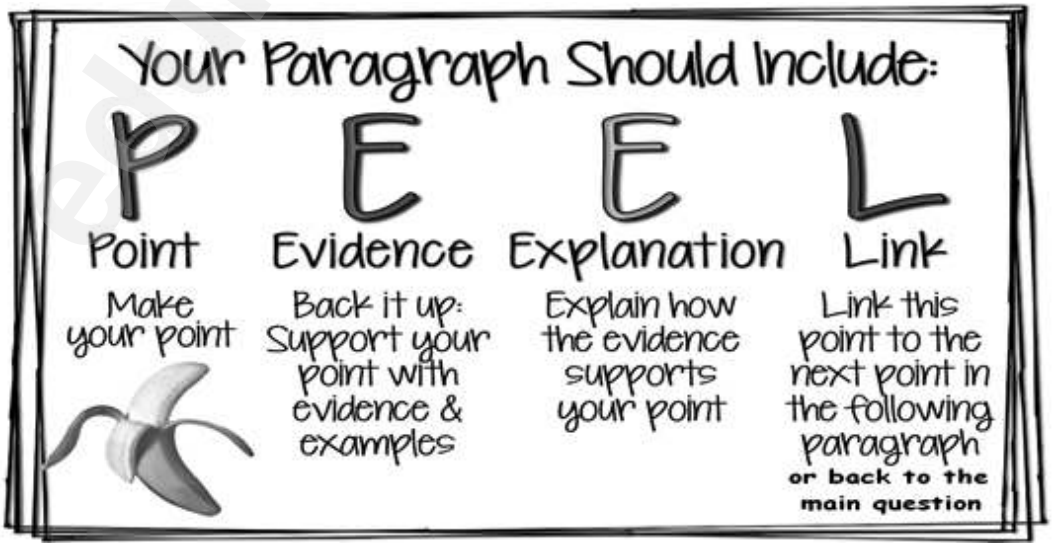
Answering the Literary Essay

Revise your knowledge of the structure of the Literary Essay

The structure of the literary essay is the same as any other essay as it has an introduction, body and conclusion. However, this essay differs from creative writing in that you are required to have read the literature text (which, in this case, is your novel) and present an argument about what you have read. The tone of the literary essay is **formal**.

The PEEL method explained:



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The **PEEL** method essentially focuses on the format and structure when formulating a written piece.

Each element helps to strengthen your argument by allowing you to produce overall effective paragraphs that complement and connect to one another.

POINT – Your **topic sentence** is extremely important for providing variability and unity within your paper. Therefore, the first sentence of each paragraph should clearly state the point of the paragraph which should be directly connected to the argument of the essay. Essentially keep it short and straight to the point.

EVIDENCE – The evidence presented should be in line with your point of view, meaning the evidence provided should be **credible and verifiable** such as examples from the text.

EXPLAIN – This portion of your paragraph may be the largest one as it involves interpreting, evaluating as well as providing additional details to accompany your main idea. Similarly this section may also include a verdict or claim being made in which you clearly state a supposition based on the evidence provided.

LINK – When providing the link sentence at the end of your paragraph, you are not only linking back to the bulk of the paragraph and the topic, but you are also allowing for a transition to the next topic or paragraph. In some cases, you may consider the link sentence actually to be the first sentence of the next paragraph. This may provide unity and coherence to the work.

Points to consider before you start with the literary essay:

- Write in the **present tense:** e.g. Instead of saying Dorian **was** vain, say Dorian **is** vain. The writer has created him that way therefore he does not change.
- Always write in the **third person:** Do not say **I** agree… Say **it is** evident that…
- Do not use **contractions** or **abbreviations: Don't** should be written as **Do not**
- Do **not retell** the plot/story and respond directly to the question verb: **Evaluate, Assess, Discuss.**
- **Use linking words e.g. However, in addition, considering, in contrast etc.**
- This essay is an argumentative essay; therefore, identify the argumentative element in the topic.

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A suggested approach for the exam:

- Think and plan at the same time.
- Look at the plan very carefully and then begin to write what will be your final essay - you will not re-write this version.
- Re-read the essay, correcting any errors that you find as neatly as possible. This is the version that you will write in your answer book for marking.

EXAMPLE TOPIC

***THE PICTURE OF DORIAN GRAY* – ESSAY QUESTION**

The painting both enthralls and horrifies Dorian Gray.

Critically discuss the extent to which you agree with the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]

ANSWERING THE QUESTION

The topic usually has two or more components:

1. THE STATEMENT/QUESTION

The painting both enthralls and horrifies Dorian Gray.

What does this statement mean?

Always paraphrase the statement before you start writing the essay, so that you can unpack it. For example:

Dorian has mixed feelings towards the picture. He is fascinated by its beauty but he is also deeply afraid of what it can reveal about him.

2. INSTRUCTION

The 'instruction' tells you how to approach your essay.

Critically discuss the extent to which you agree with the above statement.

The instruction is asking you to *take a position* on this argument. Do you agree or disagree? Maybe, you agree to a certain extent. For example:

This statement is accurate. At first Dorian loves the painting so much that he convinces Basil to give it to him. He is fascinated and enthralled by his own beauty. In the end, he destroys it in a fit of rage, having lived in paranoid terror as a result of its truth.

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THE PLANNING PHASE

This is the most important part of your response. You must find a clear way to outline the **approach** to your essay before you start writing your final draft.

Some tips for planning:

- ✓ Use a mind map (see the example below) or note key words.
- ✓ Spend between five and ten minutes on your mind map.
- ✓ You must use a range of examples to support your arguments. Knowing a few quotes helps **BUT** rather re-phrase the quote in your own words than quote incorrectly. Using a quote is not the **only** way to reference. You can also refer to a particular incident in the novel. For example:
  In the first chapter, …
- ✓ Decide on your key points. How are you going to discuss the topic? Are you going to focus on characters OR are you going to look at key events in the novel? If you are looking at key events, then you must set out your essay so that the events are mentioned in the order that they happen – i.e. chronologically.
- ✓ Keep referring to your topic statement so that you do not go off the topic.
- ✓ **Never retell the story**. There may be some parts of the story that do not have any relationship to the topic. Focus on what you are arguing about. In this case, your focus should be on the Dorian's relationship with the picture.
- ✓ Remember that the person marking your essay has read the novel. You do not need to remind them about the entire story again. You **only** need to refer to the part of the story, the characters and the information that speak to **your essay topic**.
- ✓ Refer to the rubric (on the last page of this guide) used for the marking of the essay to guide your response.

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AN EXAMPLE OF A MIND MAP

Topic
The painting both enthralls and horrifies Dorian Gray.
Critically discuss the extent to which you agree with this statement.

Introduction
Dorain is enthralled by the painting - explain
Dorian is horrified by the painting - explain
Say whether you agree or disagree with the statement.

Paragraph 1:
Dorian falls in love with the painting.
He asks Basil to give it to him.
He is so enthralled with it that he makes the wish that changes the course of the novel.
He wishes that the painting would be the one to age and that he should stay young. He is prepared to give his soul for this.

Paragraph 2:
He becomes afraid of the picture after Sibyl dies.
When it changes, he realises that it shows the truth about his life.
He hides it in the old schoolroom out of fear.
He worries about it constantly. He is afraid someone will see it. He sometime hurries home at odd hours to check on the painting.
He becomes paranoid.
He is still enthralled by the painting.
This soon turns to terror.

Paragraph 3:
Every time he does a terrible thing, the painting changes.
It becomes uglier and uglier as the years pass.
He begins to imagine that it mocks him.
He finds it "hideous".
He shows the painting to Basil and says it is a picture of his soul.
Basil shares Dorian's horror.
Dorain's horror turns to anger against Basil and he murders him.
The painting haunts him until the day he dies. Out of vanity he tries to reform to see if the painting will improve but it does not.
He stabs it in anger

Conclusion
The statement is true.
Dorian is at first fascinated by the painting.
He later fears it and hates it, ultimately destroying the picture and himself.

