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WILDE // ANIMATED BOOK SUMMARY The Picture of Dorian
Gray - Thug Notes Summary and Analysis The Picture of
Dorian Gray by Oscar Wilde | Chapter 1 'The Picture of
Dorian Gray' by Oscar Wilde: plot, characters /u0026 themes
| Narrator: Barbara Njau Top 10 Notes: The Picture of Dorian
Gray The Picture of Dorian Gray by Oscar Wilde | Chapter 11
The Picture of Dorian Gray by Oscar Wilde | Chapter 2The
Picture of Dorian Gray by Oscar Wilde | Chapter 10 The

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Picture Of Dorian Gray (1945) Chapter 1 analysis of The Picture of Dorian Gray by Oscar Wilde ~~The Picture of Dorian Gray by Oscar Wilde | Characters~~ The Picture of Dorian Gray by Oscar Wilde | Chapter 4 ~~Oscar Wilde Biography: His /"Wild/" Life~~ Oscar Wilde: An Aesthetic Life | Cool History Lecture 5, Part 2: Wilde and Aestheticism My Classics Special Editions Book Collection The Theme of Selfishness In 'The Picture of Dorian Gray' Oscar Wilde | Chapter 1 The Picture of Dorian Gray Audiobook HALLOWEEN EXTRAVAGANZA BOOK TAG! ~~The Picture of Dorian Gray - Chapter 1 Summary~~ The Picture of Dorian Gray by Oscar Wilde (Book Review) The Message of Decadence and Morality in The Picture of Dorian Gray

The Picture of Dorian Gray by Oscar Wilde | Chapter 3 Dorian

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s2.kora.com-2020-10-13T00:00:00+00:01 Subject: Dorian
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guide, answers Created Date: 10/13/2020 8:55:12 PM

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Because Dorian so willingly assumes the role of disciple, the real source of his downfall rests in his willingness to sacrifice himself to another ' s vision. Following Lord Henry ' s advice and influenced by the “ yellow book ” that Lord Henry gives him, Dorian gradually allows himself to fall deep into a life of sin, all in the name of pursuing pleasure—which, according to Lord Henry, is ...

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The Picture of Dorian Gray: Study Questions | SparkNotes
I "" " I 1 I STUDY GUIDE QUESTIONS ANSWER KEY!The Picture of Dorian Gray ~ r: '---c_-----Assignment 1 Chapters 1-2 1. Who is Basil Hallward? He is a London artist who paints the portrait of young Dorian Gray. 2. What completely captures Lord Henry Wotton's attention when he visits Hallward's studio?

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The Picture of Dorian Gray Discussion Questions | Study.com
Compare and contrast the characters of Lord Henry and Basil, and their relationship to Dorian Gray. Basil Hallward is a talented and kind painter who sees Dorian as a sort of muse, a subject for...

The Picture of Dorian Gray Questions and Answers -
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This study guide and infographic for Oscar Wilde's The Picture of Dorian Gray offer summary and analysis on themes, symbols, and other literary devices found in the text. Explore Course Hero's library of literature materials, including documents and Q&A pairs.

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The Picture of Dorian Gray Study Guide | Course Hero
Dorian Gray Syndrome is now a common term to describe a cluster of narcissistic qualities. It often refers to severe mental illness and can be diagnosed from symptoms reminiscent of Dorian ' s in the novel.

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Henry's misogyny emphasizes the fact that The Picture of

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Dorian Gray is a novel about male friendships. Scholars have also argued that Henry's views on women and marriage were shaped by Wilde's own marriage. After his initial happiness, Wilde felt trapped by his marriage, since what he really wanted to do was pursue male friendships. 4.

The Picture of Dorian Gray: Essay Q&A | Novelguide
Dorian rationalizes Basil's accusations, saying that every individual is responsible for his or her actions, and therefore for his or her downfall. Do you believe this? Likewise, is Dorian responsible for his own ruination, or is Lord Henry?

