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ТЕМА МОРАЛІ, КРАСИ І ФАЛЬШИВИХ ЦІННОСТЕЙ В РОМАНІ ОСКАРА
УАЙЛЬДА „ПОРТРЕТ ДОРІАНА ГРЕЯ”

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**THE THEME OF MORALITY, BEAUTY AND FALSE VALUES IN OSCAR
WILDE’S NOVEL „THE PICTURE OF DORIAN GRAY”**

Bachelor Thesis

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INTRODUCTION

The great Oscar Wilde gave us a priceless creation, known to all under the name „The Picture of Dorian Gray”. This book is so filled with tantalizing ideas and thoughts that from its inception to this day, readers and critics alike have to analyze it again and again. The extravagant heroes of the story make you think about the meaning of life, about what you should do and what you should avoid so as not getting lost in the stream of life's temptations.

Oscar Wilde in his work caught on the very questions that will never lose their relevance. Whether there is a difference between the concepts of morality and immorality that he described and those that form the basis of modernity is precisely the question that this study should answer.

The relevance of this work lies in the study of the concepts of morality described in the work written by Oscar Wilde and the search for an answer to the following question: are moral foundations and immoral concepts similar to those that now take place in the life of a modern person. Considering the work „The Picture of Dorian Gray” it is safe to say that the author tried to convey to us his vision of the ideology of morality and immorality. These concepts are eternal in the world of people, and therefore the book should be considered precisely under the prism of the relevance of the rules by which the main characters lived and who severely violated them.

The object of this study is a complete analysis of the mentioned work, consideration of the moral values and immoral concepts submitted by the author, as well as conducting a survey among students selected for them in secondary schools with the intention of studying their knowledge of this literary work and, based on the answers of the survey participants, to understand the relevance of moral principles described in the work.

The subject of this work is the study of the relevance of moral principles and false moral values in Oscar Wilde's book „The Picture of Dorian Gray”. The goal was also to find out the level of knowledge of certain participants in the survey, which calculates how much they are aware of the book „The Picture of Dorian Gray”, as well as to study how the morality described in this work is relevant in modern times.

The purpose of the thesis is to identify the relevance of the moral principles described in Oscar Wilde's book „The Picture of Dorian Gray” in modern times. There will also be an analysis of the entire book, the moral principles and false moral values described in the work. The results of the survey, the historical period during which Oscar Wilde lived, his early years of life and training at Oxford will be described, as well as a description and analysis of the plot and characters of the work. A personal analysis of the philosophy of the book and its relevance in modern times will be carried out.

The implementation of the set goals involves the solution of the following tasks

1) Definitions of the concepts of morality and immorality, as it is shown in Oscar Wilde's book „The Picture of Dorian Gray”.

2) Consider the concept of morality and immorality described in the book. Consider the plot and history of writing the book in order to carry out your own analysis. Consider the results of the survey received to calculate the level of participation in the account of the book „The Picture of Dorian Gray”.

3) Identify and describe ways of calculating students' knowledge of the book „The Picture of Dorian Gray”, as well as provide personal analysis involved in the study of the philosophy of the book.

4) Investigate the relevance of the philosophy of the book in modern times, analyze the moral principles and false moral values in the book, as well as calculate the level of knowledge of the survey participants about the book „The Picture of Dorian Gray”.

The research material is large enough to make a full analysis and achieve the goals. The material used to achieve the goal set in the work is based on the works of such authors and literary researchers as Ellman, Livergant, Belza, Rossinskaya, Bessarab, Ransom, Harris and many other authors included in the reference list of the thesis.

The research methods used to achieve the goals set in the thesis work are an analysis of the biography and work of Oscar Wilde, as well as an analysis of his book „The Picture of Dorian Gray”. The research methods are also the analysis of the philosophy of the book and its relevance in modern times and the calculation and analysis of the results obtained after conducting a survey on knowledge of the book „The Picture of Dorian Gray”.

The theoretical significance of the work is to provide a theoretical basis regarding the biography and creative work of Oscar Wilde, as well as a complete analysis and analysis of his book and providing data on the knowledge of survey participants about the book „The Picture of Dorian Gray”.

The practical significance of the results obtained is the presentation of an analysis of the philosophy of the book, morality and false moral values described in it, as well as the disclosure of data on the knowledge of the survey participants about the book „The Picture of Dorian Gray”.

During the study, the following objectives were set:

- analysis of the author's biography (for a better understanding of its subtext and message contained in the book).

- analysis of „The Picture of Dorian Gray” to calculate the moral and immoral principles of the times described in the book and compare them with modern society statutes

- creating and conducting a survey among students of secondary schools in the city of Beregovo, Transcarpathian region, in order to calculate the level of their knowledge of this work and how they look at the morality and immorality of those times

- Analysis of the author's philosophy embedded in the book

Bachelor's work consists of three chapters. The first chapter is devoted to the historical period in which Oscar Wilde lived, his biography and creative work. The second chapter is devoted to the analysis of the plot and characters of the novel "The Picture of Dorian Gray". The third chapter is divided into two parts. The first part contains the results and analysis of the study conducted among students of secondary schools. The second part contains an analysis of the philosophy of the novel "The Picture of Dorian Gray"

CHAPTER I BIOGRAPHY OF OSCAR WILDE

1.1 LITERATURE REVIEW

A lot has been written about Oscar Wilde, and probably will always be written about. This brilliant author will always cause controversy and admiration of the public. This work is focused on the analysis of his „The Picture of Dorian Gray”. It is worthy that there are many reliable sources that make it possible to learn more about all aspects of this work. Ellman wrote about this author in just colossal detail. It was his „Oscar Wilde” (1989) - the most detailed, and, perhaps, the most accurate biography of the great writer. Ellman provides an opportunity to learn about what kind of childhood Oscar lived, how he grew up, how he became what he managed to become. (Cliffs, 1969)

Belza's „The Novel of the Life of Oscar Wilde” (1987) made a huge contribution to the treasure trove of information about the great writer. With his help, many aspects of the life of Oscar Wilde were revealed and an analysis of many of his works was done. Livergant also dedicated his work „Oskar Wilde” (2014), thus providing an opportunity to deeply analyze some moments of Wilde's life. Bessarab M. with his „Prince of Paradox: A Biographical Work on the Life of Oscar Wilde” (2012), Rossinskaya with „Nothing But My Genius”, Frank Harris „The Life and Revelations of Oscar Wilde” (1914), Arthur Ransome „Oscar Wilde: A Critical Study,, (1912) and many others made an invaluable contribution to the description of the history of this wonderful author. On the basis of their books, as well as the works of other no less famous writers and biographers, many conclusions were made and described in this work.

Basically, the work of Ellman is taken as the basis, since it is a writing in which everything related to the life and work of Oscar Wilde is fully described. After a careful analysis of many sources, it was found that hardly any other writer so carefully described Wilde's personal life, touched on every aspect of his love affairs and revealed those details that almost no one pointed out. This author so subtly and skillfully defined many periods of Wilde's life, showed readers all aspects of his character, his vision of the world, the formation of personality and the struggle against society. His extravagance was painted in the best way, since it was Ellman who was able to convey the spirit of that time in his text, describing the behavior of Wilde in various life situations.

The life of Oscar Wilde is filled with many different events, and each author who studied them clarified them in different ways in their works. In this work, an analysis of the many presentations of various authors will be written, which gave a description of the life of Oscar Wilde. A personal analysis of his personality will also be submitted, an analysis of his work „The Portrait of Dorian Gray” will be carried out.

1.2 HISTORICAL PERIOD DURING THE LIFE OF OSCAR WILDE

The Victorian era is considered one of the greatest in the history of England. This is a full-fledged formation of the country as such, a vivid personification of independence, colossal growth in all possible spheres of life, science, economy and other components. Of course, all this happened because of the absence of wars as such at that time, and, of course, all this was due to the great Queen Victoria, after whom this era was named. (Perkin, 1969)

In 1837, Queen Victoria became Queen of Great Britain, Ireland and even Empress of India. She married her beloved Alfred and during their marriage they had nine children. Unfortunately, in 1861 her husband died and after that she never married again and always wore black wherever she appeared as a sign of mourning for her husband.

Nevertheless, it was under her that the country prospered, many talented writers, artists, sculptors and other invaluable people appeared who had space, had the opportunity to show themselves, because the Queen generously encouraged such a desire to express themselves. (Bivona, 2007)

The bourgeois are becoming educated, politicians are extremely objective. It is rather strange that in such a pragmatic hour, absolutely opposite phenomena appeared, like aestheticism and hedonism, which were a kind of destroyer and rebel against pragmatism. Pragmatism and morality become a kind of enemy for representatives of such ideologies, and it should be noted that these ideologies as such began to develop rapidly at that time. (Pater, 1980)

Nevertheless, being a fierce enemy of pragmatism, hedonism was a supporter of those who were sincerely drawn to art. (Charlesworth, 1965)

One of the major achievements of that era was the institutions that the Queen Victoria established. The cult of the family, home, savings and family values. And despite this, those concepts still appeared that, perhaps at the behest of people, became the personification of anti-morality at that time.

At that time, the Puritan faith in the highest circles was the basis; people were extremely religious and tried to be obedient. (Bivona D, 2007) Nevertheless, England was morally divided into two parts in the most interesting way. After all, at the same time, children worked in the mines, and women carried heavy loads. It was not until July 30, 1900 that the UK adopted a decree to abolish child labor. (Dmittrich, 2007)

At the same time, the children of those people who belonged to the highest circles were considered inviolable, they had to be carefully monitored, and women were even recommended not to read newspapers so as not to be upset. (Perkin, 1969)

And despite the bright progress of the country, due to the brewing and developing moral decline, the term „Victorian” then had the meaning of „hypocritical”. (Paustovsky, 1937)

It is Oscar Wilde who so vividly depicted the concepts of morality in his „The Picture of Dorian Gray”. (Gomel, 2001) This is despite the fact that Wilde himself was a representative of hedonism; he rejected many moral principles and considered external beauty in many ways the most important. (Bartosh)

He was a true connoisseur of art, while he could openly go against any social concepts. Oscar knew how to enjoy life and, admittedly, he did it in the most active way. (Riquelme, 2000)

The author managed to acquire novels that largely influenced his work. And since marriage was considered something sacred at the time, at least officially, Oscar was married, but he also had lovers. In that era, of course, this was fiercely condemned, but very often practiced. (Harrys, 1914)

Only Wilde was one of the first authors of that era who wanted to openly declare the possibility of same-sex relationships. (Beckson, Karl, 2005)

Touching on intimate topics at that time was condemned, because everyone tried to create the appearance of novices, rejecting any mention of such things, although literature that mentions sexual relations in a rather detailed way has long existed. (Cohen, 1993)

It seems that at all times when the author released something provocative, opening people's eyes on themselves, especially when it concerned sins of this kind, protests broke out. (Kohl, 1980)

In his book *The Picture of Dorian Gray*, Wilde depicted the whole of England as it was. He showed all its sins, all its immoral destruction, all those ridiculous attempts to appear right, while at the same time being viciously defiled. (Ransom, 1912)

It was on the basis of this struggle that Oscar Wilde had where to accelerate. After all, it was then, during a rather restrained social stratum that Wilde stood out for his extravagance, courage and eccentricity, which immediately attracted attention. (Gillespie, 2007)

Wilde described all the values, moral attitudes and immoral concepts in his „The Picture of Dorian Gray”. People couldn't accept it. The public, which in that era praised pragmatism and morality, was afraid to look inside, because in fact they did not lead the most respectable way of life.

For them it was extremely difficult, and therefore Wilde had to fight so hard with society. In general, Wilde always fought him. There was no such thing as accepting something from society, always rejecting any feigned values that it propagated.

From this it is worth judging that the Victorian era became an excellent basis for such a writer. It allowed him to bring up those topics that at the time created a sensation from being made public as a question. After all, everyone then knew what they were doing and how, but no one was going to reveal this and tried to pretend that it did not concern them. This is how everyone lived and it suited many. But not Wilde.

1.3 THE EARLY YEARS OF OSCAR WILDE

When we remember the name of the great Oscar Wilde, our minds immediately recreate the scandalous image of a brilliant writer whose works have been reprinted an innumerable number of times. It is he, this skillful irritant of the critics of his time that still echoes in our hearts with a quivering feeling. Undoubtedly, it will be so in future generations.

This astonishing writer, during his not very long life, has repeatedly caused heated debate about his sparkling writings. For those who are not particularly familiar with Wilde's work, a logical question may arise: why exactly? Why is Oscar Wilde still ardently admired by some, while for others this author is someone unnecessarily provocative and touches on very uncomfortable topics even for our modern time, when, as it would seem, all topics have already become more or less acceptable?

To answer such questions, you first need to make a deep analysis of the life of this writer, and try to understand his worldview, what the basis of his thinking was built on, which he so impeccably invested in his creations.