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WRITE THE INTRODUCTION

Oscar Wilde's character, Dorian Gray, has mixed feelings about the picture. He is enthralled and horrified as indicated in the topic statement. He falls in love with it and is enthralled by it when Basil first paints it. The picture helps him realise that his beauty and youth will not last forever.

WRITE THE BODY OF THE ESSAY

Write paragraph 1

Dorian becomes jealous of the painting, but still asks Basil to give it to him. He makes his wish that the painting should be the one to age so that he can remain young forever. He is so in love with it and with the idea of eternal youth that he is prepared to give his soul in exchange for staying young while the picture ages. This wish comes true and completely changes the course of the novel.

Write paragraph 2

As the picture begins to change when Sibyl commits suicide, Dorian becomes horrified by it and takes steps to hide it. He realises that his wish has come true and that the picture shows the truth about who he really is. Dorian hides the picture in a locked room and never allows anyone else to look at it. He is still enthralled by the picture, but it becomes a sick fascination that turns to paranoia and terror. He worries about the painting constantly and is afraid that someone will see it. Sometimes, he hurries home at odd hours to check that his secret is safe.

Write paragraph 3

As the years pass and Dorian commits horrible deeds, the painting becomes uglier and uglier while he remains young and handsome. Dorian thinks of the picture as "hideous" and is "horrified" as stated in the topic statement. When Basil confronts him about the rumours of his sinful life, he finally shows the painting to Basil, who, at first, is shocked and cannot believe the transformation. Dorian becomes angry with Basil, blaming him for the way in which the picture has ruined his life. In a rage, he murders Basil which adds to the horror represented by the picture. The picture haunts Dorian until the day he

> Ensure that you have addressed everything that you mentioned in your introduction. The marker refers to your introduction constantly in the marking of your essay, as it presents your argument.

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dies. Out of vanity, he tries to reform his behavior to see if he can make the picture change for the better. When this does not work, he becomes angry and eventually stabs the picture, causing his own death.

WRITE THE CONCLUSION

Dorian's initial delight with the picture eventually turns to terror and hate. This essay has shown that the question statement is true. At the beginning he loves the picture so much that he wants to own it. In the end, he destroys it as he cannot live with it anymore.

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Practise the Literary Essay

TOPIC NUMBER 1

In *The Picture of Dorian Gray*, the inability to distinguish between art and reality has tragic consequences.

Critically assess the validity of the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]

TOPIC NUMBER 2

The Picture of Dorian Gray shows that even though there is no escape from conscience, justice can easily be avoided.

In a well-structured essay of 400–450 words (2–2½ pages), discuss the validity of this statement.

[25]

TOPIC NUMBER 3

'It is true that those we meet can change us, sometimes so profoundly that we are not the same afterwards.'

Critically discuss the extent to which you agree with the above statement with reference to *The Picture of Dorian Gray.*

Your response should take the form of a well-constructed essay of 400 - 450 words (2 - 2½ pages).

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MEMORANDA FOR LITERARY ESSAYS

A NOTE OF CAUTION

Although we have included points for your essay response from the official memoranda, this is not how you should answer the question in the exam. You must write in PARAGRAPHS, and NOT point form. Your essay must flow. These points are a guide but you must include your own ideas and expression.

TOPIC NUMBER 1
POINTS TO CONSIDER FOR TOPIC 1

- Dorian Gray's introduction via his portrait establishes the importance of art in Dorian's world. His referral to the portrait as being 'part of [himself]' suggests he is unable to separate himself from the image in the portrait.
- According to Basil, Dorian inspires him to find wonder in reality and the art he produces while Dorian is his muse is better as a result.
- By creating Dorian's image in the portrait, Basil feels that he has captured Dorian's spirit. He also worries that his feelings for Dorian have been exposed. Later, when Dorian leaves with Lord Henry, Basil says he prefers to stay with the 'real Dorian'. This indicates Basil's failure to discriminate between illusion and reality.
- When Basil wants to destroy the portrait, Dorian says it would be tantamount to 'murder'. This personification is an indication of how real the portrait is to Dorian.
- There is an element of unreality in Dorian's constant search for new experiences to escape the ordinariness of his life. He avoids dealing with the reality of his sinful behavior because the portrait bears the consequences on his behalf. He is not held accountable for any of the dubious acts he commits.
- Lord Henry believes that art is superior to life and he encourages Dorian to live his life as if it is art. He states that 'being natural is simply a pose', implying that reality is a sham. He also suggests that being detached from reality and being a 'spectator of one's own life' protects one from experiencing hardship and misery.
- Dorian's commitment to these ideas is reflected in his use of the yellow book as a template for his own life. His imitation of the life led by its protagonist is an indication of how his concept of reality is blurred.
- Sibyl Vane's artistry allows Dorian to escape reality. His love for her is an illusion based on the characters she plays rather than who she really is. Her poor performance deprives him of this illusion. Lord Henry encourages Dorian to see Sibyl's death in artistic terms which allows Dorian to detach himself from reality.
- In contrast, Sibyl's love for Dorian makes her aware that art is only a reflection of life. She rejects her art in order to experience the reality of love. Sibyl's limited experience of life outside the theatre and her referring to Dorian as Prince Charming indicates her inability to distinguish between romantic notions of love and reality. This leads to her suicide after she is discarded by Dorian.
- When Dorian can no longer deny the reality of the ugliness of his soul, he destroys the portrait and finally reveals the truth of his debauchery.

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- You might refer to Basil, Alan Campbell, James Vane and Mrs Vane as well as those whose lives have been ruined as a consequence of their association with Dorian.

[25]

POINTS TO CONSIDER FOR TOPIC 2

- Dorian Gray avoids justice because of his beauty – people cannot believe that someone as beautiful as he is can commit atrocities.
- Sibyl's death is a direct result of Dorian's cruelty towards her. Because her death is ruled a suicide, there will be no inquest. He can also not be implicated in her death as her family does not know his name. Dorian is not called upon to face justice.
- Initially, after seeing the first change in the portrait, Dorian realises that the portrait acts as his conscience and he vows to behave better and resist temptation. He even resolves to avoid Lord Henry in future.
- After Harry's insistence that Sibyl's suicide is an artistic act, Dorian manages to shrug off his guilt. He even convinces himself that she is the guilty one for putting him through embarrassment in front of his friends.
- DG's cruel / sinful acts are revealed only in the portrait which is kept hidden in the schoolroom. He regards the portrait as the bearer of his conscience and soul.
- He becomes ambivalent about the portrait's role as his conscience. At times he takes delight in watching the changes in the portrait and at other times he resents the way the picture shows his degrading soul.
- He does become increasingly paranoid that someone will see the portrait and discover his secret.
- Basil's murder does weigh heavily on his mind but he is more plagued by the fact that it bothers him rather than the murder itself.
- His attitude to Basil's death is similar to his attitude towards Sibyl. He finds a way to blame Basil in his own mind, in an effort to avoid his conscience. BUT the portrait's slow degradation continues unchecked.
- Dorian escapes James Vane's first attack as his youthful appearance saves him.
- He revels in Vane's horror at almost killing (who he believes to be) the wrong person.
- Vane is accidentally killed later, severing the last possible tie with Sibyl's death.
- He becomes addicted to drugs (opium) in an attempt to soothe his conscience and escape his memories.
- However, the portrait's appearance makes it impossible for him to avoid the decay of his soul and the extent of his guilt.
- When his "sparing" of Hetty Merton results in a further degradation of the portrait, he realises he can never escape his conscience as the portrait is indeed a true reflection of his soul. He cannot fool the portrait with his vain attempt at redemption.
- His attempt at redemption is more an experiment to try and improve the picture, that a real desire to change.
- In an attempt to eradicate his conscience and guilt, he stabs the painting which inadvertently causes his own death, proving that ultimately he cannot escape his conscience.
- An example of planning for Topic 2 using the PEEL method