The Picture of Dorian Gray Questions - Shmoop
Dorian asks Henry if he is a bad influence. Henry answers at

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length, explaining all influence is bad. The purpose of human life is for individuals to express their own thoughts and passions. His philosophical ideal is a life that's completely self-centered yet so beautiful it gives joy to everyone else.

The Picture of Dorian Gray Chapter 2 Summary | Course Hero
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guides and more tools that will help you easily learn and prepare for school. Need help or have suggestions for us? Email us at info@totalgroupmobile.com and we will get back to you as soon as possible. @TheTotalGroup

'Life imitates Art far more than Art imitates Life' The two works brought together here, 'The Decay of Lying' and 'The Critic as Artist', are Oscar Wilde's wittiest and most profound writings on aesthetics, in which he proposes that criticism is the highest form of creation and that lying, the telling of a beautiful untruth, is the ultimate aim of art. One of twenty new books in the bestselling Penguin Great Ideas series. This

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new selection showcases a diverse list of thinkers who have helped shape our world today, from anarchists to stoics, feminists to prophets, satirists to Zen Buddhists.

Will Self's DORIAN is a "shameless imitation" of Oscar Wilde's The Picture of Dorian Gray that reimagines the novel in the milieu of London's early-80s art scene, which for liberated homosexuals were a golden era of sex, drugs and decadence before the AIDS epidemic struck later in the decade. It is "an age in which appearances matter more and more and more. Only the shallowest of people won't judge by them." Young Dorian Gray, just out of school, is a trust funded, impressionable Adonis-like blonde with none of the cynicism of the characters who end up corrupting his

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Answers

innocence even as they love him for it. He arrives in London to help socialite and philanthropist Phyllis Hawtree with her project of running a shelter for young drug addicts. He knows he is strikingly beautiful, that he could be a male model, but he tries not to get too caught up in the "looks thing." Basil Hallward, an artist friend of Phyllis's son Henry Wotton, meets Dorian and immediately falls for him, asking him to pose for a video installation called Cathode Narcissus, wherein Dorian is surrounded by nine television monitors which project images of himself looking into a mirror. In the book's final pages, we discover that Dorian is so taken by the images that he makes a wish that they will age while he remains eternally young. And indeed, Dorian soon swears he sees some faint traces of aging in the images. Meanwhile

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Dorian is so impressed with the witty, sophisticated banter between Baz and Wotton that he immediately wants to be part of their world (he is described as a social chameleon, easily slipping into the characteristics and fashions and mannerisms of those around him). Dorian, then, breaks up with his college girlfriend and takes up with Baz's friend Wotton, a rich, intelligent but affectless homosexual boozier and cokehead (and careless Jaguar driver) who has a loveless marriage of convenience with the socialite Lady Victoria, a somewhat batty woman who is fine to live in denial of her husband's sexuality so long as their marriage keeps bringing in a flood of party invitations. Jealous of Baz's affections for Dorian and eager to see Dorian "thoroughly pleasure this jaded century" via his unparalleled

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Answers

looks and money, he takes Dorian under his wing and Dorian soon grows to prefer the wild, devil-may-care Wotton over the earnest, somewhat pretentious Baz. ("Baz Hallward the wayward acolyte, seething with energy and bumptiousness; while the younger man [Wotton] played the part of his mentor, consumed with cool, eaten up with indifference.") "Dorian knew his own limitation: he had money but no real style. His upbringing had been here and there, on the fringes of film sets, in foreign hotelsâ€¦ It had given him polish but no shine. He lacked the deep lustre of someone like Wotton." But in truth, Wotton is no better himself: "Henry Wotton was subject to saying to anyone who would listen that the chameleon is the most significant of modern types." And while outer appearance would seem

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Answers

to belie this, the truth was that beneath the Planet of Wotton was a realm of complete flux." The characters to which Wotton introduces Dorian are no better: drug addicts who revere Dorian only for his looks and money. As Dorian gets caught up in this world he becomes every bit as superficial as these people: "Dorian had begun to display talents in the only two areas of life that are worth considering, he was becoming a seducer par excellence, and he was transforming himself into an artificer of distinction, a person who is capable of employing all of the objective world to gain his own end." He eventually falls for a junkie named Herman largely for his beautiful black skin. To celebrate the debut of Cathode Narcissus, Dorian invites Herman over for an orgy with Wotton, Baz, and the others