It would be reasonable to start the analysis with his parents, who are actually those who invested a lot in little Wilde. Oscar was born in Dublin, being not the first child, but the second child of a wonderful family, which consisted of a married couple, Sir William Wilde and Jane Francesca Wilde. This family was very remarkable in its social circle. Sir William, a well-known

surgeon, as was the custom of the then majority of the male representatives, acquired mistresses, had more than one illegitimate child. All the charm of their marriage, as it is obvious, is the zealous employment of the wonderful Jane Wilde, since she devoted her time entirely to her children and herself, that is, working on her literary works, being a poetess, and secular life, without which no lady could exist at the time. Therefore, Wilde's wife was not up to his minor betrayals. Moreover, William could afford to do worse. At least in those days, such behavior was more offensive than adultery. William Wilde could afford, for example, in front of learned professors, to scratch his leg with a fork, no matter how uncomfortable it may sound, or even dip his thumb into the soup in order to check whether it was hot enough. (Livergant, 2014, p. 29)

It is worth noting the influence of Lady Wilde on the then very young Wilde, to whom she often read to him *Melmoth the Wanderer* at night, which was the work of her uncle Charles Robert Maturin. This man influenced Walter Scott, Balz and even Baudelaire. What can we say about the young, still innocent mind of Oscar Wilde, who, like these amazing writers, succumbed to his influence, only now it's not about creativity, but about a lifestyle that looked like a wanderer? (Livergant, 2014, p. 30). Her husband was given the title of knight. This played a huge role in the life of Lady Wilde, as she positioned herself as a powerful woman, and the title perfectly emphasized this trait of her. Jane changed her middle name, known to be Frances, to Francesca. Those who were closer to her soul received letters signed with that particular name. (Ellmann, 1987, p. 18)

Oscar was, as Bernard Shaw called him, „a very Irish Irishman”. It was his parents who instilled in him a love for their homeland - Ireland. Moreover, Jane Wilde, „Speranza”, which means „Hope” – as she called herself, during the Spring of Nations, which came in 1848, called on the youth to fight for the freedom of Ireland. The magazine in which this appeal was printed began to be judged, and Jane became very famous. (Killeen, Jarlath, 2005)

Lady Wilde also considered herself a relative of Dante Alighieri himself, since her maiden name was „Algie”, which, according to Jane herself, was only a change in spelling. This statement has little possibility of plausibility; however, as mentioned earlier, Jane was a relative of Maturin. (Belza, 1987)

Since Wilde's mother was familiar with ancient languages, she helped him learn the sophistication of „Hellenic speech”, which in turn made Aeschylus, Euripides and Sophocles images that did not leave Oscar's mind throughout his life. (Rossinskaya)

The Wilde brothers were the complete opposite of each other. This can be easily tracked by what their interests were at school. Going to school in 1865, being first educated as part of home schooling, they immediately received nicknames from their classmates. It is very difficult to explain these call signs, but, nevertheless, Oscar received the title of „Grey Crow”, and his brother „Blue

Blood. It can be assumed that it was this nickname that in the future prompted Oscar to take Dorian's last name, which was „Grey”. Although, to be honest, it was Oscar who liked to appear in a good light, even if it concerned such concepts as clothes and style. The elder Wilde tended to wear anything and everything, which was the exact opposite of how Wilde presented himself in public. He wanted to create a brilliant image of a man whose wit comes easily and effortlessly. Undoubtedly, he was excellent at it. The older brother loved to play the piano and was interested in sports, while Oscar was indifferent to all this. Instead, Oscar was interested in Latin and Greek, which enabled him to translate Plato and Virgil with ease. He could read very quickly and in an hour was able to skim through a thick novel, retelling it with amazing accuracy. Oscar also paid a lot of attention to his appearance. (Livergant, 2014, p. 34)

Basically, Wilde's childhood was full of good moments and memories. It can be assumed that Wilde described himself in the fairy tale „The Young King”, because the hero of the story was full of love for the beautiful, which Oscar's parents pledged to him literally from childhood. Even while in school and later in college, Wilde showed his passion for beauty even in such simple things as the purchase of large-format editions of texts. The rest of his classmates were not seen for this, and of course, Wilde was strikingly different from his peers. Despite the fact that Oscar could not be considered a genius from childhood, it would be quite fair to say that Oscar was unusually intelligent and improved his talent for wit over the years. (Ellmann, 1987, p. 36)

At first, all the teachers were sure that Willie's older brother was more intelligent and talented. Even Lady Jane, their mother, always spoke much warmer about Willie in her letters than about Oscar, which, in turn, made him chuckle. He recalled with a laugh the times when the teachers asked him to look up to Willie. But by the time the guys were almost in the last grades of the school, Oscar had won a brilliant reputation among all teachers and students, although many of the latter did not like him, as mentioned earlier. As already mentioned, one of his best abilities in his youth was the ability to read quickly, which he later told Eugene Field in 1889: outline its plot; after an hour of reading, I was able to retell the individual scenes and the most significant dialogues quite well. Oscar Wilde was astoundingly skillful as he mentioned to novelist W. B. Maxwell that he could easily read both pages of a book spread. (Ellmann, 1987, p. 38)

Already at school, Oscar Wilde, knowing the beauty of the ancient world, began to revel in the literature of ancient Greece. This gives him the opportunity to increasingly become a supporter of the „new Hellenism”. (Belza, 1987)

After leaving school, Wilde studied at Trinity College (College of the Holy Trinity). It should be noted that already there his aesthetic views began to develop at a rapid pace. Oscar came to regard society as something he had an aversion to, although Wilde himself was a brilliant conversationalist and could show due consideration to some of his counterparts. (Rossinskaya)

Oscar Wilde worked seriously over the years on translations of Aristophanes, Plato and Petronius. It should be noted that at school he managed to become attached to his teachers John Pentland Mahaffy and Robert Belverton Tyrrell. The views of Wilde and Mahaffey were quite different, given that Mahaffey was a Unionist and Wilde a nationalist. (Livergant, 2014, p. 37)

Mahaffey had a very significant influence on Wilde's development and outlook. Oscar tried in many ways to imitate his curator, who taught ancient history. The professor had sideburns, and Wilde successfully copied them, wanting to be like his teacher. It is also worth noting that Mahaffey collected cigars, antique silver and furniture. Oscar Wilde also began to do this, apparently imitating his teacher. (Ellmann, 1987, pp. 44-45)

1.4. OSCAR WILDES EDUCATION IN THE HALLS OF OXFORD SCHOOL

In Oxford, Wilde begins a completely new life. The author's Irish accent has completely disappeared, and as Wilde himself said, „My Irish accent was among the many things I forgot at Oxford.” There is a legend that Wilde was simply dragged up the hillside and only released at the top. This was done due to the fact that his classmates did not like him. Wilde knew how to conduct brilliant conversations, support any topic and sparkle to answer any provocative question, which, naturally, earned him a lot of ill-wishers. It should be noted that even in such situations; Oscar knew how to look in a good light. After just that same incident with the hill, standing up and dusting off his clothes, Wilde declared „The truth in a man's life is not his deeds, but the legends that surround him. Legends should never be destroyed. Through them we can vaguely see the true face of a person” (Bessarab)

Wilde studied so well that it was easy to say about him „round honors student.” It was thanks to this that the director of Portora, William Steele, awarded Oscar a scholarship to study at Trinity College. At that time, only three people received such a scholarship, and therefore the names of these students were immortalized on a memorial plaque, only when Wilde was put on trial, his name was quickly crossed out. (Livergant, 2014, p. 36) And now the young ambitious future writer finds himself in a new environment where he will have to show himself in the best light.

As a student at Oxford, he traveled to Italy and Greece, which gave him the opportunity to see the amazing beauty of these places. Oscar Wilde won the Newdigate Prize for Ravenna. (Rossinskaya)

Wilde's style did not change while studying at Oxford. He still wore extraordinary outfits that attracted attention, and one day his dear friend Sullivan dared to jokingly speak about his trousers, which Oscar himself seriously asked not to scoff at, because they were bought for a trip to Umbria. (Ellmann, 1987, p. 52)

As Oscar Wilde recalled, „There were two defining moments in my life. The first was when my father sent me to Oxford. The second was when the society sent me to prison.” Wilde was sure that his father would disown him if he chose the Catholic faith. William Wilde thought that Oxford would „beat the Catholic dope out of him”; only in fact it was exactly the opposite. It was there that Wilde felt the „aroma of faith.” (Livergant, 2014, p. 43)

In general, Wilde did not feel like a stranger in this region. Oxford, according to the Irish, was something beyond. We must honestly agree with the fact that most of the sharp minds of Britain were trained in this great university, which students treated it with respect and even fear, because their fate depended on Oxford. Many of Wilde's friends and those who often visited his mother on Saturdays lived in England. Moreover, his well-known friend S. Banbury lived here, who later became the prototype of the hero in Wilde's creation „The Importance of Being Earnest”. (Ellmann, 1987, p. 57)

At university, he was famous for his brilliant wit, ability to carry on entertaining conversations, and played sports in which he had shown no interest in school and college. Moreover, Oscar is hard at work writing various lyrics. Most often he worked on poetry. Undoubtedly, it was Oscar Wilde who was considered as it is customary to say „star” among his contemporaries. (Rossinskaya)

It was during this period that his work on his first poetic efforts falls. Unfortunately, his sister Isola passed away, and it was to her that he dedicated one of his stanzas. There are many sonnets on his account, which were the fruit of his travels. He was so productive already at that time that in 1881 he published his poems as a separate edition. It is worth recognizing that even at that time Wilde was influenced by the classics, which he himself read. Wilde's texts acquired shades of his commitment to other authors, but even then one could discern in them a refined imagination and freshness of thought. (Belza, 1987)

We must give credit to Mahaffy, because perhaps Oscar Wilde owes him his stay at Oxford. While reading, Oscar realized how simple and far from desirable the culture in his native country is. The Pre-Raphaelites defended their movement in London, which in Dublin was considered very stupid. Such factors made Oscar prefer London and soon Mahaffy helped him move to his beloved country. (Perkin, 1937)

His other student, Leach, went to Gonville and Keys College at the University of Cambridge to get another diploma, and therefore Wilde needed to excel at Trinity College, and then get to Oxford. This is exactly what happened, although it took a lot of effort to convince Father Wilde to let the guy go to a Catholic country. Nevertheless, Wilde let his son go knowing about the fickleness of his nature, not being afraid that Oscar, even if he changed his religious views, would not be for long. Although, when Oscar Wilde was already ready to leave for Oxford, Mahaffy could

not help but sarcastically: „What, we didn't have enough smarts, Oscar? Well, it will be easier in Oxford.” (Ellmann, 1987, pp. 53-56)

His poetry was also influenced by the already mentioned penchant for the Catholic faith. (Bloom, Harold, 2008) Wilde, along with his friend Hunter-Blair, would later visit Rome, where Oscar met Pius IX, who, during a sermon, laid his hand on his head and said that he was following „the path of his fellow student to the city of God.” Undoubtedly, this had a great influence on Wilde. As Blair later recalled, Wilde was silent on the way home, and when they arrived, he did not leave his room and went down only for dinner, showing his poem dedicated to Pius IX, for which he heartily thanked Wilde. (Livergant, 2014, p. 43)

It is important to mention that Wilde at Oxford directly praised external beauty. „Only superficial people do not judge by appearance,” Oscar once said, causing quite a stir among society. Moreover, Wilde devoted several newspaper articles to the topic of clothing. By that time, Wilde had already let go of his long hair and, as always, attracted attention with his extravagant appearance. Evil tongues claim that it was Oscar's style and catchy outfits, and not his work that glorified him throughout London. (Hyde, 1975)

The author looked like this: a velvet short jacket, a silk shirt underneath, a green tie and knee-length pants, black stockings and shoes with buckles. Quite extravagant, isn't it? But hardly only could such an outfit make the youngster such a desirable member of various companies. This is evidenced by the change in Oscar's style and yet his increased fame. At a certain point, Wilde changes his flashy suits for frock coats and tailcoats and looks like a real London dandy. (Arnold, 2001)

Wilde felt himself cramped within the crisis of the era of that time, therefore, with even greater zeal; he sought to deny hypocritical morality, and all these seven mortal virtues. Even then, Oscar Wilde formed the vision of the world, which he would adhere to for almost his entire life. He showed a clear anti-bourgeois protest, but basically it was expressed in an aesthetic way - extravagant outfit. (Belza, 1987)

The question of beauty became the main one for Wilde. Having visited the Protestant Roman cemetery, Wilde, on his knees, sobbed for a long time at the tombstone of John Keats. It is this person who teaches him to appreciate beauty, to see in it the meaning of his searches in life. Lines from „Ode to a Greek Vase” will become the main motive in life: „In beauty there is truth, in truth there is beauty. That's all there is to remember on earth” (Livergant, 2014, p. 45)

According to Oscar Wilde, Oxford was „like a flower”. It was here that he studied with completely different people; his classmates were ambitious, smart, and swift in their plans. What surprised Oscar was the chanting of his college classmates that they graduated from. These were

colleges like Eton, Harrow and Winchester. Oscar himself was a stranger to remembering his time in college and was ready to give himself completely to Oxford. (Sinfield, 1994)

It is worth noting that not everything went well with Oscar from the very beginning. One of his friends, J. Bodley, in *The New York Times*, once spoke of him in a very derisive way. According to him, when Oscar came to them, he was shy, lisped and spoke with an Irish accent. One day, it so happened that in the dining room Oscar's table neighbor was a third-year student. They talked enthusiastically and, joyful from this, Oscar handed the student his business card, which was a real violation of the rules in Oxford, but, of course, Oscar was not aware of this. Then they tried to put Wilde in his place, but Wilde soon put everyone in their place himself, becoming one of the most brilliant students of Oxford. He got rid of the accent, with the help of which he made his speech very magnificent and striking. (Ellmann, 1987, pp. 58-59)

Undeniably, Wilde quickly gained popularity and, by copying his behavior, the actors of the plays won the attention of the public. The operetta „*Patience*” was especially close to portraying the character of Oscar Wilde. (Brown, 1997)

A lot of comic cartoons were drawn in his address, but Wilde understood very early what fame was and did not pay such attention to it. Because of the revolutionary movement in Russia in the 1880s and 1890s, Wilde wrote his first play, *Vera, or the Nihilists*. Of course, it was not as refined as his subsequent creations, but, undeniably, the features inherent in the author's talented writing were already traced in it. (Schoenfeld, 1986)

It was staged precisely because Wilde was able to interest the American actress Mary Prescott in it. As Oscar Wilde said: „I have tried to express, within the limits of art, that titanic desire of peoples for freedom, which in modern Europe threatens thrones and makes governments unstable from Spain to Russia, from the northern seas to the southern. But this play is not about politics, but about passion. It is not about political theories, but simply about men and women; and today's nihilistic Russia, with all the horror of her tyranny and the miracle of her martyrs, is a fiery, hot background against which people who appeared in my imagination live and love. This play was written with such feeling, and this is how it should be played...” (Belza, 1987)

In fact, Wilde's extravagant personality captivated everyone, despite the fact that they managed to play a trick on him. He was Irish, and in Britain they were considered unruly and stupid people. Therefore, Oscar's ability to fit into a new environment can be equated with talent. „Until you realize that he is Irish, you will not understand his essence. In many ways, he is simple and innocent, like a child,” his lover Alfred Douglas, will once say about Oscar. At first, Wilde did not try to stick out, was somewhat constrained, but he soon gained confidence in himself and proved his worth. In his second year, he joins the Apollo Masons, skips classes, walks in pubs, for which he

was fined in Oxford. But Oscar Wilde is gaining authority among undergraduates. (Livergant, 2014, p. 47)

Wilde's voice was spoken of as follows: Max Beer assured that „Wilde's voice was of medium height, flowing freely and unhurriedly with an endless variety of intonations.” Yates elaborated that Oscar's lines were „painstakingly crafted and spontaneously born at the same time.” He was sung, and certainly deservedly, because Wilde never limited himself to anything. Despite the fact that he was not a fan of sports at school, at Oxford he showed his zeal for him. Wilde began to go to cricket matches and even learned to sail a boat, and because he was a strong guy, he was taken on board as a rower. (Ellmann, 1987, p. 60)

Wilde studied excellently, but, as was then fashionable, he pretended that he was a real reveler, who was not at all interested in studying. Oscar knew how to make fun of himself like no one else, which is why he was so valued in society. He once said that „Even if I were on a desert island, I would change clothes for dinner every day.” It was a bribe. People were fascinated by his charm. (Livergant, 2014, p. 48)

It can be said with certainty that this period of time helped Wilde go through a difficult path of becoming as a person, as an author and just as a person. He showed himself brilliantly, was able to get to know people, see the world, meet very important people and draws a lot of important conclusions. (Murray, 1979)

This period was one of the most critical in Wilde's life. He always remembered this place with warmth. Here were his favorite teachers, bohemian and chic architecture in its grandeur, which he, as well as the period of his life, remembered forever.