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STEP-BY-STEP PEEL	EXAMPLE
POINT Topic sentence. The first sentence of each paragraph should clearly state the point of the paragraph. When crafting your opening sentence, be sure to be exact and clear about what you will be discussing.	From the very beginning of the novel, the portrait that Basil paints of Dorian is extremely realistic or life-like. This is what prompts Dorian to utter his fateful wish that he should remain young forever, whilst the portrait ages.
EVIDENCE The evidence presented should be consistent with the novel.	When the portrait is finished, the writer tells us that it is 'certainly a wonderful work of art' and a 'wonderful likeness'. Dorian, in response, says that he would give his soul for this wish.
EXPLAIN This portion of your paragraph involves interpreting, evaluating as well as providing additional details to accompany your main idea. Similarly, this section may also include a verdict or claim being made in which you clearly state a supposition based on the evidence provided.	Unwittingly, Dorian creates the circumstances of his own tragic and inevitable end. The initial blurring of the lines between art and reality is what allows him to get away with his immoral and debauched lifestyle for close on 20 years. The artwork carries the evidence of his sins. The ironic reality is that he looks as innocent and pure as he is at the moment meet him. The truth is that his soul blackens day by day. Despite knowing the truth about how the portrait is constantly changing, Dorian actively pursues the lifestyle encouraged by Lord Henry's philosophies and the vile yellow book.
LINK You must link back to the bulk of the paragraph and the topic, but you are also allowing for a transition to the next topic or paragraph. In some cases, people see the link as the first sentence of the next	Not only does he destroy his own life, but he destroys the lives of almost everybody with whom he comes into contact.

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paragraph.	
POINT	Dorian's inability to distinguishing between reality and art leads to the destruction of his relationship with Sibyl Vane and Sibyl's ultimate demise.
EVIDENCE	He is still naïve when he meets Sibyl. He truly believes that her art is a reflection of her personality. Dorian tells Henry that he knows Sibyl because he has seen her act even before he has met her face-to-face.
EXPLAIN	The fact that she never learns his real name shows that she too confuses art with reality. Her childish idea that art is 'but a reflection' falls apart when she discovers what she thinks is the real Dorian. In truth, she has replaced one imitation with another. Her 'Prince Charming' will prove false. When she dies, the portrait changes for the first time.
LINK	At this point, Dorian realizes that he will be at liberty to lead a double life.
POINT	However, his double life constantly plagues him. Towards the end of the novel, his double dealing catches up with him rapidly. Constantly tormented by the truth that the portrait reveals, he becomes increasingly paranoid.
EVIDENCE	When he meets Hetty Merton, he almost fools himself into believing that he can change the portrait and cleanse his soul by 'being good'. The confusion between art and reality has been allowed to go too far but the portrait reveals the truth: that Dorian is a hypocrite.
EXPLAIN	Unable to reverse the demise of the portrait, Dorian decides to destroy it, along with his 'conscience'. In a moment of madness, he convinces himself that if he destroys its 'monstrous soul-life' he will finally be free.
LINK	Therefore, the ultimate confusion between art and reality leads to Dorian's death. With his reckless lifestyle, he has transferred all his humanity onto the portrait. When faced with the knife, the portrait proves all too human and Dorian is destroyed along with it.

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POINTS TO CONSIDER FOR TOPIC 3

- You might argue that Dorian is changed by his involvement with various characters or they might argue that he is predisposed to develop into the person he becomes, regardless of his interaction with other characters.
- Dorian's meeting Basil and his painting of Dorian's portrait makes Dorian aware of his beauty. This encourages his narcissism.
- Lord Henry exposes Dorian to the theories of Aestheticism and Hedonism, which motivate him to embark on a life of sensory pleasure, and to value art, youth and beauty above everything else. It is this meeting that changes Dorian from the somewhat naive and wilful young man he was to the morally corrupt person he becomes.
- Dorian is motivated to wish that the portrait should age instead of him because of his interaction with both men.
- When Dorian realizes that his wish has been fulfilled, he feels that the portrait absolves him of responsibility for any of his dubious actions. It gives him the licence to indulge in immoral behavior.
- Dorian's meeting of Sibyl has the potential to inspire him to love and goodness. However, he rejects her when she no longer displays artistic competence. Dorian's brief interaction with Sibyl has the opposite effect of keeping him 'straight' when he is persuaded by Lord Henry to view her as a pleasurable passing fancy and her death as a mere artistic expression.
- Dorian is aware of the danger posed by Lord Henry's controversial statements, describing them as 'poisonous'. He is however, intrigued and enticed by them. This suggests a conflict within Dorian that his under-developed sense of morality is unable to process.
- Dorian's guilt is undermined by his continued interactions with Lord Henry. The yellow book is an extension of Lord Henry's influence on him.
- James Vane raises Dorian's awareness that there are consequences to his actions and makes him realize that he cannot live only via the senses.
- You might refer to the negative influence that Dorian becomes on others, which in turn strengthens his resolve to avoid responsibility.
- You might argue that Dorian is always going to become a person of questionable integrity. He is initially seen as 'petulant' and 'wilful'. He chooses to live a life of excess and self-indulgence, becoming involved in increasingly sinful behavior.
- [You can provide a mixed/valid alternative response.]

[25]

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Answering the Contextual Question

- ✓ The contextual question consists of **25 marks**. To revise for this section, ensure that you know the text well.
- ✓ Use the checklist on your right to ensure that you have covered the important revision aspects.
- ✓ Note that there will be TWO extracts and that some questions may refer to both extracts. Read the instructions carefully and take note of the lines or paragraphs referred to in the question.
- ✓ Knowledge of the entire novel is essential in answering the contextual. For example, the first question on an extract assesses whether you can place the extract in context. i.e. When does this happen in the novel? What has led to this?
- ✓ Structure your answers using the **PEEL METHOD** – Make a point. Explain your point. Give evidence from the text to support it and link this to your explanation.

I know the following: PAPER 2 - LITERATURE	Tick
Title and author	
The plot / story	
The setting	
The names of the characters (correctly spelt)	
The role of each character	
Relationships between characters	
Character development, growth	
Protagonist and antagonist	
Themes or messages	
Events – causes and consequences	
Meanings of words in context	
Figures of speech and the effect thereof	
Style – Punctuation, diction, paragraphing, narration	
Irony and dramatic irony	
Important quotes	

PEEL METHOD
Point,
Explain,
Evidence,
Link

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Suggested answers to chapter analysis questions.

The answers that follow are accompanied by brief commentary which should give you additional insight into why certain aspects in the novel are important.

1. The chapter takes place in Basil Hallward's home; his art studio to be exact.
   This is the last time we see Basil's home in the novel, whilst we often read about Dorian's two homes and Lord Henry's home. This shows that Basil's relationship with Dorian becomes less important. Dorian chooses to spend more of his time with Lord Henry and on his own selfish activities.

2. Both young men appear to be cultured and well educated. They spend their time talking about art and their friends at Oxford. They are surrounded by beautiful furniture and objects. They do not appear to work for a living. The reader becomes aware of the easy wealth that surrounds them.
3. The truth is that Basil is in love with Dorian. He is afraid that anyone who sees the picture will also realise this truth.

   (Remember that at the time, same sex relationships were illegal in England. In fact, Oscar Wilde himself was jailed for having a relationship with a man. You can read more about this in the section 'Author's Background' on page xx of this study guide.

4. **Beauty and youth**
   Even before we meet Dorian, we become aware of his extreme beauty because of the picture Basil is painting. The ideas of beauty and youth are introduced very strongly early on in the novel. Lord Henry calls Dorian a 'Narcissus', and is intrigued because he senses that the young man in the picture (Dorian) never thinks.