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Answers

although not as jaded as Dorian has become (and apparently not a homosexual), Herman's craving for drugs is such that he agrees, and at the party he shares a needle with the other attendees and unwittingly infects them with AIDS. After the party, perhaps because he is ashamed of what he has sunk to, he kills himself in the street. PART TWO:

TRANSMISSION Ten years have passed, and Henry Wotton now lies in a hospital bed on the AIDS ward. He knows he is dying, as is his friend Baz who visits him now for the first time in years, but unlike Baz, Wotton has continued to live the life that brought him down, bribing the hospital employees to let his dealer visit him. His wife is in absolute denial, calling Wotton's infection a "bug." Baz becomes angry that Wotton is not taking care of himself

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(having been clean for five years, Baz has recovered his soul). He tells Wotton about his move to New York City in the early eighties, when Manhattan was at the very peak of a great mountain of depravity. His drug habit drove him to poverty and homelessness and he eventually ended up an errand boy for three transvestite cabaret acts who housed him in their squalid apartment. Dorian found him here and saved him by cleaning him up and taking him shopping so that Baz might introduce him to some of his downtown connections (Warhol, Mapplethorpe, Burroughs, etc.) This doesn't really happen, but Dorian does manage to put himself at the center of every season, ever-popular for his looks, fake refinement, and money. His social promiscuity and his sexual

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Answers

promiscuity have had the same bewildering effectâ€” that of making him incomprehensible, unknowable. Is he gay or straight? Is he nob or yob? And incidentally, how old is he exactly?â€” Dorian discovers gay nightlife, sleeping with hundreds (maybe thousands) of men and in one brutal instance he later recalls with glee, beating a man to death as he sodomizes him in the basement of the Mineshaft nightclub. Eventually, however, when the AIDS scare begins, Dorian popularity lessens when many suspect that he is knowingly transmitting the disease. When Wotton returns from the AIDS ward, a dinner party is thrown and Dorian shows up unexpectedly. Wotton and Baz are shocked to see that he looks exactly as he did ten years agoâ€” he hasnâ€™t aged a bit and apparently doesnâ€™t have

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AIDS. During the party Baz tells Dorian that he would like to photograph Cathode Narcissus for an upcoming retrospective and Dorian invites Baz back to his mews home to see it. There, Dorian offers Baz oral sex and his first hit in five years. He tells Baz of the wish he made when he first saw Cathode Narcissus and reveals that ever since then, the images have indeed been aging while he stays young. When Baz refuses to believe it Dorian reveals the monitors and sure enough they play horrifying images of an AIDS-stricken Dorian " " œconcentration camp victims forced to dance by some insane Nazi doctor. When Baz refuses to copy the tapes for Dorian so that he can continue to preserve his youth, Dorian brutally stabs Baz several times, killing him without compunction. œBaz joined the

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wraithlike Dorians, who had stepped down from their monitors to meet him and in the null space in the middle of the null room, the ten of them linked hands, formed a ring, and commenced a stately dance.â€? EPILOGUE As it turns out, everything up until this point is the text of a novel written by Henry Wotton, who is now dead of AIDS and has left the book for Dorian and Victoria. Dorian is hurt and indignant about the way he is portrayed: he insists that he never killed anyone, he is not a shallow narcissus but rather someone who genuinely cares about the good of others, he is not a free-loading model but has worked hard as the publisher of a fashion/design magazine. He brushes the book off but as he tries to go on with his work of preserving the now-famous work of Baz, the cynical narrative voice of

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Henry Wotton's book keeps intruding into his thoughts until finally, as Dorian visits the scene of his friend Princess Di's fatal crash, Wotton reappears and cuts his throat.