Then he met with the protest of society. People already then were against him, while they adored him and tried to be like him. (Mason, Stuart, 2011)

Wilde became one of the most famous students of Oxford at that time, won the love of teachers, began his creative process, conquered hundreds of talented people. Everyone who was asked at Oxford spoke of him with bright friendliness, saying that they had never met anyone like him before, and singled out his inimitable charm. (Roden, Frederick S, 2004)

It was one of those necessary milestones that allowed Wilde to confidently step into the even rougher life of adulthood.

CHAPTER II THE ANALYSIS OF „THE PORTRAIT OF DORIAN GREY”

2.1 ANALISYS OF THE PLOT

Oscar Wilde has always been distinguished by the originality of the plot. The Picture of Dorian Gray is no exception. According to Wilde, he wrote this story in three days for a bet over booze. But to be honest, he started working on it long before that. (Michèle, 2007)

Oscar always wanted to create a Faustian story. Despite the fact that he himself was an adherent of hedonism and many moral principles were alien to him, it was in this work that Wilde showed what all this leads to. He did not praise hedonism, but showed how those people who are inherent in it collapse. (Allen, 2011)

This is illustrated by the example of Henry and Dorian. Henry, although not badly hurt, had somewhat settled down by the time the story ended and was rather alien to the way of life that Dorian led, although it was he, Henry, who put the young guy on a similar path. (Manganiello, 1983)

Henry from the very beginning of the plot was an ardent hedonist, open to pleasure and promoting anti-morality.

One of his main words was a proposal to succumb to temptation and only then will it let you go. In this way he lived, drank, walked, had many women, led a wild way of life and enjoyed it.

It is not strange that Dorian succumbed to temptation. He was a very young guy, who was completely innocent and pure, who had not yet known this world, unaware of its dangers. (Gillespie, 1992) In fact, it was Basil who did a lot to ensure that this continued to be the case. The artist took care of him as his treasure, loved him with all his heart and soul, paid all his attention and dedicated his best works to him. (Taghizadeh, 2014)

Dorian did not notice how meanly he had treated him. As soon as the extravagant Gurney appeared, who began to confess such seductive speeches, Dorian stopped going to Basil for meetings, preferring the company of his friend.

Now Dorian considered Basil's speeches too kind and boring, although it seemed that earlier this was not a problem for him.

Can Dorian be considered an originally corrupted character? This question will always be relevant and there will always be many answers.

Analyzing Dorian's behavior, most likely he was prone to bad deeds from the very beginning. He was strictly raised by his grandfather, since his parents died. He was always constrained, and when he had the opportunity, Dorian went all out.

But it cannot be denied that his soul was still pure and innocent.

If Dorian had not sold his soul, most likely he, even being prone to not good deeds, could have resisted. He would feel the voice of the soul, which would not allow him to do such deeds. Since to this entire he still had an excellent mentor Henry, of course Dorian had grounds for completely going astray.

If Dorian hadn't backed off from Basil, most likely he would have been able to live a better life.

2.2 ANALISYS OF THE CHARACTERS

It is not an easy task to characterize each character, because it is in this book that their characters are skillfully complicated and raise many questions.

It is worth starting with the main character, which is **Dorian**. A young innocent youth who had just begun to experience life, and with the help of Basil, this happened in the purest and most correct way. He was raised as a child by a strict grandfather, and finally, when Dorian was more free, having begun to be friends with Gurney, he found a way to make up for everything that he had previously been deprived of.

It is possible that a person's long imprisonment within the framework leads to a breakdown, which is then difficult to control due to the psychological need to feel freedom of action. (Carr, Alan, 2004)

Dorian was described as a fair-haired youth with blue eyes and ivory-white skin. The same description was given in a letter to Oscar Wilde by his lover John Grey.

It is difficult to determine whether this character was really created in his image, but rather yes than no.

Oscar later had another lover, because of which he left John. The second was surprisingly similar to the first, but the character was nastier. (Hart-Davis, 1962) Only the description of Dorian cannot apply to him, since with Bosie, as Wilde's second lover was called, was found by him much later than the „Portrait of Dorian Gray” was written. (Dollimore, 1991)

The concept that Dorian may have been romantically involved with Basil is not very prominent in the edited version. In the first version it is literally written. (Mighall, Robert, 1991) Wilde had to remove many romantic scenes, including Basil's direct declaration of love to Dorian. (Gustavo, 2018)

In the new version, the declaration of love was replaced with words about the adoration, devotion and importance of Dorian to Basil. (Duggan, 2008)

Undoubtedly, the changes in the book brought positive results, as Wilde added many other aspects. But the book still has not lost some romantic overtones that can be traced if you look closely. (Carrol, 2005)

Changes to the book were mandatory for its release, as it was difficult for the public to accept what was alien to them, which in this case was same-sex relationships. Although in the book itself Dorian went to pleasure houses, where he probably sinned in a similar aspect. (Showalter, 1990)

By the way, it was after Dorian Gray that Oscar Wilde started having problems with the law and thanks to the father of his second lover Bozi, Wilde went to prison. (Corbett, 2014)

It is not surprising that this happened, because when the books at that time touched upon the topics of sex, and same-sex, the public immediately rebelled and called such books dirty, although the same people did not lead the most pious lifestyle. (Cohen, 1996)

Dorian became the very hero who tried to get out of the abyss of sin, but he barely succeeded. No matter how hard he tried, he could not hide the viciousness that was deposited on his portrait. He was afraid of himself and this is a direct example of what becomes of those who succumb to temptation. (Clausson, 2003)

Usually, when people are deprived of something for a long time, they break. (Carr, Alan, 2001)

Dorian is impossible not to love and impossible not to hate. He played terribly with Sybil, and afterward called her death romantic, as if it were a theater performance, after which one wanted to cry and be grateful for such a beautiful tragic performance. (McKay, Bryan, 2007)

Even then he was on the edge of the abyss. And he knew about it, Basil told him about it, but Dorian ignored the truth until it hit him with a terrible face in the portrait. (Riquelme, 20014)

He had something to be proud of moreover, the ability to appreciate him looks very aesthetically pleasing. You just need to be able to see the limit. Dorian unfortunately never had it. (Berman, 1990)

It is difficult to answer at what point Dorian should have stopped. Maybe it was all inevitable. Maybe he just needed to find a way to see the edge. Oscar Wilde left us this question for reflection and everyone must answer for himself.

Basil is the image of God. (Dunkley, 2009) This is a Faustian story, and so if Henry was definitely the personification of Mephistopheles, then Basil was God who created the ideal, which in turn succumbed to temptation.

Basil loved Dorian with great love, but she was blind. Alley He could not and did not want to admit that his innocent boy had become defiled. Basil believed that there was good in people, that no matter what they did, he looked for the good in them. (Cohen, 1987)

And that, unfortunately, was his undoing. He trusted Dorian even when he shouldn't have. Even when Dorian was close to killing Basil, the artist could not believe in the young man's evil side.

Dorian, according to the edited version of the book, after learning that Basil adores him at least, saw all this as something cheerful that decorates their friendship with the artist with a tragic color of romance. Obviously, these are two completely different characters. (Alley, 2009)

Basil and Henry are absolutely two different people who personify evil and good. Basil tries to help Dorian overcome sin, and Henry lowers the young man more and more into temptation.

Dorian had to listen to Basil when he asked not to spend so much time with Henry, because he knew that the young man would succumb to his influence. And so it happened. (Brinkley)

Dorian, by the middle of the story, had a narcissistic attitude towards himself, which already showed what process was taking place in his psychological development. Narcissism is destructive if it is too concentrated. Dorian, of course, blamed Basil for everything. (Schwartz-Salant, 1882)

Henry personifies Mephistopheles, who succumbed to Dorian's temptation. This is one of the most extravagant characters in the book. Henry is both good and bad. It is this character who expresses some of the deepest thoughts of the book. He despises certain principles of morality, while condemning those who do the same. But Henry, unlike them, does not really hide his nature, hiding his holiness.

Throughout the book, **Henry** became more and more of a detrimental influence on Dorian. He forced him to turn his back on Basil, helped him to indulge in all serious, seek pleasure, which only denigrated him. Dorian saw in the words of Henry the teaching, but did not understand that the bad is also very easy to learn.

Henry wanted to be to Dorian what Dorian himself was to Basil. He wanted to find a follower of his ideas, he wanted to make Dorian obey himself.

CHAPTER III PART ONE. OSCAR WILDE'S NOVEL "THE PORTRAIT OF DORIAN GRAY" IN A SECONDARY SCHOOL

3.1 PARTICIPANTS OF THE RESEARCH

The study involved students of the tenth grade of schools in the city of Beregovo No. 1, No. 5, as well as students of the gymnasium. The choice was precisely the tenth grade, since this is the class in which, according to an agreed educational program, the work of Oscar Wilde „The Picture of Dorian Gray” is passed.

Only tenth grade students took part, since their knowledge and impressions of the work are still fresh and do not require a second reading of the book in order to refresh their memory again. The decision was made not to involve 11th grade students as they are already focused on other works that are included in the educational program and there was a possibility that they would need to re-read the work again.

The age of the survey participants ranged from 16 to 17 years.

3.2 RESEARCH INSTRUMENTS

To conduct a survey among students, the following tools were used: using the Microsoft Office Word program, a document was created containing carefully selected questions. The survey was conducted in written form in Ukrainian. This language was chosen for the convenience of completing the survey and saving time spent on it.

The survey consists of:

1. Introduction (description of the survey, providing information to students about who is conducting the survey, for what purpose, and which higher education institution the survey implementer represents).
2. Name and surname of the interviewer.
3. A clear indication that the survey is exclusively anonymous.
4. The first part of the survey (Questions on the plot, of which there are a total of 20).

5. The second part of the survey (Questions on the history of writing a work, of which there are 4 in total).

6. The third part of the survey (Compulsory questions aimed at understanding the relevance of the philosophy of this book in our time, which in total – 5).

In the **first part of the survey**, questions were provided according to their complexity. For each question, three response options were provided, distributed randomly. Only one answer was correct. This instruction was given to survey participants in writing before each part.

Four questions were asked in the **second part of the survey**. These questions were aimed at measuring the knowledge of the participants of the survey about the history of writing the book „The Picture of Dorian Gray”. The chosen number is provoked by the complexity of the questions posed, since only a deep reading of the book and a thorough study of the prehistory of writing makes it possible to answer them correctly. Also, this number was chosen due to a decrease in the total number of questions, which was larger in the original version of the prepared survey, but was reduced due to the obvious possibility of lack of time to complete the survey and demotivation of the students with too many questions.

The **third part of the survey** included mandatory open-ended questions. Their number, which is five questions, was chosen in this size, since it took into account the time required completing the first parts of the survey and the ability of participants to write down their thoughts on the topics raised. It was decided to provide a small number of questions, but those that reveal the understanding and acceptance or rejection of the philosophy of the book „The Picture of Dorian Gray”, as well as questions were aimed at finding out the general attitude of the survey participants to the book and its characters. In many ways, their attitude is a kind of indicator of the relevance of the philosophy of the work among young people in modern times.

3.3 PROCEDURES OF THE RESEARCH

The survey was conducted in schools in written form. The survey was printed on A4 sheets; in total one complete copy containing all questions was three sheets above the indicated format. The survey was conducted in the winter of 2023.

First, the survey was conducted in school No. 1, the participants in the survey were students of grade 10 A and 10 B. Permission to conduct the survey was granted by the director of the educational institution. The questions and their content were also checked by the school principal before the survey was conducted.

Total number of participant: 10 A – 17, 10 B -19

Further, the survey was conducted in the gymnasium. As in the first case, permission to conduct a survey was agreed with the director of this educational institution, all questions were checked by him.

The participants in the survey in the gymnasium are students of grade 10 B.

Total number of participants: 15

The participants were quite motivated; they worked mostly separately from each other, although paired work was traced.

Further, the survey was conducted in school No. 5. As in the previous cases, the director agreed to conduct the survey and preliminarily checked its content.

This school has only one **10th grade**, divided into three subgroups. Before the survey, a request was made not to divide the class into groups so that the number of participants was as large as possible.

Total number of participants: 37

Survey participants were quite active, showed interest and diligence during the survey. Basically, each participant worked separately, but as in previous cases, pair work was traced.