   The consequences of negative influence
   In chapter one, Basil realises the potential danger of Lord Henry's influence over Dorian and does not want the two men to meet. Lord Henry becomes determined to see Dorian because he has already realised that he 'never thinks'. Despite Basil begging him not to ruin Dorian, Lord Henry simply replies; 'What nonsense you talk'.

   Art and life
   Dorian is the inspiration for Basil's art. He tells Lord Henry that 'he is absolutely necessary to me'. He says that Dorian allows him to recreate life through his art. Art and life become one and the same thing.

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Appearance versus reality
Basil believes that Lord Henry's 'cynicism is a pose'. In reality, Lord Henry is an immoral man who uses Dorian as a social experiment.

Outer beauty and inner depravity
Outer beauty is strongly established in the first chapter. Basil's studio and garden form a lovely setting for meeting these handsome, accomplished and rich young men. Dorian's outer beauty is described at length, before we have even met him. The inner depravity will be revealed later in the novel.

Art as a Mirror

Basil has put 'too much of myself' into the picture. His art mirrors his emotions and he feels that his worship of Dorian is clear.

Lord Henry's reference to Narcissus reminds us of a mirror. (As explained earlier Narcissus is a character from mythology who falls in love with his own reflection. He gets so close to his own reflection in a pond that he falls into it and drowns.)

Prejudice

Lord Henry is prejudiced against women and marriage, even though he himself is married. He talks about his relationship flippantly (very casually) and says that deception is absolutely necessary.

Lord Henry speaks disrespectfully of poor people when he speaks about the morals of the 'masses'.

Hedonism

Hedonism means to seek pleasure above all else. The lifestyle of the young men is hedonistic. They serve only their own whims, going to social occasions with their other rich friends. They do not work for a living (have jobs) and yet they have plenty of money and enjoy art exhibitions, dinner parties and the like.

They are able to live this kind of life because they have generational wealth – inherited money.

Aestheticism

Beauty is highly valued in the society in which Basil, Lord Henry and Dorian live. Lord Henry values Dorian's good looks over intellectual accomplishment.

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Addiction

Lord Henry's 'opium-tainted' cigarette (page 7) foreshadows Dorian's addiction later in the novel.

Chapter 2

1. Basil knows Lord Henry well and is aware of his dubious moral code. He has realised that Dorian is impressionable and innocent (for now). He is afraid that Dorian will be too easily influenced by Lord Henry's ideas.

   It is ironic that in the end, Lord Henry warns his cousin about Dorian who becomes the worst influence of all.

2. Lord Henry is immediately fascinated by Dorian and flatters him. He sees that Dorian is young, passionate and pure.

3. On page 32 we read that 'his cheeks flushed for a moment with pleasure'. He is completely thrilled by the sense of his own beauty.

   His feelings toward the picture are self-obsessed, even at this point. He does not see that Basil is a good artist; only that he is very beautiful. Almost simultaneously, in the same chapter he starts to worry about the day that he will lose the youth reflected in the picture.

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Chapter 3

1. This is an open-ended answer.
   YES, it is possible to sympathise with Dorian.
   Dorian did not have a happy childhood. Although he has inherited money and property, his father was killed before he was born and his mother died within a year of his birth. He grew up with his grandfather who did not love him.
   Although we might see it as very sad, Lord Henry sees it as romantic. This is where Lord Henry realises that Dorian is very vulnerable and it will be possible to play upon him like a 'violin'.

2. It is highly possible that Dorian's past affects his relationships in the novel. He grows up without love and perhaps that is why he is unable to truly love another person. He has to rely on himself as a young boy and therefore loves only himself when he becomes a man.

Chapter 4

1. Lord Henry's relationship with his wife is shallow. They spend very little time with each other. Dorian and Lord Henry have spent a lot of time together over the past month and Lady Henry only meets him by chance. It shows that their lives do not involve each other.

2. Dorian is still young and impetuous. This means that he does things without thinking too deeply about them. He has known Sibyl for only three weeks and is completely in love with her.

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Chapter 5

1. Sibyl is a year older than James, but he is very protective of her. We must remember that in those days, women had fewer rights than what they have today. For example, women were not allowed to own property or have their own bank accounts. This meant that it was important for a woman to be married to a man who would support her financially. James is aware of this and therefore wants to protect his sister because he loves her.

   It shows us that Sibyl is vulnerable. Even her own brother does not think that she can look after herself.

2. Sibyl's mother is interested in Dorian's money because she has never had money and the family is poor. She does not want her daughter to struggle and she is hoping that her own life can improve if her daughter marries a rich man.

   She values money more than she truly values her daughter's emotional well-being.

3. James does not belong to the upper class society that Lord Henry and Dorian belong to. Working people in England at the time lived under difficult conditions and suffered from discrimination under the class system. He would have been attracted to Australia because there was much more equality there and a chance to own land and make money independently.

Chapter 6

1. Lord Henry is entertained by the idea of the engagement and thinks it will be a lovely diversion for Dorian. He does not see the engagement (or marriage) as permanent. Basil, on the other hand, is devastated. He feels that Dorian is too young to make such a big commitment and that he is making a mistake.

2. Open-ended answer.
   Lord Henry says that marriage makes people unselfish and that unselfish people are colourless (boring). If this is what he truly believes, perhaps he should never have got married himself. His views are hypocritical and morally suspect.

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Chapter 7

1. Before she meets Dorian, Sybil puts all her passion into her acting and is therefore a very good actress. When she falls in love with Dorian, she dedicates all her passion and energy to him. As a result, she has no more talent left for acting.

2. Dorian is selfish and ultimately does not care about anyone other than himself. He breaks up with Sibyl and treats her cruelly and unfairly. He even manages to convince himself that he is the victim in the situation and that her bad acting is an insult to him. He says, 'You have killed my love'.

3. This is one of the most chilling moments in the novel. The strange magic at work is fascinating and terrifying. One is amazed and horrified at the same time.

4. Narcissism is extreme selfishness. The morning after the break up with Sibyl, he cares much more about the picture than he cares about Sibyl, the woman he was determined to marry a mere 24 hours before.

Chapter 8

1. Sibyl dies almost immediately after the break at theatre. The writer uses dramatic irony and reveals her death slowly; the reader discovers it for certain only when Dorian discovers it much later the following day.

   She commits suicide by drinking poison. Lord Henry describes her death in an unemotional way.

2. Dorian's reaction is typically selfish and shocking. He is horrified for a moment and then worried that he will become involved in the inquest. He soon sees it as an example of how 'extraordinarily dramatic life is'. He never once mourns Sibyl herself or shows any concern for her family who must be devastated. As a narcissist, Dorian manages to make Sibyl's death all about himself.

3. Dorian casually goes to the theatre with Lord Henry. He is not in any way distraught about Sibyl's death. If he had cared about her at all, he would have felt too sad to go out.

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Chapter 9

1. Dorian really feels no remorse over the death of Sibyl. Basil comes to visit him especially to console him and is shocked and disappointed to discover Dorian's complete indifference. Dorian brushes off his behaviour and says that he prefers not to think about unpleasant things. He indulges his passion for fine things and drinks wine out of a beautiful glass. Basil is speechless.

   It is interesting to note that he meets Lord Henry's sister, Lady Gwendolyn, the night he goes to the opera. He later has an affair with her. In other words, it is possible that he starts pursuing another woman the day after Sibyl dies.

2. Lord Henry does have an influence over Dorian. However, Dorian makes his own choices and is responsible for his own behaviour. He tells Basil, 'I am changed … Of course I am very fond of Harry. But I know that you are better than he is.'

   This shows that Dorian has a choice whether to follow Basil's influence or Lord Henry's influence. He makes the choice to allow Lord Henry to influence him.

3. Dorian suddenly remembers that it was Basil who initially did not want to show the picture to anyone because of his fear that others might sense his true feelings for him (Dorian). When he mentions this, Basil backs down out of embarrassment.

Chapter 10

1. The old school room represents Dorian's unhappy childhood; but also his innocence. The fact that the portrait is now housed there forms a dramatic contrast which mirrors the contrast between Dorian and the ugly picture.