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Joris-Karl Huysmans: *Against the Grain*. (À rebours)
Vollständige Neuausgabe. Herausgegeben von Karl-Maria Guth. Berlin 2015. Umschlaggestaltung von Thomas Schultz-Overhage. Gesetzt aus Minion Pro, 11 pt.

Oscar Wilde ' s only novel tells the story of a man consumed by narcissism and hedonism: Dorian Gray, a beautiful youth who possesses a unique painting of himself that accrues

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only the marks of age and sin for him, leaving his real face perpetually young, fresh, and innocent. The novel blurs the lines between the Victorian gothic and the fantastic, both celebrating and criticizing the love of life and pleasure that Wilde himself is known for. At the time it was considered so scandalous that Wilde ' s editor deleted sections without telling Wilde, and yet it still met with enormous backlash and accusations of moral corruption. Penguin Random House Canada is proud to bring you classic works of literature in e-book form, with the highest quality production values. Find more today and rediscover books you never knew you loved.

National Bestseller "A harrowing tale of the perils of high-

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altitude climbing, a story of bad luck and worse judgment and of heartbreaking heroism." —PEOPLE A bank of clouds was assembling on the not-so-distant horizon, but journalist-mountaineer Jon Krakauer, standing on the summit of Mt. Everest, saw nothing that "suggested that a murderous storm was bearing down." He was wrong. The storm, which claimed five lives and left countless more--including Krakauer's--in guilt-ridden disarray, would also provide the impetus for *Into Thin Air*, Krakauer's epic account of the May 1996 disaster. By writing *Into Thin Air*, Krakauer may have hoped to exorcise some of his own demons and lay to rest some of the painful questions that still surround the event. He takes great pains to provide a balanced picture of the people and events he witnessed and gives due credit to the

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tireless and dedicated Sherpas. He also avoids blasting easy targets such as Sandy Pittman, the wealthy socialite who brought an espresso maker along on the expedition. Krakauer's highly personal inquiry into the catastrophe provides a great deal of insight into what went wrong. But for Krakauer himself, further interviews and investigations only lead him to the conclusion that his perceived failures were directly responsible for a fellow climber's death. Clearly, Krakauer remains haunted by the disaster, and although he relates a number of incidents in which he acted selflessly and even heroically, he seems unable to view those instances objectively. In the end, despite his evenhanded and even generous assessment of others' actions, he reserves a full measure of vitriol for himself. This

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updated trade paperback edition of *Into Thin Air* includes an extensive new postscript that sheds fascinating light on the acrimonious debate that flared between Krakauer and Everest guide Anatoli Boukreev in the wake of the tragedy. "I have no doubt that Boukreev's intentions were good on summit day," writes Krakauer in the postscript, dated August 1999. "What disturbs me, though, was Boukreev's refusal to acknowledge the possibility that he made even a single poor decision. Never did he indicate that perhaps it wasn't the best choice to climb without gas or go down ahead of his clients." As usual, Krakauer supports his points with dogged research and a good dose of humility. But rather than continue the heated discourse that has raged since *Into Thin Air's* denouncement of guide Boukreev,

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Krakauer's tone is conciliatory; he points most of his criticism at G. Weston De Walt, who coauthored *The Climb*, Boukreev's version of events. And in a touching conclusion, Krakauer recounts his last conversation with the late Boukreev, in which the two weathered climbers agreed to disagree about certain points. Krakauer had great hopes to patch things up with Boukreev, but the Russian later died in an avalanche on another Himalayan peak, Annapurna I. In 1999, Krakauer received an Academy Award in Literature from the American Academy of Arts and Letters--a prestigious prize intended "to honor writers of exceptional accomplishment." According to the Academy's citation, "Krakauer combines the tenacity and courage of the finest tradition of investigative journalism with the stylish subtlety

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and profound insight of the born writer. His account of an ascent of Mount Everest has led to a general reevaluation of climbing and of the commercialization of what was once a romantic, solitary sport; while his account of the life and death of Christopher McCandless, who died of starvation after challenging the Alaskan wilderness, delves even more deeply and disturbingly into the fascination of nature and the devastating effects of its lure on a young and curious mind."

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