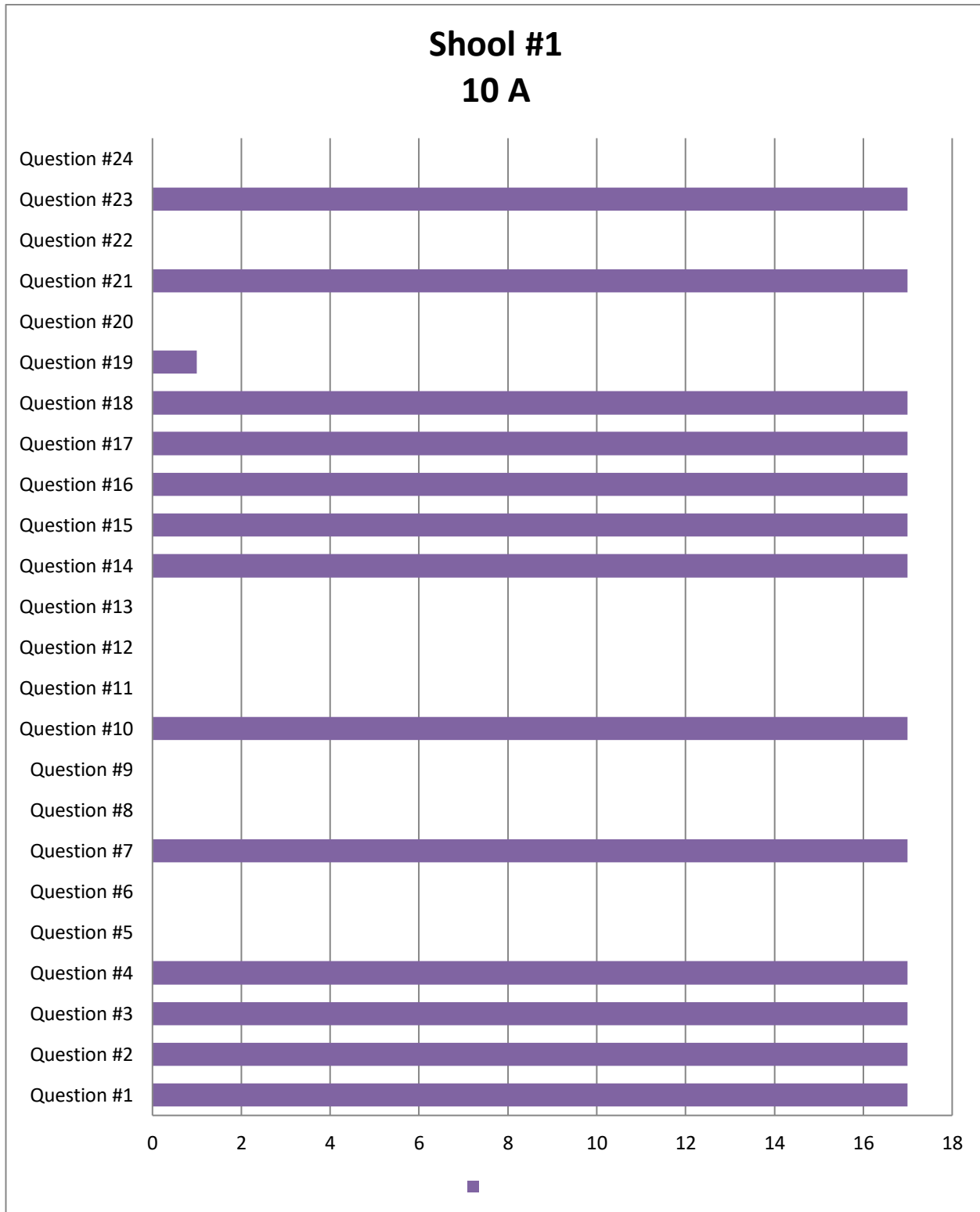
The questions were arranged in a logical order of increasing complexity. Exactly those questions were chosen that revealed the knowledge of the participants regarding the plot and history of the writing of the work. At first, the survey was designed in such a way that it had many more questions, but after carefully measuring the time given to the participants, it was decided to reduce the number of questions. The questions included in the survey were filtered from those that were left out of the survey in the most thorough way in order to preserve the ability to measure the knowledge of the participants in the plot and history of writing the work, as well as calculate their attitude to this book and the relevance of its philosophy in modern times.

Initially, an online survey format was also created using Google Forms. But since the study was conducted during a power outage, many participants were unable to use the Internet connection. Access to the phone was also a distraction, so the participants were distracted by activities not related to the survey. For these reasons, it was decided to conduct the survey only in a written printout format.

The survey was conducted in classrooms without being moved to an online format. The study was carried out during a power outage, which also had some consequences for the survey results.

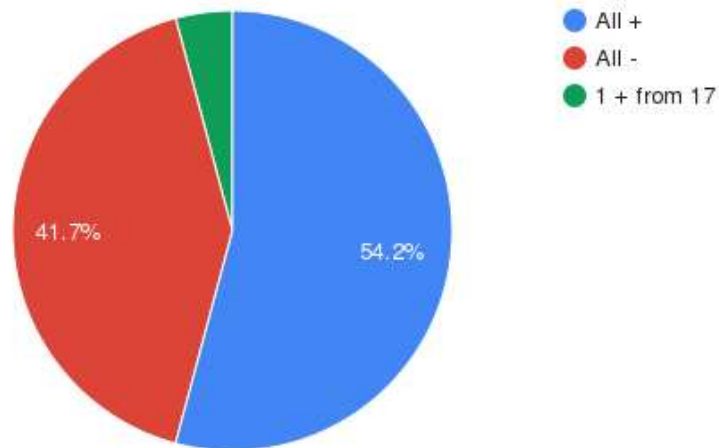
3.4 FINDINGS OF THE RESEARCH

The following graph presents the results of the survey in school number 1 grade 10 A.



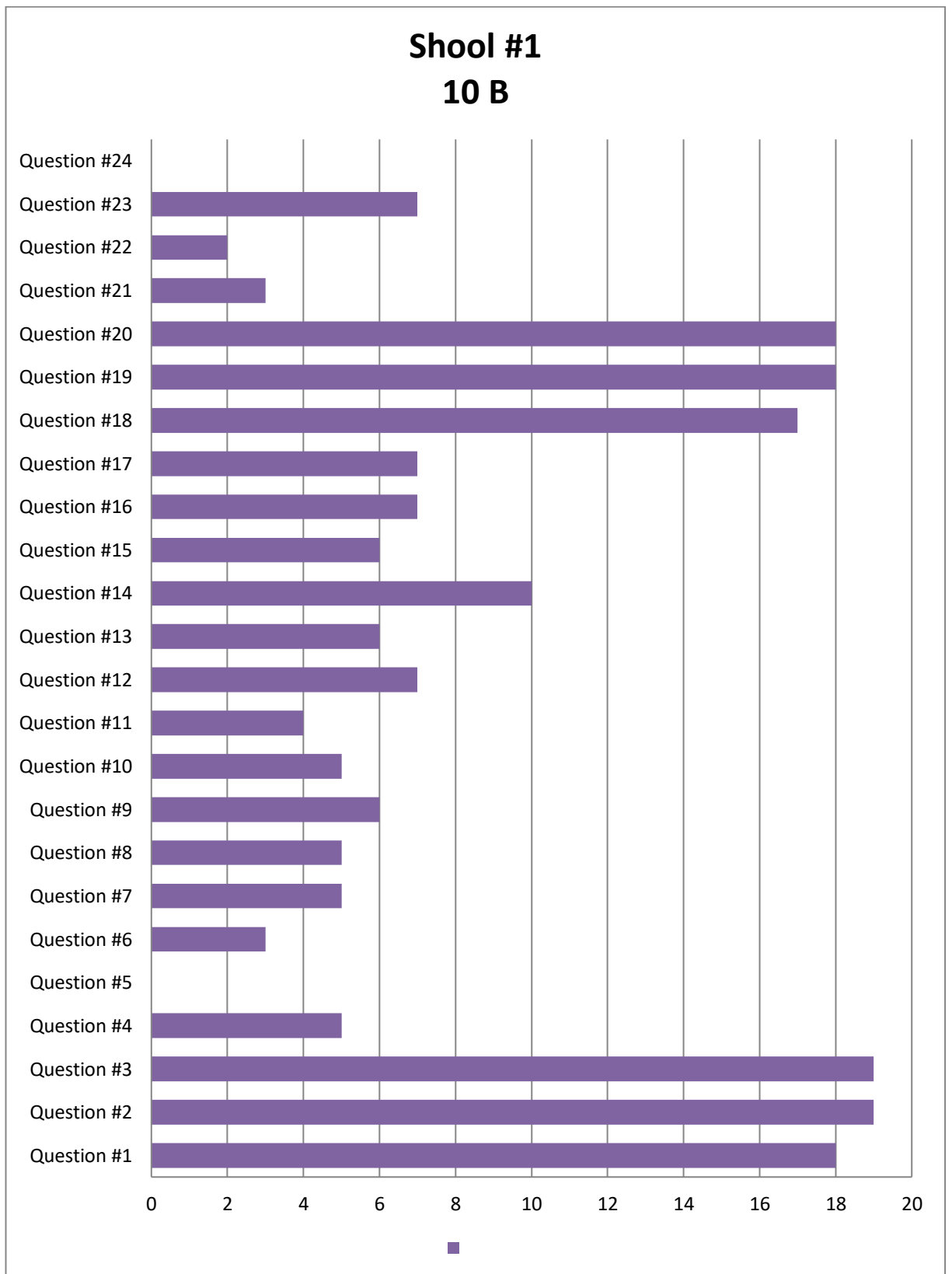
There were 17 students in class 10 A. The histogram shows the results of the survey. Where there is no purple indicator at all, it means that no survey participant answered the question correctly.

For questions 5, 6, 8, 9, 11, 12, 13, 20, 22 and 24, these survey participants could not answer correctly. Only one participant out of 17 was able to give the correct answer to question number 19.

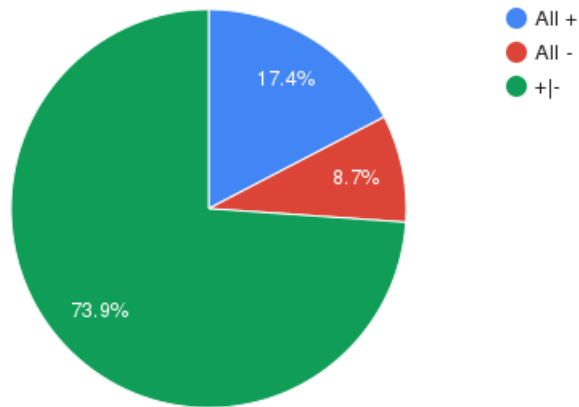


In total, with a survey of 100 percent of its content, participants absolutely correctly and unambiguously completed 54.2%. At 41.7%, the poll was a unanimous failure. Answers that were answered correctly by only a certain part of the participants make up 4.2% of the total percentage of the survey.

The following graph presents the results of the survey in school number 1 grade 10 B.



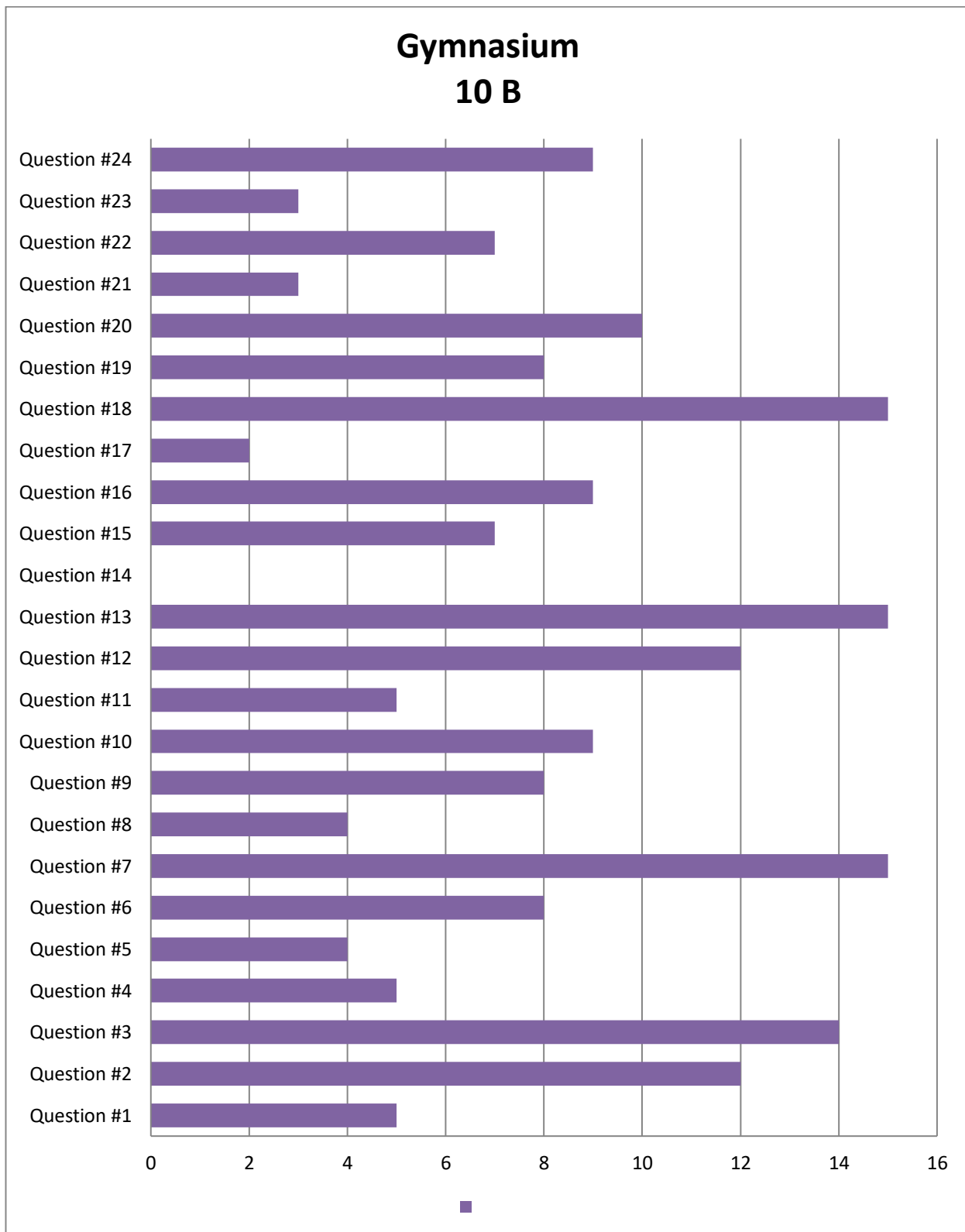
In Grade 10 B of school number one, there were a total of 19 participants. Where no purple indicator is present, it means that not a single participant in the survey answered the question correctly.