   It must be remembered that writes such as Oscar Wilde made a living out of their writing. The novel was originally published in weekly episodes in Lipincott's magazine. A good story would generate more sales. For this reason, the novel would have to be entertaining so that people would pay money for it. Similarly, modern entertainment (films, you-tube) must have audience appeal in order to be economically successful.

2. Open ended answer. Books and ideas of any kind can certainly influence people in positive or negative ways. Consider what might have happened had Dorian chosen to read a holy book instead of the toxic yellow book.

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Chapter 11

1. One example is that despite his vile behaviour, Dorian stays young and beautiful-looking. Those who know him can 'not believe anything to his dishonour' because of his appearance. In reality his life is filled with sordid actions which cause the picture to have a 'misshapen body and … failing limbs.'

   The second example is the fact that he 'looked on evil simply as a mode through which he could realise his conception of the beautiful'. He pursues beauty; in reality it is evil.

2. Open-ended answer. It is likely that a true friend would warn Dorian about his destructive lifestyle if they care about his future and his soul. However, poor Basil who does care about Dorian and confront him about his lifestyle, gets murdered for his trouble.

Chapters 12 and 13

1. Open-ended answer. Basil's actions lead to his death so it that sense it does seem as if he makes a mistake by confronting Dorian. But Basil sticks to his principles; he cares about saving Dorian's soul even if it means ruining the friendship.

2. The young men foolishly admire Dorian because he is so fashionable and attractive. They see only the outside – a popular and stylish young man and they want to be like him.

3. The Picture of Dorian Gray is a Gothic novel. Gothic novels contain mystery, fear and references to omens and curses. In many modern cultures, the number 13 is widely considered to be extremely unlucky. The superstition is thought to stem back to Christ's last supper with his disciples at which 13 people were present.

   That Basil's gruesome murder takes place in chapter 13 is particularly fitting in terms of the genre.

4. Dorian could save his soul if he really wanted to, but he does not really want to as it means that he would have to give up his immoral lifestyle and he is not willing to do so.

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Chapter 14

1. Dorian wakes up like a character in a fairy tale, smiling 'as if he had been lost in some delightful dream'. This is in contrast with the terrible murder he has committed. Next, in his typically narcissistic way, he makes the murder all about himself and thinks of all he (not Basil) has suffered.

2. We never find out what it is, but it is clear that whatever it is, Campbell would be socially ruined or possibly jailed if it came out.

Chapter 15

1. Dorian feels unwell at the dinner party and cannot eat because he is sickened by what he has done. We can assume that although Dorian has done terrible things, this is the first time he has actually murdered anyone.

2. He burns Basil's belongings because he needs to get rid of any evidence that Basil was ever there. He also needs emotional closure. Burning Basil's things is a way of trying to erase the memory of what he has done, move on and leave it behind him.

3. Dorian has an addictive and obsessive personality. He becomes easily obsessed with his own good looks. This later translates into cravings brought on by his pleasure-seeking and sensual lifestyle. His 'mad cravings' extend to opium too. The line, 'there were opium dens where one could buy oblivion', tells us that he has certainly used opium before and that he intends to use it again. He is aware that the drug can help him forget the 'horror' of past sins. Ironically, he also knows that opium is 'the madness of sins that (are) new'.

Chapter 16

1. Chapter 15 begins in the plush setting of Lady Naborough's home. Dorian is exquisitely dressed; there are bowing servants everywhere. Chapter 16 opens with Dorian's mad journey down to the docks in search of opium. It is dark and rainy with Gothic descriptions such as 'the moon hung low in the sky like a yellow skull'. Instead of being well dressed, Dorian tries to hide his identity by pulling his hat over his forehead. The diction (choice of words) contributes to the mood. Words like 'ghastly', 'dim' and 'horrible' are used.

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2. Yes. Dorian's thoughtless and cruel treatment of Sibyl breaks her heart. James says earlier on in the novel that he will kill any many who harms his sister.

   The revenge plot is an exciting aspect of the novel, providing entertainment value for the reader.

3. In traditional fairy tales, Prince Charming is a generic character who has only redeeming qualities. He is the perfect gentleman, he is brave and good and rescues the unwitting damsel in distress.

   The name 'Prince Charming' is ironic. Dorian may be handsome, but the similarity ends there. He is not a gentleman and harms young women, rather than coming to their aid.

   When he and Sibyl are involved, she only ever calls him 'Prince Charming', indicating her unwitting need to be saved. It is the name Prince Charming that finally allows James Vane to trace him after 18 years. His search for the man who harmed his sister is almost fruitless because he never knew Dorian's real name. When one of the women in the tavern calls him Prince Charming, James hears it and the connection is finally made.

Chapters 17 and 18

1. Dorian is so very afraid of death, because he has sold his soul to the devil. The picture ages whilst he stays young. In the opening chapters, he says he would give his soul for such a thing. Essentially his depraved lifestyle continues and his soul becomes uglier and uglier like the picture. Dorian knows that if he dies, the devil will want payment for the bargain and that he will take Dorian's soul. This is a horrific prospect.

2. Open ended answer. Dorian's fear is pitiful and a little bit pathetic. The reader cannot really feel sorry for him as his thoughtless actions have brought so much pain to others. He has had many opportunities to change and redeem himself, but he has never done so.

3. It is possible to feel sorry for James Vane. After all these years, he is so close to avenging his sister's death. He is killed in a senseless accident by one of Dorian's wealthy friends. His death in this manner is like a final slap in the face, of a working class man.

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Chapters 19 and 20

1. It is not possible for Dorian to change because he does not really want to. The real reason for his wanting to 'spare' Hetty Merton is because of vanity over the picture. He wants to try and behave in such a way as to make the picture change its appearance because it is so ugly. He is too narcissistic to realise that it is really his soul that is ugly.

2. Essentially, there is no change in Dorian's character. Throughout the novel, he finds ways in which to blame others every time anything goes wrong. At the very end of the novel, as his whole life is unravelling, he still places blame elsewhere. By asking Lord Henry never to lend the yellow book to anyone else, he is indirectly implying that it is the book's fault that he has behaved so badly for 18 years. He does not take responsibility for anything that has happened.

3. It is impossible to escape the past without facing up to all the actions that have contributed to your present situation. Dorian is not willing to do this.

4. Open ended answer. The novel's ending has a perfect Gothic ring to it. His worst fear, looking old and ugly, is realised. The body in the attic is so repulsive that not even Dorian's servants can recognise him without looking at his rings. He certainly deserves a gruesome death, considering all the hurt he caused others in his life. His selfish wish early on in the novel comes back to haunt him in a chilling twist of justice.

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Practise the Contextual Questions

QUESTION 1: CONTEXTUAL QUESTION

Read the extracts below and then answer the questions that follow.

EXTRACT A

'You know the picture is yours, Dorian. I gave it to you before it existed.' 1
'And you know you have been a little silly, Mr Gray, and that you don't really object to being reminded that you are extremely young.'
'I should have objected very strongly this morning, Lord Henry.'
'Ah! this morning! You have lived since then.'... 5
'Let us go to the theatre to-night,' said Lord Henry....
'It is such a bore putting on one's dress-clothes,' muttered Hallward. 'And, when one has them on, they are so horrid.'
'Yes,' answered Lord Henry dreamily, 'the costume of the nineteenth century is detestable. It is so sombre, so depressing. Sin is the only real colour-element left in modern life.'
'You really must not say things like that before Dorian, Harry.' 10
'Before which Dorian? The one who is pouring out tea for us, or the one in the picture?'
'Before either.'
'I should like to come to the theatre with you, Lord Henry,' said the lad.
'Then you shall come; and you will come, too, Basil, won't you?'
'I can't, really. I would sooner not. I have a lot of work to do.' 15
'Well, then, you and I will go alone, Mr Gray.'
'I should like that awfully.'
The painter bit his lip and walked over, cup in hand, to the picture.
'I shall stay with the real Dorian,' he said, sadly.
… 20
'Don't go to the theatre to-night, Dorian,' said Hallward. 'Stop and dine with me.'
'I can't, Basil.'
'Why?'
'Because I have promised Lord Henry Wotton to go with him.'