For questions 5 and 24, none of the survey participants could give the correct answer. The number of questions that no one from 10 B could answer is much less than in class 10 A.

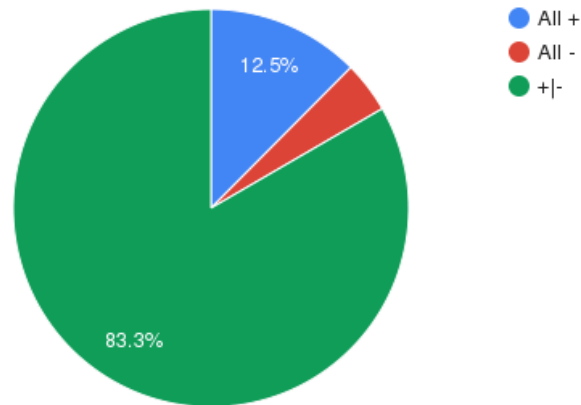
In total, with a survey of 100 percent of its content, participants absolutely correctly and unambiguously completed 17.4%. At 8.7%, the poll was a unanimous failure. Answers to which only a certain part of the participants answered correctly make up 73.9% of the total percentage of the survey.

The following graph presents the results of the survey in gymnasium grade 10 B.



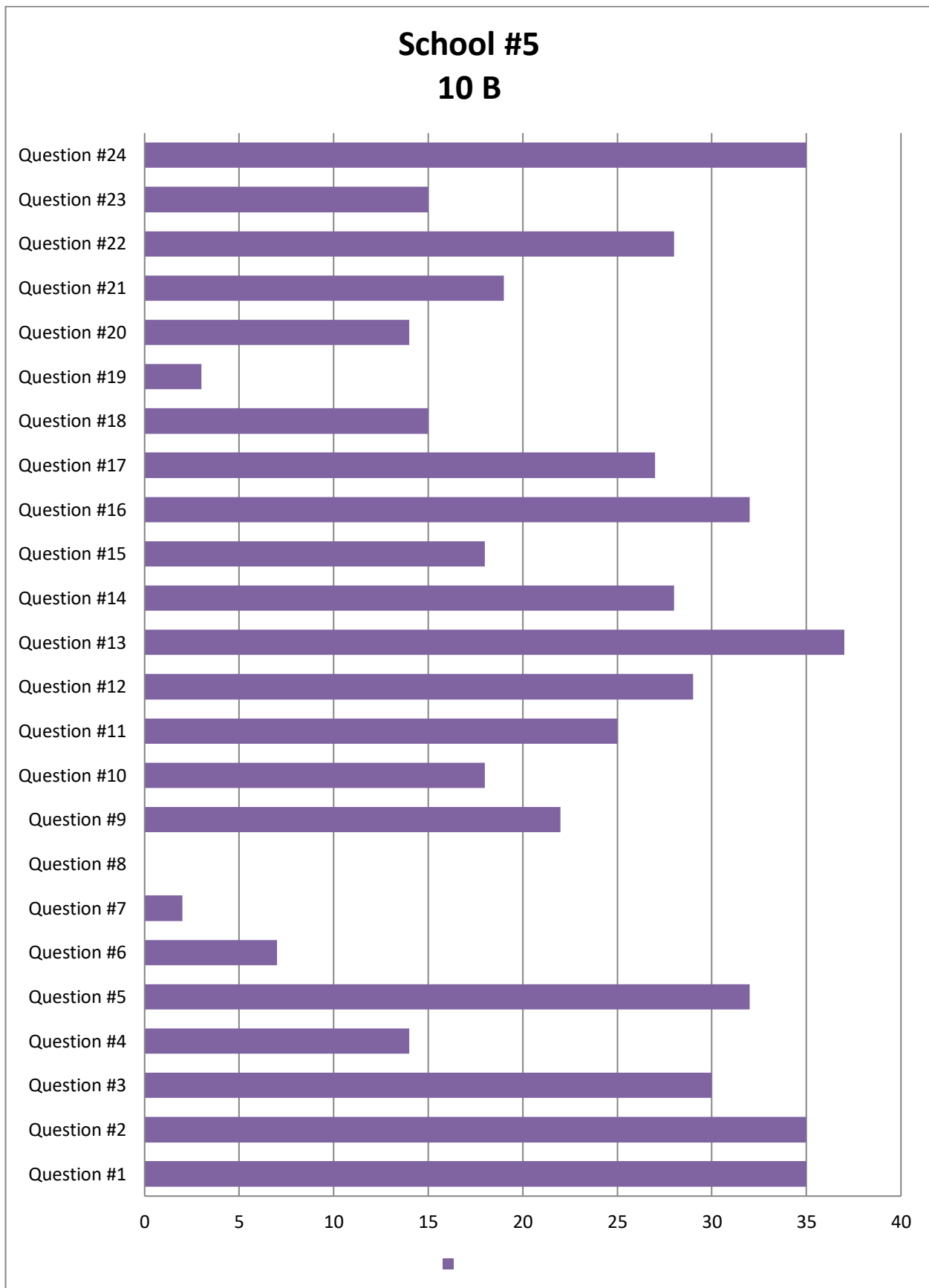
There were 15 students in class 10 B in Gymnasium. The histogram shows the results of the survey. Where there is no purple indicator at all, it means that no survey participant answered the question correctly.

For question 14 none of the survey participants could give the correct answer.



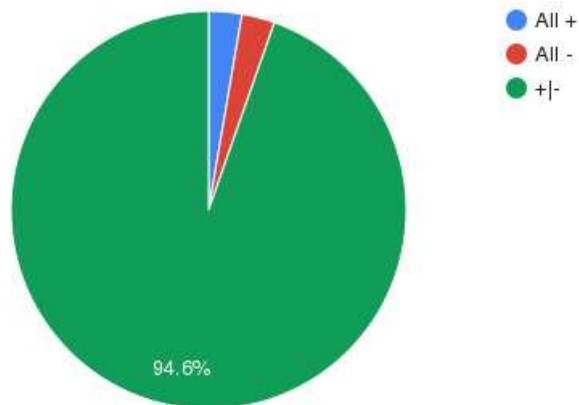
In total, with a survey of 100 percent of its content, participants absolutely correctly and unanimously completed 12,5%. At 4,2%, the poll was a unanimous failure. Answers to which only a certain part of the participants answered correctly make up 83,3% of the total percentage of the survey.

The following graph presents the results of the survey in school number 5 grade 10 B.



There were 37 students in class 10 B in School number 5. The histogram shows the results of the survey. Where there is no purple indicator at all, it means that no survey participant answered the question correctly.

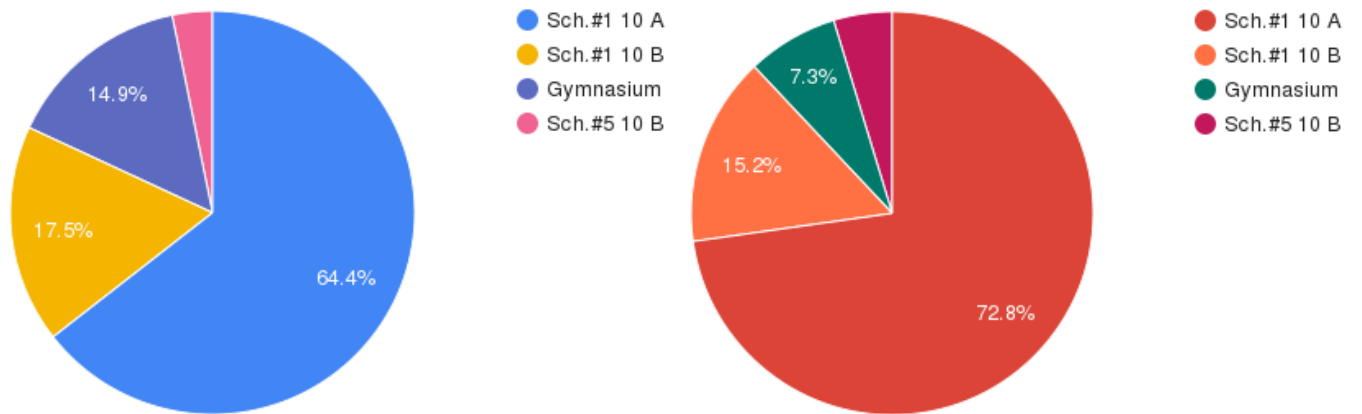
For question 8 none of the survey participants could give the correct answer.



In total, with a survey of 100 percent of its content, participants absolutely correctly and unanimously completed 2,7%. At 2,7%, the poll was a unanimous failure. Answers to which only a certain part of the participants answered correctly make up 94,6% of the total percentage of the survey.

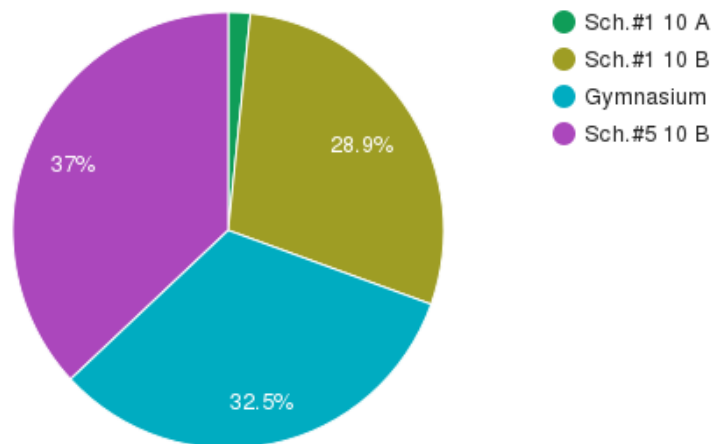
The study gave the following results. The graphs below show the percentage of questions that all survey participants answered correctly, the percentage of questions that all survey participants answered incorrectly, and the percentage of questions that a certain number of survey participants answered correctly, and some not correct.

All participants answered correctly on certain questions

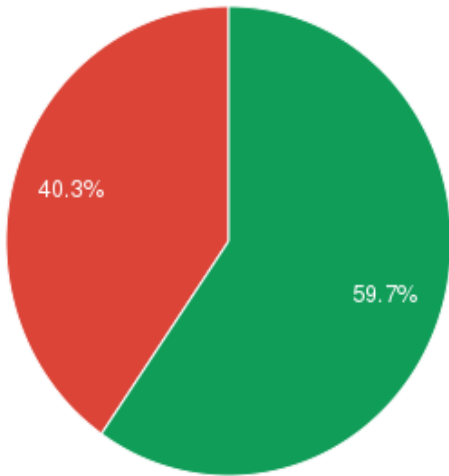


All participants answered incorrectly to certain questions

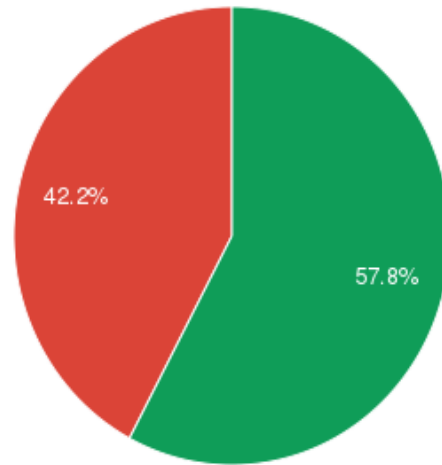
Some participants answered certain questions correctly



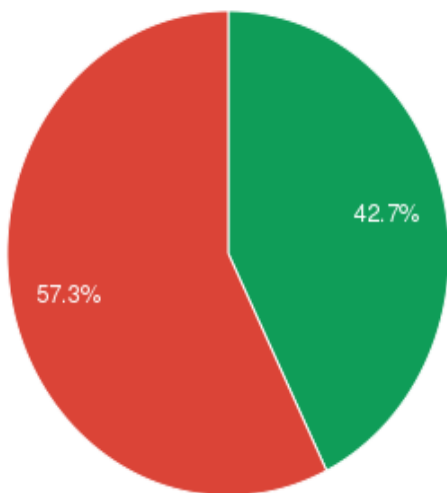
Answers to the questions about the history of writing



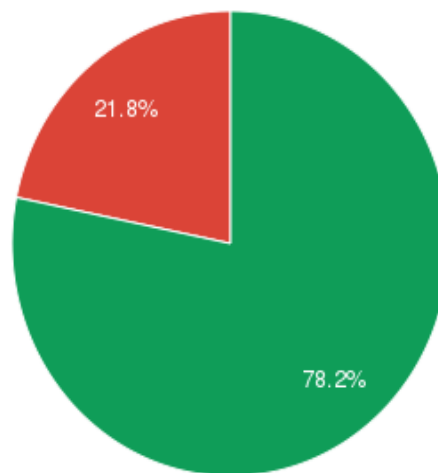
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● Sch.#1 10 B +
● Sch.#1 10 B -



● Gymnasium 10 B +
● Gymnasium 10 B -

3.5 Discussion and interpretation of the research

With the help of the survey, it was possible to find out the level of knowledge of students studying in schools number one, five, and also in the gymnasium.

In the 10th grade of school number one, the number of questions to which all students answered correctly is 54.2%. In grade 10 A of school number one, the number of questions that all students answered incorrectly is 47.1%. The number of questions to which some students answered correctly and some incorrectly is 4.2%.

In grade 10 B of school number one, the number of questions to which all students answered correctly is 14.7%. In grade 10 B of school number one, the number of questions to which all students answered incorrectly is 8.7%. The number of questions to which some students answered correctly and some incorrectly is 73.9%.

In grade 10 B of the gymnasium, the number of questions to which all students answered correctly is 12.5. In grade 10 B of the gymnasium, the number of questions to which all students answered incorrectly is 4.2%. The number of questions to which some students answered correctly and some incorrectly is 83.3%.

In grade 10 B of school number five, the number of questions to which all students answered correctly is 2.7%. In grade 10 B of school number five, the number of questions to which all students answered incorrectly is 47.1%. The number of questions to which some students answered correctly and some incorrectly is 4.2%.

Analyzing the data obtained, we can say that in the 10th grade of the school number one, the students mainly possess general knowledge and most of the answers did not have an absolutely negative or positive percentage. This means that the students have a basic knowledge of the book and are roughly familiar with the history of its writing.

Pupils of the 10th grade of school number one have approximately the same data, I have the largest percentage of those answers that did not have an absolutely negative or positive value.

In the gymnasium, the students scored the most percentages in the ratio of answers, which also do not have an absolutely negative or positive percentage. Someone answered one question correctly; someone answered the same question incorrectly.

Pupils of the 10th grade of school number five, as well as in previous cases, have the highest percentage.

Studying the level of knowledge of survey participants in terms of the book „The Picture of Dorian Gray”, we can make the following assumptions:

For the simplest questions about the plot, most of the answers were correct in all classes participating in the survey. Most likely, the participants were interested in reading the book, which,

according to the curriculum approved in Ukraine, is passed by tenth grade students in the second semester of study.

Most likely, the knowledge of the participants for this reason was still fresh. For the same reason, it was the tenth graders who took part in the survey. Among the questions about the plot, there were several questions that could only be answered by those who read not the crucifixion version of the book, but the full one. The fifth, sixth, eleventh and twelfth questions were of this nature. Basically, it is on these questions that the participants make mistakes when choosing an answer. Most likely this is due to the fact that they did not read the full version of the book. Perhaps the participants read the book only in the crucifixion version.

Questions about the history of the book were given the most incorrect answers. This is most likely due to a lack of knowledge about the history of writing, as the participants did not delve into the biography of the author and did not read about how the writing process took place. To be aware of this, it is necessary to conduct some research in this area, which obviously was not done by the survey participants.

In general, the results of the survey are successful, the participants are generally well versed in the plot of the book „The Picture of Dorian Gray”. They did not have deep knowledge about the plot, which may be due to a lack of interest in this author, in this work, or a lack of motivation to go through school material related to literature.

Analysis of the answers to the questions about the history of writing

The pupils of the gymnasium are best aware of the history of writing the book. The percentage of correct answers in the part of the survey about the history of the writing of the book is 78.2%. Percentage of incorrect 21.8%.

Behind them are students of school number one 10 A class. The percentage of correct answers in the part of the survey about the history of the writing of the book is 59.7%. Percentage of incorrect 40.3%.

Next come the students of school number one, 10 B class, and the students of school number five, 10 B class. The former have a percentage of correct answers of 42.7%. Percentage of incorrect 57.3%. The second percentage of correct answers is 42.2%. Percentage of incorrect 57.8%.

All this is determined by the number of students, since there are 17 students in the 10 B grade of the first school, 19 in the 10 A, 15 in the Gymnasium, and 37 in the fifth school.

The study showed that children are quite aware of the history of writing the book „The Picture of Dorian Gray”.

Survey participants mostly have knowledge about the history of writing the book „The Picture of Dorian Gray”, but they did not have deep knowledge. This can be seen in the number of

incorrect answers to questions. As mentioned earlier, most likely the survey participants at school only went through the crucifix version of the book, and not the complete one. Perhaps the participants were not interested in the history of writing, preferring only to read the book itself.

Analysis of the opened questions

Most of the students answered in the same way. More students answered that they like the „Portrait of Dorian Gray”. Basically, Dorian Gray is the character that the survey participants like. The reasons are different, for example, one of the participants wrote that he just had a beautiful name; another wrote that it was very deep character and interesting to watch.

Most of the participants answered that Dorian should have stopped when he hurt his girlfriend. Some believe that just do not have to draw a portrait.

Most of the participants agree to read the book, even if it was in its first version.

The survey showed that the youth participating in it agrees with the point of view of the author, who highlighted the problem of morality. None of them supported the behavior of Dorian and Henry. This may mean that the moral values of that time remain relevant through the centuries, only changing in connection with changes in society.

Not all survey participants were able to answer open-ended questions. This is obviously an indication that the participants lack the knowledge to answer these types of questions. The members mostly prefer Dorian as their favorite character. Perhaps this is due to a personal interest in this character, or perhaps the participants did not get to know the rest of the characters enough to have someone to choose from.

Participants do not have deep knowledge about the book, but, nevertheless, are well aware of the main plot and themes of the work. They are aware of what moral values are clarified in the book and what issues are raised by the author.

CHAPTER III PART TWO. ANALYSIS OF THE PHILOSOPHY OF THE NOVEL "THE PORTRAIT OF DORIAN GRAY"

4.1 THE ANALYSIS OF THE PHILOSOPHY

What caused *The Picture of Dorian Gray* to end so fatally? Is it Henry's fault, or maybe Basil praising Dorian to the level of God on earth? Has Dorian really fallen morally, or was the way he lived not such a terrible temper? You can ask a hundred questions and still not fully understand, because everything depends on a person's understanding of the facets of morality and immorality. Dorian Gray really was a sinner, or the image he acquired with age and experience in the eyes of readers was so bad only because before that, in his burgeoning youth, Dorian was innocently pure and unsullied. Is it a game of contrast or rejection by mankind of sins, most of which take place in the soul of each of us?

In this empirical investigation, we will try to answer these and many other questions.

The main goal of this experimental investigation is to analyze the philosophy of the novel „*The Picture of Dorian Gray*” and compare it with the morality of our time.

This novel has been read at different times. Someone was amazed by the changes in Dorian Gray, and someone was literally amazed at his depravity. From the beginning, many publishers called the book a „sink hole”. Oscar Wilde dramatically changed the plot and in many ways evens the very idea of his story, although, let's not be superfluous to mention that this paid off. Undoubtedly, the first version contained those details that were close to the author's soul, but since the book in its original form was full of homosexual overtones, it was rejected. Oscar tried to cover up everything that could even slightly indicate the homosexual content of the plot, as, for example, the author changed Dorian's words about his love for Basil into a friendly confession of devotion. Why did it happen? Was it possible that the public of the time in which Oscar Wilde lived was so morally pure, or did everyone deny the possibility of people who are not like them, as happens in all times of mankind? By analyzing these questions, the answers to them can be found in the book itself. Oscar Wilde did an excellent job of conveying the philosophies that he personally described and supported. Hedonism, of course, has always existed and will last as long, since the human soul is prone to the impulse to receive pleasure, but not all pleasure in society is morally justified.

How dirty was Dorian then? Is it so dirty now, in the eyes of modern readers, whose minds are already hardened by the cruel reality of a world that is becoming more and more harsh and harsh every time? Is now what used to be called Hedonism and was not accepted by everyone, the usual

way of life of ordinary people? All of these answers are found in the pages written by Oscar Wilde. It remains only to draw parallels.

From the very beginning of the book, we already receive an important sign from the author. He writes: „There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.” Undoubtedly, the author, after his book was severely criticized, called „dirty”, was forced to change it so that it could be printed by a publisher. Nevertheless, Oscar Wilde did not deviate from his own, still considering his work „good”. There are no moral or immoral books in his concept. It can be assumed that Oscar Wilde, with his Hellenistic view of the world, did not see immorality in the book where, in his opinion, the beauty of aestheticism flourished.

He skillfully emphasizes: „The nineteenth century dislike of Realism is the rage of Caliban seeing his own face in a glass.” (Wilde, 1890) „The picture of Dorian Gray is full of those sins that were inherent in humanity not only in the nineteenth century. But, nevertheless, as much earlier, so then, people did not know how to face the truth, feeling its cruel touch, burning with an honest exposure of human inclinations. „The nineteenth century dislike of Romanticism is the rage of Caliban not seeing his own face in a glass.” (Wilde, 1890)

This is how Oscar Wilde saw people of the nineteenth century, believing that they were not refined enough to grow up to an understanding of romanticism. Realism was too harsh for them, and they vehemently denied it. Romanticism was not available to them, although there were attempts to create something in this role.

„No artist is ever morbid. The artist can express everything.” (Wilde, 1890) He believed that unhealthy tendencies should not be attributed to the artist, since being an author means creating freely.

It is worth considering the phrase thrown by Basil in the first part of the book, where Henry invites him to exhibit the picture in Grosvenor. He reminisces about the Academy, saying that it's not the best option, as „The Academy is too large and too vulgar. Whenever I have gone there, there have been either so many people that I have not been able to see the pictures, which was dreadful, or so many pictures that I have not been able to see the people, which were worse.” (Wilde, 1890)

In fact, Henry in general is exactly the character who, in his appearance, personifies Hedonism in this book. He appreciates beauty, calls it and youth the main thing that a person needs for happiness. Therefore, having heard about the magnificent Dorian Gray, Henry is eager to see him himself, but not wanting to expose the beauty of the young man depicted on the canvas to people who do not know how to feel beauty like he does. This understanding of the world contains features inherent in Oscar Wilde himself, since he always worshiped beauty and did not consider everyone capable of recognizing it and dignifying it as it requires. Henry was undoubtedly insidious

in this desire of his, because he knew very well how his friend Basil appreciated the purity of Dorian's beauty, but he did not spare the young man and did not save him from his pernicious influence.

Basil responded miraculously: „I know you will laugh at me,” he replied, „but I really can't exhibit it. I have put too much of myself into it.” (Wilde, 1890)

Henry was surprised by this, as certainly were the readers of the time, too. What could make Basil make such a decision? Everything is very simple. Read immediately gets the answer: „Harry,” said Basil Hallward, looking him straight in the face, „every portrait that is painted with feeling is a portrait of the artist, not of the sitter. The sitter is merely the accident, the occasion. The reason I will not exhibit this picture is that I am afraid that I have shown in it the secret of my own soul.” (Wilde, 1890)

This is a Faustian story and at the moment of this conversation it is felt in the best possible way. Basil is literally talking about how much he loves his creation, just as God loved his creation in the person of Faust. Basil did not want anyone to look at Dorian, so that someone could denigrate the youth's beauty, both external and internal. Henry, like Mephistopheles, tried with all his might to find out about Dorian and see him. It was a real confrontation from the first lines of this book, about the same things were with Faust. Evil tried to gain access to immaculate beauty, and in the first and in the second book, he succeeded. Here Oscar Wilde is trying to convey to us his vision of the world. Beauty is the only thing worth keeping intact. We are talking about the beauty of the outer, and again, the beauty of the inner.

Here is a direct example of what marriages were like at the time: „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. When we meet — we do meet occasionally, when we dine out together, or go down to the Duke's—we tell each other the most absurd stories with the most serious faces.” (Wilde, 1890)

The question of morality is obvious, since for the majority of the modern audience, such a charter of family life is outrageous. Again, one cannot say how immoral this phenomenon was among the couples of that time, since despite the fact that everyone condemned it, this is how most people lived. Undoubtedly, from the point of view of the modern reader, such behavior of the spouses, one way or another, does not befit the unwritten laws of morality.

Henry saw the comparison of beauty and intelligence as follows: „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.” (Wilde, 1890)

Does all this mean that hedonists were not connoisseurs of the beauty of the mind? Definitely not. Henry was the kind of person who loved beauty in its many-sided form. A person, if he is beautiful, should have been so both in terms of appearance and in terms of mind, but not separately. Moreover, Henry despised the people of science, but only in a generalized context, since those whom he knew personally and who were smart aroused in him, if not a feeling of affection, then at least some respect. After all, he could just use them for his own purposes.

At the expense of the church, Henry spoke sharply and in his usual derisive manner: „Except, of course, in the Church. But then in the Church they don't think.” (Wilde, 1890)

What else can be said to such words? Henry was one of those who vehemently denied everything and everyone, while never getting hung up on this, relating, for the most part, almost everything that is in this world, easily and simply. The true soul of a true hedonist.

When Henry thought that Basil equated himself with Dorian in appearance, he immediately replied: „There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings.” (Wilde, 1890)

According to Basil, people who do not stand out from the crowd live much easier. They do not suffer from the fatal acts that are inherent in people who are perfect in something. Such unremarkable people do not burden themselves with anything, they do not know victories, but at the same time they do not grieve from defeats. Dorian, in the opinion of an enthusiastic artist, is perfect. He is perfect in all his aspects, and therefore, as Basil is sure, severe trials and a harsh fate await him. Basil in this book acts as an image of a righteous man, who, in other matters, was later accused by Dorian of his troubles and fatal fate. The thing is that Basil deified Dorian. If you look at the first version of the book, where Basil had loving feelings for Dorian, Hallward acted, obviously, naturally. Dorian was brilliantly handsome, and Basil was breathtakingly in love. This mixture, or maybe something else, unknown to us, created in the eyes of Basil the image of God in the face of Dorian. Only Dorian later forgot that he was exalted not only because of the beauty of the external, but also of the internal. Dorian sold his immaculate inner beauty.

Basil's belief in the kindness of the people around was expressed in everything he had anything to do with: „I hate the way you talk about your married life, Harry,” said Basil Hallward, strolling towards the door that led into the garden. „I believe that you are really a very good husband, but that you are thoroughly ashamed of your own virtues.” (Wilde, 1890)

Basil knew perfectly well what kind of person his friend Henry was knew about his cynicism and attitude towards various concepts. He was a clear representative of goodness and decency, which in the circle of hedonists, which is Henry, and which Dorian himself will later become, is extremely difficult to survive without changing his worldview.