25
[Chapter 2]

1.1 Place this extract in context of the novel as a whole. (3)

1.2 Refer to line 5: 'You have lived since then.'

Discuss what Lord Henry is referring to in this statement. (3)

1.3 Refer to lines 10 – 11: 'Sin is the … in modern life.'

Explain how Lord Henry's statement aligns with his philosophies on life. (3)

1.4 Refer to line 12: 'You really must … before Dorian, Harry.'

Discuss why Basil Hallward does not want Dorian to listen to Lord Henry. (3)

1.5 Refer to line 21: 'I shall stay … the real Dorian.'

Comment on the irony of Basil's statement considering the novel as a whole. (3)

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EXTRACT B

Dorian half opened the door. As he did so, he saw the face of his portrait leering in the sunlight.
On the floor in front of it the torn curtain was lying. He remembered that the night before he had forgotten, for the first time in his life, to hide the fatal canvas, and was about to rush forward, when he drew back with a shudder.

What was that loathsome red dew that gleamed, wet and glistening, on one of the hands, as though the canvas had sweated blood? How horrible it was! – more horrible, it seemed to him for the moment, that the silent thing that he knew was stretched across the table, the thing whose grotesque misshapen shadow on the spotted carpet showed him that it had not stirred, but was still there, as he had left it.

He heaved a deep breath, opened the door a little wider, and with half-closed eyes and averted head, walked quickly in, determined that he would not look even once upon the dead man. Then, stooping down and taking up the gold-and-purple hanging, he flung it right over the picture.

There he stopped, feeling afraid to turn round, and his eyes fixed themselves on the intricacies of the pattern before him. He heard Campbell bringing in the heavy chest, and the irons, and the other things that he had required for his dreadful work. He began to wonder if he and Basil Hallward had ever met, and, if so, what they had thought of each other.
'Leave me now,' said a stern voice behind him.

…

It was long after seven when Campbell came back into the library. He was pale, but absolutely calm. 'I have done what you asked me to do,' he muttered 'And now, good-bye. Let us never see each other again.'

[Chapter 14]

1.6 Refer to line 4: 'he drew back with a shudder.'
Explain Dorian's ambivalence toward the painting. (3)

1.7 Refer to line 19: 'Leave me now'.
Account for the coldness in Dorian and Alan's relationship. (3)

1.8 Critically discuss how the reader's opinion of Dorian Gray has changed from the beginning of the novel to his point. (4)

[25]

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QUESTION 2

EXTRACT C

'Good God, Dorian, what a lesson! What an awful lesson!' There was no answer but he could hear the young man sobbing at the window. 'Pray, Dorian, pray,' he murmured. 'What is it that one was taught to say in one's boyhood?' "Lead us not into temptation. Forgive us our sins. Wash away our iniquities." Let us say that together. The prayer of your pride has been answered. The prayer of your repentance will be answered also. I worshipped you too much. We are both punished.'

Dorian Gray turned slowly around, and looked at him with tear-dimmed eyes. 'It is too late, Basil,' he faltered.

'It is never too late, Dorian. Let us kneel down and try if we cannot remember a prayer. Isn't there a verse somewhere, "Though your sins be scarlet, yet I will make them as white as snow?" '

'Those words mean nothing to me now.'

'Hush! Don't say that. You have done enough evil in your life. My God! Don't you see that accursed thing leering at us?

Dorian Gray glanced at the picture, and suddenly an uncomfortable feeling of hatred for Basil Hallward came over him, as though it had been suggested to him by the image on the canvas.

[Chapter 13]

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2.1 Place this extract in context. (3)

2.2 Refer to line 5: 'The prayer of your pride has been answered.'

Explain the meaning of Basil's statement in context. (3)

2.3 Refer to lines 2–4: 'Pray, Dorain, pray … not into temptation.'

Using these lines as a starting point, discuss how they reflect the differences between Basil Hallward's and Lord Henry's attitude toward life. (3)

2.4 Refer to lines 7–8: 'It is too late, Basil.'

Comment on Dorian's assertion that it is 'too late' for him to repent. (3)

2.5 Refer to lines 15–16: 'suddenly an uncontrollable feeling of hatred for Basil Hallward came over him.'

In your view, is Dorian's 'hatred for Basil' justified? Motivate your response. (3)

EXTRACT D

It was a lovely night, so warm that he threw his coat over his arm, and did not even put his silk scarf around his throat. As he strolled home, smoking his cigarette, two young men in evening dress passed him. He heard one of them whisper to the other, 'That is Dorian Gray.' He remembered how pleased he used to be when he was pointed out, or stared at, or talked about. He was tired of hearing his own name now. Half the charm of the little village where he had been so often lately was that no one knew who he was. He had often told the girl who he had lured to love him that he was poor, and she had believed him. He had told her once that he was wicked, and she had laughed at him, and answered that wicked people are always very old and ugly. What a laugh she had! – just like a thrush singing. And how pretty she had been in her cotton dresses and her large hats! She knew nothing, but she had everything that he had lost.

…

[He] began to think over some of the things that Lord Henry had said to him.

Was it really true that one could never change? He felt a wild longing for the unstained purity of his boyhood – his rose-white boyhood, as Lord Henry had once called it. He knew that he had tarnished himself, filled his mind with corruption, and given horror to his fancy; that he had been an evil influence to

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> others, and had experienced a terrible joy in being so; and that, of the lives that had crossed his own, it had been the fairest and the most full of promise that he had brought to shame. But was it all irretrievable? Was there no hope for him?
>
> [Chapter 20]

2.6 Refer to line 11: 'She knew nothing, but she had everything he had lost.'

Explain how this line reflects Dorian's mood at this point in the novel. (3)

2.7 Refer to lines 8–9: 'He had told … and very ugly.'

Comment on whether Hetty's assertion in these lines reflects the general attitude of people in Victorian society. (3)

2.8 Refer to lines 13–19: 'Was it really … hope for him?'

Dorian's eventual ruin offers a warning about the dangers of following a hedonistic lifestyle.

Using your knowledge of the novel as a whole, discuss the extent to which you agree with the above statement. (4)

[25]

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QUESTION 3

EXTRACT E

He shuddered, and for a moment he regretted that he had not told Basil the true reason why he had wished to hide the picture away. Basil would have helped him to resist Lord Henry's influence, and the still more poisonous influences that came from his own temperament. The love that he bore him – for it was really love – had something noble and intellectual in it. It was not that mere physical admiration of beauty that is born of the senses, and that dies when the senses tire. It was such love as Michel Angelo had known, and Montaigne, and Winckelmann, and Shakespeare himself. Yes, Basil could have saved him. But it was too late now. The past could always be annihilated. Regret, denial, or forgetfulness could do that. But the future was inevitable. There were passions in him that would find their terrible outlet, dreams that would make the shadow of their evil real.

He took up from the couch the great purple-and-gold texture that covered it, and, holding it in his hands, passed behind the screen. Was the face on the canvas viler than before? It seemed to him that it was unchanged; and yet his loathing of it was intensified. Gold hair, blue eyes, and rose-red lips – they all were there. It was simply the expression that had altered. That was horrible in its cruelty. Compared to what he saw in it of censure or rebuke, how shallow Basil's reproaches about Sibyl Vane had been! – how shallow, and of what little account! His own soul was looking out at him from the canvas and calling him to judgment. A look of pain came across him, and he flung the rich pall over the picture. As he did so, a knock came from the door. He passed out as his servant entered.
'The persons are here, Monsieur.'