Friendship Henry and Basil saw quite differently. Henry was sure that it is good when friendship is where it begins and ends with the same. Basil had a different idea: „You don't understand what friendship is, Harry,” he murmured—„or what enmity is, for that matter. You like everyone; that is to say, you are indifferent to everyone.” (Wilde, 1890)

These are two completely different visions of the world, and Oscar Wilde perfectly accurately showed the difference in the positions of the then society. Basil was an exceptionally pure man, upholding moral principles, while Henry was a man who, in terms of morality, was impossible to convince. Henry was the one who expressed an imaginary friendliness to everyone, never, in other things, being imbued with real deep feelings for anyone. He seemed to be on the side of everyone, which means that he was not a real ally to anyone.

However, Henry explains his worldview very logically: „I make a great difference between people. I choose my friends for their good looks, my acquaintances for their good characters, and my enemies for their good intellects. A man cannot be too careful in the choice of his enemies. They are all men of some intellectual power, and consequently they all appreciate me.” (Wilde, 1890)

In the understanding of this person, everything should be conditioned by reasonable measures. There was no obvious nobility in Henry's actions and actions, but relying on a sharp mind, he remained the one who got everything he wanted, while not becoming attached to anyone and not finding enemies he didn't need. The cynicism inherent in hedonism was definitely there, but it is framed by a reasonable framework.

Family relations from Henry's point of view were terrible, no matter what family members it was: „I don't care for brothers. My elder brother won't die, and my younger brothers seem never to do anything else.” (Wilde, 1890)

It is obvious that this particular character in every word, in every remark, in all understandings of this world was a hedonist to the marrow of his bones. This perfectly explains why Dorian went astray so easily. If Henry says anything, it will certainly be some kind of caustic or full of light, but obvious mockery of the word. Then Henry softens them: „My dear fellow, I am not quite serious. But I can't help detesting my relations.” (Wilde, 1890)

It seems that he was joking, but, as you know, any joke contains the truth. Naturally, Henry wants to look at least a little better in the eyes of Basil, because the artist was his friend and did not want to lose him. Although, it is very difficult to call friendship what Henry has for Basil. After all, he took away from him what he so asked not to do.

After such remarks, Henry strikes with frankness, pure and true: „I suppose it comes from the fact that none of us can stand other people having the same faults as ourselves.” (Wilde, 1890)

Does this mean that Henry is objective about himself and his shortcomings? Definitely. Consequently, not only society, any existing concepts that other people do not dare to ridicule, but also one's own personality lends itself to ridicule and criticism. Moreover, the following question arises: if Henry is not drawn to those who have the same flaws as his, then his commitment to Dorian means that the young man was originally pure? One of the main questions of this book is whether Dorian was initially inclined towards darkness, or whether this young man changed only after meeting Henry. Would he have become like this without Henry's help, or was it only the influence of the lord that became detrimental to him? As far as this question is concerned, one of the answers may be the following: Dorian sold his soul and was no longer able to hear her voice. The soul helps a person to refrain from evil and vicious actions. Some are more prone to vice, some less. Dorian, if he had access to his soul, might have been able to keep himself from doing what he did in the future. But he sold it and was no longer able to be protected from evil.

In the most marvelous way society at the time thought about the use: „The masses feel that drunkenness, stupidity, and immorality should be their own special property, and that if anyone of us makes an ass of himself he is poaching on their preserves. And yet I don't suppose that ten per cent of the proletariat live correctly.” (Wilde, 1890)

For ordinary and poor people, vice was permissible. Nevertheless, Henry put all people on the same level in this case, assuring that people like him and Basil and other influential people have every right to succumb to vice. He mentioned the Southwark divorce, and how the society reacted violently to it. By the standards of the public, divorces are not possible, since you can live with betrayals and scandals, with completely different outlooks on life, but just don't get divorced. This is bad for the reputation of both spouses, and he, of course, is much more important than a happy life together in marriage. Again, Henry condemns society, while speaking honestly about it and does not cover up the mistakes of people of his rank, just because they are rich and powerful.

Henry, however, took certain concepts seriously. An example of this is the image of an idea, which, in his understanding, should be independent: „Now, the value of an idea has nothing whatsoever to do with the sincerity of the man who expresses it. Indeed, the probabilities are that the more insincere the man is, the more purely intellectual will the idea be, as in that case it will not be colored by either his wants, his desires, or his prejudices.” (Wilde, 1890)

Perhaps the independence of the idea is so important to him because of his hedonistic outlook on life. After all, then it will be easier for him to accept his actions, although he hardly cares about conscience. However, in this case, Henry refers to the independence of the idea in a context that is inherent in both hedonism and the usual moral vision of people. There is already a direct connection between morality and hedonism, which in some sense is a comparison of two completely different views on life.

The most striking contrast of philosophy is depicted in two such different characters as Henry and Basil. While Henry preaches pleasure, to which, undoubtedly, everyone who can afford it at least a little by virtue of power, wealth and position, Basil thinks otherwise. „But the world might guess it; and I will not bare my soul to their shallow prying eyes. My heart shall never be put under their microscope. There is too much of myself in the thing, Harry—too much of myself!” (Wilde, 1890)

One has only to look at how reverently Basil treats Dorian, and you can understand the philosophy that Oscar Wilde shows through this hero. It is immaculate, pure, devoid of dirt and filled with beauty. In Basil's eyes, the world is pure, even if there are too many vices in it. Everyone, in his opinion, contains something truly beautiful, and Dorian is mainly in this way. It cannot be shown to others. It cannot be denigrated by other people's uncomprehending minds. The portrait, in which Basil has invested himself, too clearly conveys the attitude of the artist towards this young man. It is the passionate love of the artist for his poseur, and, undeniably, the love of man for man. And about the first and second love, Basil prefers to remain silent, so as not to frighten the young man in any case. Henry, in the future, will even fit into their relationship, which already shows how differently these two heroes relate to life. Basil kept everything a tremulous secret, while Basil had the courage to violate such boundaries.

Confirmation of all this is Henry's remark: „Poets are not so scrupulous as you are. They know how useful passion is for publication.” (Wilde, 1890) But the phrase is very ambivalent, for Henry does not say anything in support of such a policy, perhaps simply speaking of it as an existing phenomenon.

The power of thought in the concept of Henry, who is one of the most basic promoters of his ideology, is a terrible thing: „Days in summer, Basil, are apt to linger,” murmured Lord Henry. „Perhaps you will tire sooner than he will. It is a sad thing to think of, but there is no doubt that Genius lasts longer than Beauty. That accounts for the fact that we all take such pains to over-educate ourselves. In the wild struggle for existence, we want to have something that endures, and so we fill our minds with rubbish and facts, in the silly hope of keeping our place the thoroughly well-informed man is a dreadful thing.” (Wilde, 1890)

Having begun to think, a person becomes loaded, even his appearance tends to change under the influence of brain activity, according to Henry. Until he spoke to Dorian, until he sowed the seed of doubt in him, Dorian did not burden himself with some heavy thoughts. But he had to think seriously, and here are the consequences. Dorian was by no means a simpleton, but his mind, not loaded with experience, was not yet open to those very thoughts, after which a person's life breaks in half. It only means that Henry is undeniably right. Thought is a powerful weapon and one must know how to use it correctly.

Here is the vision of a real hedonist of that time: „Some day you will look at your friend, and he will seem to you to be a little out of drawing, or you won't like his tone of color, or something. You will bitterly reproach him in your own heart, and seriously think that he has behaved very badly to you.” (Wilde, 1890)

Nothing is eternal. Neither love, nor beauty, even the mind, albeit long-lasting, is still not eternal. Henry mercilessly tells his friend that sooner or later even his love for Dorian will pass. This is exactly what is one of the foundations of hedonism, which fills one of the sides of the reality of the book.

Basil, naturally, did not like such words and he asked Henry not to upset him with such words. He added: „You can't feel what I feel. You change too often.” (Wilde, 1890)

Basil speaks the language of morality and decency. While Henry is striking in contrast: „Ah, my dear Basil, that is exactly why I can feel it. Those who are faithful know only the trivial side of love: it is the faithless who know love's tragedies.” (Wilde, 1890)

Obviously, loyalty does not fit in with Henry's philosophy. She is also the leader of the story. This is another prism of morality, which is rejected by the adherents of such an ideology. Compared to today, according to statistics calculated by William Park of BBC Future, about 75% of men and 68% of women have cheated on their spouses. It seems that people in modern times have not strayed too far from Henry's thinking.

Here is further confirmation that hedonism, which is the exact opposite of morality, prevails in the world described by Oscar Wilde: „And how delightful other people's emotions were!—much more delightful than their ideas, it seemed to him. One's own soul, and the passions of one's friends—those were the fascinating things in life.” (Wilde, 1890)

However, this phrase should not be considered as some kind of accusation towards Lord Henry. Human emotions are indeed incomprehensibly interesting, but one must be careful not to pollute them. In this case, Henry speaks of human feelings as an object of amusement, and not as a quivering and such a complex structure inherent in human nature.

Here is another example of what society was like then: „Each class would have preached the importance of those virtues, for whose exercise there was no necessity in their own lives. The rich would have spoken on the value of thrift, and the idle grown eloquent over the dignity of labor.” (Wilde, 1890) The situation has largely remained the same today, but this is a rather controversial issue. Until now, influential people are trying to teach how to live those who have much less opportunities, not to spend money, while they themselves do it with great pleasure. Not everyone can honestly do their job.

It is this phrase that determines the unwillingness of the collision of two worlds: „I don't want you to meet him.” (Wilde, 1890)

Basil did not want Henry to meet Dorian, because the artist and his poseur were pure people, only Basil already had an established outlook on life, but the young man did not yet and could easily fall under the influence of Henry.

Beauty in the concept of Mr. Henry was incompatible with moral principles: „You are too charming to go in for philanthropy, Mr. Gray—far too charming.” And Lord Henry flung himself down on the sofa, and opened his cigarette-case.” (Wilde, 1890)

A beautiful person cannot do charity work, since usually beautiful people are filled with pride, and this, in turn, is not far from indifference, which does not fit with the desire to share something with anyone.

Henry also talked about morality, answering the questions of Dorian, who began one of his most fatal conversations: „There is no such thing as a good influence, Mr. Grey. All influence is immoral—immoral from the scientific point of view.” (Wilde, 1890)

Henry talked about the bad effect of any influence, but at the same time he himself was the one who had it on young Dorian. „Because to influence a person is to give him one's own soul” (Wilde, 1890)

He does not think his natural thoughts, or burn with his natural passions. His virtues are not real to him. His sins, if there are such things as sins, are borrowed. (...) The aim of life is self-development. (...) The terror of society, which is the basis of morals, the terror of God, which is the secret of religion—these are the two things that govern us.” (Wilde, 1890)

Henry is sure that people do not have enough courage to be true to themselves and their passions. They only submit to someone else's influence, losing themselves and their preferences. Only the fear of society, which is called morality, and the fear of God, which is called religion, somehow keeps them in line. In fact, man, according to Lord Henry, was created to be himself and become his best version. Undoubtedly, this is one of the best ideas expressed by this man, and carries a real moral principle. As before, so now, a person thinks about his meaning, but few can give an answer to this. To be yourself means not to live by other people's views, but to create your own. That is why Henry despised the society in which he lived and mocked him. Being a hedonist, he still adhered to the very rules that everyone shouted so loudly about, but personally always violated them.

Sin is the prime mover in this novel: „Every impulse that we strive to strangle broods in the mind, and poisons us. The body sins once, and has done with its sin, for action is a mode of purification. Nothing remains then but the recollection of a pleasure, or the luxury of a regret. The only way to get rid of a temptation is to yield to it.” (Wilde, 1890)

Henry was sure that temptation was impossible to escape. It is better to succumb to it and only then it will let go. It was with this that he made Dorian think about this concept, and even then changes appeared in him at the expense of the worldview.

„It has been said that the great events of the world take place in the brain. It is in the brain, and the brain only, that the great sins of the world take place also.” (Wilde, 1890)

In the author's mind, through Dorian's eyes, the truth was expressed in simple words. „Mere words! How terrible they were!” (Wilde, 1890) Grey's world was untainted and pure, and only a few words so skillfully spoken could disturb his soul. Perhaps by this Wilde wanted to show the reader that it is not so difficult to stray from the true righteous path, at least it is easy for fragile young minds.

All this is proved by the actions of Henry, who sowed doubts in Dorian and kept silent, allowing them to grow like a poisonous plant. „He knew the precise psychological moment when to say nothing.” (Wilde, 1890)

And it would seem that Henry had no intentions. „He had merely shot an arrow into the air. Had it hit the mark?” (Wilde, 1890)

However, realizing that he had made an irreparable impression on Dorian, Henry hastily tried to continue his manipulations. It is unlikely that Henry is presented as a representative of morality, and of course, the issue of hedonism in this act of his is illustrated in the best possible way. Live for your pleasure. And it does not matter that someone's life breaks for this.

In Henry's phrase, there is the same subtext that Wilde had to remove from the book so that it could be released for sale. „You are quite right to do that,” he murmured. „Nothing can cure the soul but the senses, just as nothing can cure the senses but the soul.” (Wilde, 1890)

It is very possible that the sensations in Henry's conception were nothing but the feeling of love. Love heals the soul, because this feeling is strong and revitalizing. No wonder Dorian touched the flower when Henry spoke such words to him. Flowers are a sign of romance and tenderness, which in turn hints at the connection between Henry's words and Dorian's actions. As for the healing of feelings with the soul, Wilde most likely meant that any feelings, no matter what sensations they bring, can be cured by a new person who burst into someone else's life. Just like Henry did now. He burst into Dorian's life, brought with him new feelings that brought Dorian discomfort and something surprising. Dorian could heal his doubts with the help of a soul, his own or someone else's, is unknown. In the first case, the young man would obey his principles and correct views on life. In the second case, he is destined to obey Henry. Find reinforcement in his soul for the very feelings that he himself brought to Dorian.