He felt that the man must be got rid of at once. He must not be allowed to know where the picture was being taken to. There was something sly about him, and he had thoughtful, treacherous eyes. Sitting down at the writing table he scribbled a note to Lord Henry, asking him to send him round something to read, and reminding him that they were to meet at eight-fifteen that evening.

[Chapter 10]

3.1 Explain the "true reason why [Dorian] had wished to hide the picture away" (lines 1 to 2) at this stage of the novel. (3)

3.2 Refer to lines 7–8: "Yes, Basil could have saved him."
Taking into account what happens later in the novel, discuss the irony of Dorian's words. (2)

3.3 On another occasion, around 18 years later, Dorian does decide to show Basil the portrait. Why, do you think, does Dorian decide to do so at that stage of the novel? (2)

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3.4 Relay how James Vane dies and explain what the attitude of the guests towards his death
suggests about the aristocratic Victorian society as portrayed in the novel. (3)

3.5 Dorian is called "Prince Charming" by Sibyl and a prostitute. Distinguish between the motives of
the two women for this nickname. (3)

EXTRACT F

"There is no use your telling me that you are going to be good," cried Lord Henry, dipping his white finger into a red copper bowl filled with rose-water. "You are 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 not going to do any more. I began my good actions yesterday." 5
"Where were you yesterday?"
"In the country, Harry. I was staying at a little inn by myself."
"My dear boy," said Lord Henry, smiling, "anybody can be good in the country. There are no temptations there. That is the reason why people who live out of town are so absolutely uncivilized. Civilization is not by any means an easy thing to attain to. 10
There are only two ways by which man can reach it. One is by being cultured, the other by being corrupt. Country people have no opportunity of being either, so they stagnate." "Culture and corruption," echoed Dorian. "I have known something of both. It seems terrible to me now that they should ever be found together. For I have a new ideal, Harry. I am going to alter. I think I have altered."
"You have not yet told me what your good action was. Or did you say you had done more than one?" asked his companion as he spilled into his plate a little crimson pyramid of seeded strawberries and, through a perforated, shell-shaped spoon, snowed white sugar upon them. 15
"I can tell you, Harry. It is not a story I could tell to anyone else."
20
[Chapter 19]

3.6 Refer to line 5. Briefly describe Dorian's "good action". (3)

3.7 Refer to line 13. Explain how Dorian has "known something of both" culture and corruption. (2)

3.8 Critically evaluate how Dorian's death comments on the consequences of an unrestrained hedonistic lifestyle. Validate your response by referring to the novel as a whole. (3)

3.9 Dorian Gray's attempts to reform always fail in the end. Critically discuss why he is unsuccessful in reforming his corrupt and deviant nature. (4)

[25]

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MEMORANDA FOR CONTEXTUAL QUESTIONS

QUESTION 1 ANSWERS

1.1 The passage takes place after Dorian Gray has seen the painting that Basil Hallward has painted of him for the first time. Lord Henry has told him about the supreme importance of beauty and the necessity to find pleasure in one's life. He is complaining about the painting's eternal beauty that will mock him once he becomes old and loses the vigour and purity of youth

[3 marks for three distinct ideas or 3 marks for two ideas well-discussed.]

(3)

1.2 According to Lord Henry, Dorian is naïve and unaware of his beauty and his capacity to influence others before he meets him (Lord Henry) and before Dorian is shown the picture painted by Basil. Since then Dorian has realised his potential – a potential that he has always been aware of but unable or unwilling to express. Lord Henry's statement that Dorian has 'lived' in such a short time underline the point that Dorian has undergone a profound change in the way he sees himself and the world.

[3 marks for a well-developed argument of Dorian's **change**.] (3)

1.3 Lord Henry places a high value on beauty and novelty. Sin is the only novelty as it breaks with what society expects. Sin, according to society, is giving in to the temptations that one's soul desires to follow. As such, sin is the only way (according to the theories of hedonism and aestheticism) to attain beauty and novelty.
[3 marks for a well-developed response.] (3)

1.4 Basil Hallward fears that Lord Henry will influence Dorian Gray with his controversial and evocative ideas about life. He fears that Lord Henry's influence will spoil Dorian – that Dorian will lose his innocence, his rose-white boyhood. Basil also has strong romantic feelings for Dorian and he fears that Lord Henry will come between them or that Lord Henry's influence might take Dorian away from him.
[3 marks for a well-developed response.] (3)

1.5 The painting is a true reflection of Dorian Gray's soul, not his body. At this point in the novel, Dorian has not yet been corrupted neither has he corrupted others – his soul is immaculate, without stain. It is ironic because Dorian's soul will decay and become corrupted to such an extent that even Basil Hallward will not be able to recognise the likeness on the painting 18 years later when Dorian shows it to him. Even then he will protest that the painting is not the real Dorian and that Dorian needs simply to confess his sins.
[3 marks for a clear discussion and understanding of irony.] (3)

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1.6 Dorian has spent years admiring and studying the painting and how it has changed and become corrupted under the influence of his despicable acts. He has gloried in the destruction and mutilation he has caused to appear on the canvas. Yet, at this moment, the painting is a stark reminder of the unforgivable act he committed the previous night. The blood on the painting reminds him that he has killed the only person who could have possibly saved him from this life of debauchery and luxury, had he but listened to Basil Hallward and his prayers.
[3 marks for identifying both side of the ambivalence.] (3)

1.7 Dorian and Alan were involved at some point in the past. They seemed to have shared many commonalities. However, Dorian completely spurned Alan after he had become bored with him. Alan Campbell's reputation had suffered as a result. Furthermore, Dorian has just blackmailed Alan Campbell in order to force him to dispose of Basil's body. Alan is horrified and disgusted at what Dorian is forcing him to do and at what Dorian has become.
[3 marks for two ideas well-discussed.] (3)

1.8 At the beginning of the novel, the reader sees a young man who is naïve and gullible. He is easily impressionable by stronger personalities and ideas. The reader considers him a harmless boy who is simply vain and well-heeled in Victorian society. However, after 18 years have passed, the reader considers Dorian to be beyond redemption. He has shown a casual disregard for the feelings, reputation and well-being of others. He is only interested in how he can add more novelty, interest and 'beauty' to his life. He commits terrible deeds in the name of questionable philosophy about life so as to emulate the atrocious acts of a debauched and immoral character from a book.
[2 marks each for discussion per extract.] (4)
[Reference must be made to the reader's/audience's opinion.]

(25)

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Question 2 Answers

2.1 Basil has come to say goodbye to Dorian before leaving for Paris. Although he finds it difficult to believe the rumours, he has confronted Dorian about his debauched lifestyle. In response, Dorian takes Basil up to the room in which he has been hiding the portrait to show Basil his 'soul'. On viewing the altered portrait, Basil is horrified at the realisation that Dorian is as wicked as people have said he is.
[3 marks for any two ideas well discussed OR three ideas.] (3)

2.2 Basil is referring to Dorian's vain desire to remain forever young and good looking while his portrait reflects the signs of his ageing. Basil is suggesting that it is Dorian's pride that has caused his despair. At the same time, Basil reminds Dorian that the circumstances he finds himself in are of his own making.
[3 marks for any two ideas well discussed OR three ideas.] (3)

2.3 Basil suggests that having self-restraint is a more appropriate response to life, as yielding to temptation will have dire consequences. Lord Henry, on the other hand, believes that one should yield to temptation and not deny oneself anything one might desire, regardless of the moral implications. Basil has a strong sense of morality while Lord Henry has very little regard for it. Basil's urging Dorian to pray shows his caring nature and concern for the state of Dorian's soul. This contrasts with Lord Henry's lack of concern for the moral well-being of others.
[3 marks only if the differences between both characters are discussed.] (3)

2.4 Dorian feels that his actions have become so depraved and his soul so tarnished that there is no possibility of absolution or redemption. As a result of it being 'too late for him' to change, Dorian rationalises that he might as well continue on this path of evil. Even when he does consider reforming, Dorian sees no change in his portrait and therefore feels that any attempt to change his lifestyle is futile. Dorian's assertion might be seen as correct as he is not prepared to give up his decadent lifestyle since the thrill of leading a double life intrigues him. However, the fact that Dorian experiences moments of remorse and regret for the evil he has committed does indicate his potential for redemption and for him to change his life for the better. [Accept valid alternative responses.]

[3 marks for any two ideas well discussed OR three ideas.] (3)

2.5 YES
Dorian is angered by Basil's pious reaction to the reality of his (Dorian's) sins as he holds Basil responsible for igniting his vanity. Had his wish to remain forever young and attractive not been granted, he might have been less debauched in his behaviour. Dorian might also hate Basil for introducing him to Lord Henry, whose controversial philosophies have set Dorian on his path of moral corruption.

OR

NO
Dorian's hatred for Basil is not justified because he should take responsibility for his own actions rather than blame those around him for the lifestyle he has chosen. Although Basil has idolised Dorian, he has always expressed a concern for Dorian's well-being. Dorian's decision to live a life of debauchery is not directly a result of his association with Basil.
[Accept valid alternative/mixed responses.]
[3 marks for any two ideas well discussed OR three ideas.] (3)

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2.6 Dorian is feeling sad and nostalgic. He yearns for Hetty's simple outlook and wishes he could regain his lost innocence. There is a sense of despair/despondency in his envy of her unworldliness. Dorian might also experience regret for the immoral choices he has made.

[3 marks only if mood is discussed.] (3)

2.7 Hetty's view is that a person's appearance is an indicator of character. Because Dorian is young and attractive, Hetty does not believe that he can be evil. Sibyl is attracted to Dorian because of his gentlemanly appearance, despite her not knowing anything about him. This is an attitude also held by the Victorian upper class who believes that physical attractiveness and 'manners' are more important than morals. Basil's seeing Dorian as the ideal of beauty and purity while ignoring his 'wilful, petulant nature' and Lord Henry's assertions about being beautiful validate Hetty's statement. Dorian's infatuation with Sibyl is based on her appearance and her acting skills rather than who she really is.
[Accept valid alternative responses.]
[3 marks for any two ideas well discussed OR three ideas.] (3)

2.8 **AGREE**
Hedonism encourages one to selfishly pursue pleasure without regard for the consequences or the impact on others. Dorian is introduced to the idea of hedonism by Lord Henry who encourages him to give in to temptation and not deny himself anything. Dorian becomes decadent, and his desire for new experiences contributes to his degeneration. He is aware that his corruption and destructive influence have warped his soul. He can no longer bear the evil that is reflected in the portrait. Too late, he realises that what he has lost of himself is irretrievable and the weight of this knowledge is too great to bear. This results in his destroying the portrait and ultimately himself.
[A cogent 'Disagree' response is unlikely. However, treat all responses on their merits.]
[Award 4 marks for any three ideas well discussed OR four ideas.] (4)

[25]

Question 3 Answers

3.1 The portrait changes after his cruelty causes Sibyl to commit suicide. Dorian decides that he does not want anyone to see the portrait as they might discover his secret – that the portrait bears the mark of his own wrongdoings. At this stage he has decided to enjoy his life with the knowledge that he shall forever remain young. (3)

3.2 Dorian kills Basil later in the novel – the one person who could possibly have saved him. (2)

3.3 At that stage the secret of the painting torments Dorian and he would get great relief by sharing it with someone, especially Basil, as Basil painted it. OR Basil confronted Dorian about all the rumours which angered Dorian and made him resent Basil. He feels that showing Basil how corrupted he truly is will punish Basil. (2)

3.4 He is accidentally shot during a hunt at Selby Royal. The guests feel as if his death is an inconvenience as it spoils a day of shooting. This shows that they have an absolute disregard for the poor working-class. (3)

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3.5 Sibyl calls him this as she sees him as her knight in shining armour. She is madly in love with him and uses the name as a term of endearment.
The prostitute uses it in a derogatory, ironic way, commenting on Dorian's ability to charm those around him. (3)

EXTRACT F

3.6 Dorian "spared" the reputation of a country girl called Hetty Merton. He feels that his not ruining her reputation is an act of goodness. (3)

3.7 Dorian grew up with money and was exposed to the finer things in life. He also hosted and attended lavish dinners, and collected exquisite art. On the other hand, he degraded his soul with his sinful acts and led his friends to ruin, like Alan Campbell and Adrian Singleton. He also caused his fiancée to commit suicide. (2)

3.8 Hedonism encourages one to selfishly pursue pleasure without regard for the consequences or the impact on others. Dorian is introduced to the idea of hedonism by Lord Henry who encourages him to give in to temptation and not deny himself anything. Dorian becomes decadent, and his desire for new experiences contributes to his degeneration. He is aware that his corruption and destructive influence has warped his soul. He can no longer bear the evil that is reflected in the portrait. Too late, he realises that what he has lost of himself is irretrievable and the weight of this knowledge is too great to bear. This results in his destroying the portrait and ultimately himself. [3 marks for any two ideas well discussed OR three ideas.] (3)

3.9 Dorian Grey is unsuccessful in reforming his deviant nature because it is clear that subconsciously he does not want to be reformed. When he thinks Sibyl's brother might catch up to him, he faints and becomes fearful of death; when he is revealed to be dead, Dorian feels relief and continues with his life as before. When he sees the portrait, the portrait has not become more beautiful, but uglier.
As the portrait represents his soul, it is clear that he is not a better person, just more cunning and hypocritical. Curiosity and vanity made him try a new experience, self-denial. His attempt at reform is merely another logical extension of his constant quest for novelty. He allows himself to be influenced by Lord Henry's philosophy / the yellow book / the free-pass afforded by the painting. Dorian Gray never practises self-denial and as such he has no concept of how to conduct himself so as to consider others' feelings / well-being. [4 marks for two ideas well-discussed.] (4)

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References

- **Gauteng Department of Education EHL Resource Pack**
- **Sutherland High School Prelim Paper 2, September 2019**
- **Tshwane South District Prelim Paper 2, September 2019**
- **Online resources as indicated**

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RUBRIC FOR LITERARY ESSAY – NOVEL

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT	**12–15**	**9–11**	**6–8**	**4–5**	**0–3**
Interpretation of topic. Depth of argument, justification and grasp of text. **15 MARKS**	-Outstanding response: 14–15 Excellent response: 12–13 -In-depth interpretation of topic -Range of striking arguments extensively supported from text -Excellent understanding of genre and text	-Shows understanding and has interpreted topic well -Fairly detailed response -Some sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and text evident	-Mediocre interpretation of topic; not all aspects explored in detail -Some good points in support of topic -Some arguments supported, but evidence is not always convincing -Partial understanding of genre and text	-Scant interpretation of topic; hardly any aspects explored in detail -Few points in support of topic -Very little relevant argument -Little understanding of genre and text	-Very little understanding of the topic -Weak attempt to answer the question -Arguments not convincing -Learner has not come to grips with genre or text
STRUCTURE AND LANGUAGE	**8–10**	**6–7**	**4–5**	**2–3**	**0–1**
Structure, logical flow and presentation. Language, tone and style used in the essay. **10 MARKS**	-Coherent structure -Excellent introduction and conclusion -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct	-Clear structure and logical flow of argument -Introduction and conclusion and other paragraphs coherently organised -Logical flow of argument -Language, tone and style largely correct	-Some evidence of structure -Logic and coherence apparent, but flawed -Some language errors; tone and style mostly appropriate -Paragraphing mostly correct	-Structure shows faulty planning -Arguments not logically arranged -Language errors evident -Inappropriate tone and style -Paragraphing faulty	-Lack of planned structure impedes flow of argument -Language errors and incorrect style make this an unsuccessful piece of writing -Inappropriate tone and style -Paragraphing faulty
MARK RANGE	**20–25**	**15–19**	**10–14**	**5–9**	**0–4**

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