The main theme is touched upon, as always, with the help of Henry's words. About beauty, he says: „It is of the great facts of the world, like sunlight, or spring-time, or the reflection in dark

waters of that silver shell we call the moon. It cannot be questioned. It has its divine right of sovereignty. It makes princes of those who have it.” (Wilde, 1890)

Therefore, beauty for him is the peak of everything that exists. Youth and beauty are all that is needed, morality is not above all this. Because all these listed concepts give power. They put into their hands the invincibility with which a young and handsome man carries himself through the years. As Henry said, beauty is really undeniable. But external beauty is not the only one that he should have talked about. After all, a person lives in harmony only when he is beautiful all-round.

You can also trace Henry's philosophy in the following lines: „Don't squander the gold of your days, listening to the tedious, trying to improve the hopeless failure, or giving away your life to the ignorant, the common, and the vulgar. These are the sickly aims, the false ideals, of our age. Live!” (Wilde, 1890)

Beauty and youth, and only they matter and value. Nothing else in this world, according to Henry, is important. We need to live as if there may be no tomorrow. You need to live for your own pleasure, even if it disgusts society. Do not waste your years trying to please people. Morality floats somewhere on the surface. Henry speaks far from holy words, but how much truth is in them. This hero promotes a reasonable distribution of his life time. Few things in this world last forever, so you need to be able to enjoy the moment while it is. The only thing that is contrary to any moral principles is how exactly either Henry said to spend this time, or how Dorian himself understood it.

One has only to look at the results of Henry's words and everything immediately becomes clear. „Yes,” he continued, „I am less to you than your ivory Hermes or your silver Faun. You will like them always. How long will you like me? Till I have my first wrinkle, I suppose.” (Wilde, 1890)

How quickly Dorian changed. In less than an hour, he began to get angry and even fall into despair. Moreover, it is worth noting that in these lines Dorian's true relationship to Basil can be traced. The young man always received compliments from him, and realizing that he could lose the artist's sympathy, he panicked uncontrollably.

Maybe that was one of the factors why Henry's words hit him so hard. Basil could have fallen out of love with Dorian, according to Dorian himself. It seems that this was completely unacceptable for him. Dorian did not say „you will stop admiring me”, he did not say „you will not cherish me”, as is customary to say with friends. Dorian used this very strong word, denoting other feelings. He spoke about love. Perhaps, just as he previously did not attach much importance to his beauty and realized its importance sharply, so he did not dwell on how he felt for Basil. To lose beauty, and with it the artist, he was not at all ready. Most likely this was the main reason for his despair. He did not think about the receptions, about the courtiers and about someone else. Although Henry was not so well known to him, Dorian very quickly caught fire with sympathy for

him. Henry also praised him and complimented him, and, no doubt, Dorian liked all this to the point of madness. But if so, why was he so frightened precisely at the thought that Basil would no longer need him when his beauty had passed? It can be concluded that Dorian was not so much frightened by the possibility of becoming less in demand by society as by the loss of Basil's favorable attitude, otherwise it was no longer vanity, but the fear of losing something else. This shows the inner world of Dorian. Undoubtedly, being still a completely inexperienced young man, he was also afraid that he would lose popularity among his society, but if you look deeper and see what even Dorian himself did not see, you can understand that he was guided by more complex feelings and fears.

Already in the next chapter, Henry, having learned more information about Dorian, reflected on his true intentions at the expense of this young man. „There was something terribly enthralling in the exercise of influence.” (Wilde, 1890)

In fact, such reasoning of his shows the true face of Henry. He was a friend of Basil. He has repeatedly mentioned how he trusts him. However, Henry did not look at their friendship and plotted to influence Dorian, although Basil begged not to.

To Henry, Dorian was like a toy. His main desire was to test Dorian. To see how much he can influence this young man. „There was nothing that one could not do with him. He could be made a Titan or a toy.” (Wilde, 1890)

Dorian was pure and innocent, and therefore it was very interesting for Henry to change him in order to test the strength of his influence, because it is so entertaining to play with the fates of people. Certainly, Henry was a full-blooded hedonist. He didn't care about his many years of friendship with Basil, about the promise he had made not to touch Dorian, and about the life of the young man himself. He succumbed to the desire that ignited in him at the thought of what he could do to Dorian and none of the above could stop him.

What was required to be proved - Henry does not know either friendship or ordinary respect for the worldview of other people: „Yes; he would try to be to Dorian Gray what, without knowing it, the lad was to the painter who had fashioned the wonderful portrait. He would seek to dominate him—had already, indeed, half done so. He would make that wonderful spirit his own.” (Wilde, 1890)

For Henry it was a game, for Dorian it was a game he was sure to lose, and for Basil it was a complete loss. All these characters represent a different approach to the concept of morality. Henry did not value friendship, promises, or purity of soul, because he really wanted to change Dorian. Basil was like a light in the midst of this hedonism, as he tried to protect his loved one from evil influences. He trusted Henry, although he knew perfectly well what he was. He understood and still tried to make Henry better in his eyes. Dorian, on the other hand, possessed the most powerful force among them, because if he had even a little more experience and stability of the worldview, he

himself would easily change people's lives. He frivolously moved away from Basil, joining Henry, a very interesting interlocutor, who ruined him with his talk. With each of his words, he settled inside Dorian something incorrigibly bad, black and absorbing with its perniciousness. Dorian could influence Henry if he knew how. After all, he himself gave him a weapon in his hands - he said how much he admires him and that having what Dorian has, he is capable of almost anything. It's a pity that Dorian used his weapon in a completely different way.

As mentioned earlier, honesty is not Henry's forte. „He invented a facile excuse, and having taken the vacant seat next to her, looked round to see who was there.” (Wilde, 1890)

He is the main representative of high society in *The Picture of Dorian Gray*. Perhaps not everyone professed hedonism, but the mechanism was about the same. It was just that someone spoke about his rules openly, as Henry himself did, and someone, with the air of a saint, tried to justify his actions, and pretended to be a righteous man. But the actions were the same, just presented differently.

Even such notions as the importance of human life seemed exaggerated to Henry: „Humanity takes itself too seriously. It is the world's original sin.” (Wilde, 1890)

The Duchess asked him how she could become young again. Then Henry asked if she could remember any of her mistakes. The Duchess assured that unfortunately there are many. Witty Henry replied: „Then commit them over again,” he said, gravely. „To get back one's youth, one has merely to repeat one's follies.” (Wilde, 1890)

It cannot be argued that Henry is the most effervescent character in this book. There is too much cynicism and provocation in his words, but in many ways he is tragically right. This is what attracted Dorian to him. He reached out for the unknown in the same way that Faust reached out for the unknown knowledge that he so longed for.

Henry claims that everything has a price, but usually people overestimate it. And, unfortunately, they do not know the real price of what is really valuable. „Nowadays people know the price of everything, and the value of nothing.” (Wilde, 1890)

Surely, this is a sign of false and empty values that people praise so much, calling such things the ability to evaluate.

The value of marriage didn't mean much to Henry either. So it was for almost all representatives of society at that time. Everyone lived as they wanted and everyone tried to get along more or less with it. It can hardly be called morality. It is rather an attempt to preserve something wrongly glued, but not so much for oneself as for society. „Never marry at all, Dorian. Men marry because they are tired; women, because they are curious; both are disappointed.” (Wilde, 1890)

Being in love was also not the value that was paid attention to at that time. „When one is in love, one always begins by deceiving one's self, and one always ends by deceiving others.” (Wilde, 1890)

She was treated lightly and frivolously, although Dorian was just against this approach. It seemed to him that his feelings were absolutely serious. Unfortunately, Henry was right in his particular case. Most likely, Dorian's youth and inexperience played in this situation, although perhaps because he no longer controlled his soul, which would certainly not allow him to act badly towards the poor girl, he behaved cruelly and not judiciously.

Lord Henry decided to ask Dorian if he would not call Basil with him to the theater to see his beloved. Dorian refused to call him personally and asked Henry to do it instead of him. When asked why this was so, Dorian answered as changeably as his nature had become. He claimed that Basil bored him with his good advice. Henry just smiled looking at his creation. He said, „People are very fond of giving away what they need most themselves.” (Wilde, 1890)

Most likely, Basil himself was a too kind person, and therefore his advice was the same. He just needed to give someone advice. Someone needed to point out to him the changes in Dorian and the fact that now their relationship had changed dramatically. Someone really needed to see to it that Basil was saved.

However, no matter how cynical Henry was, he respected some morals, because he himself encountered them in his life. „Basil, my dear boy, puts everything that is charming in him into his work. The only artists I have ever known, who are personally delightful, are bad artists. (Wilde, 1890)

Basil was talented and, despite the fact that to some he seemed completely uninteresting, for real connoisseurs of art, he was a diamond. His beauty of soul could be seen through the colors on his painting and in the reflection of his eyes full of passion from how desperately he lived his creation.

The following words can be safely called the anthem of the hedonists: „One could never pay too high a price for any sensation.” (Wilde, 1890)

Nothing is a pity when it comes to new sensations and the pleasure they bring.

Henry didn't care what happened to Dorian and his life. This is another sign of what moral principles this hero was governed by. More precisely, the lack of moral principles. „It was no matter how it all ended, or was destined to end.” (Wilde, 1890)

Perhaps because Dorian fell into the hands of a player who puts his life at stake, and not his own, but someone else's, the young man suffered such mistakes in life. Gray could not learn any moral values when the one he so admired and idolized did not himself possess such qualities. For Henry, morality was alien, at least he did not believe that people were worthy of it. He knew about

its rules, but his game was completely different. Therefore, while Dorian was next to Basil, he learned something good, while being with Henry; he simply could not help but defile his concept of the world, since his teacher was the same.

One has only to analyze Henry's thoughts to confirm all of the above. „Experience was of no ethical value. It was merely the name men gave to their mistakes.” (Wilde, 1890)

With that kind of success, you can do anything. After all, experience is an invaluable result, which means it's worth being experienced. According to such concepts, people are bound to make mistakes. Remembering the words of Henry, spoken to the elderly lady, about how to restore youth, we can say with accuracy that Henry had no fear of any condemnation. How could Dorian, under such and such a teacher, remain what he was under Basil? This allows you to find the answer to the question „was Henry to blame for the tragedy of Dorian?”. The answer is obvious. Being young and not strong, without the experience that Henry was pushing him so much, Dorian most likely would have fallen unconditionally.

In the text, such thoughts belong to Henry, but it is very possible that Wilde had similar thoughts: „All that it really demonstrated was that our future would be the same as our past, and that the sin we had done once, and with loathing, we would do many times, and with joy.” (Wilde, 1890)

Such an assumption is based on the fact that Oscar Wilde himself adhered to a hedonistic lifestyle, while it was in his most famous work that he showed that such an image leads to death. At the same time, Wilde, although he suffered the same collapse in his life, at the time of writing his book was relatively happy with his young lover John Gray, who was the prototype of Dorian Gray.

The words written by Oscar Wilde brilliantly reflect the concept of philosophy through the eyes of the author himself: „It often happened that when we thought we were experimenting on others we were really experimenting on ourselves.” (Wilde, 1890)

Feelings, the basis of which we understand, in fact, are not something real and strong. Feelings unknown to us are the most sincere. At least, Wilde himself thinks so, or only his hero Henry. Therefore, when we try to find out about the unknown feelings we feel, and we most likely feel them because of other people, we seem to be experimenting on them, wanting to understand what was so special about these persons, if we felt such changes. But, in fact, we have no idea that we need to pay attention to the sensations that appear in us. It's not about people who make us feel something, but about what exactly we are able to feel and what our insides are like.

The representative of morality in the book, obviously, is Sybil Vane. The pretty girl fell in love with Dorian and believed that: „Love is more than money.” (Wilde, 1890)

She, being the prototype of Margaret in Faust, could also bring Dorian salvation. She was pure and sincere, but Dorian is gone. Wilde must have thought the same as Sybil said, because in

his letters he praised his love for John Gray and believed that there was nothing more precious in this world.

In the next chapter, Henry again speaks about marriage in the most immoral way. „The real drawback to marriage is that it makes one unselfish. And unselfish people are colourless. They lack individuality.” (Wilde, 1890)

It is only interesting that, even if it sounds extremely immoral, there is too much truth in his words. This means that it is not Henry himself who is immoral, this means that this hero has seen too much bad things and realized that it occupies a significant place in human nature. In some sense, it is not Henry who is immoral, this society is.

Confirmation of these words can be found in the following quotes from Henry: „Still, there are certain temperaments that marriage makes more complex. They retain their egotism, and add to it many other egos. They are forced to have more than one life. They become more highly organized, and to be highly organized is, I should fancy, the object of man's existence.” (Wilde, 1890)

He knew how to despise, but he also knew how to appreciate what was worthy of it. Henry cannot be called a bad or good character. He cannot be called a moral or immoral hero. He's just a man, and everyone has good and bad. In someone first is more, in someone the second.

Undoubtedly, Henry sometimes says precisely those things that sting the eyes terribly with the truth. „The reason we all like to think so well of others is that we are all afraid for ourselves. The basis of optimism is sheer terror. We think that we are generous because we credit our neighbor with the possession of those virtues that are likely to be a benefit to us.” (Wilde, 1890)

This was a direct sign to Basil. He rewarded Dorian with those qualities that he would like to see in him. In this case, the image of Dorian in his eyes would remain the same, and Dorian himself would never hurt him. This does not happen to everyone, a person can really possess the qualities that are attributed to him, but in this case, Henry tried to make it clear to Basil that he would be disappointed in Dorian sooner or later. Did this Henry do it consciously, knowing that something not the best would happen, or just talking about how he thought about life in general, without referring his thoughts specifically to Dorian - is unknown.

A similar phrase can be interpreted in different ways: „You should have seen her! When she came on in her boy's clothes she was perfectly wonderful.” (Wilde, 1890)

About what preferences Oscar Wilde had was already known. It is also known that these were the preferences of the heroes of the book. At least that was the case in the first, in its original part. It is difficult to call this question moral or immoral. Many would consider that yes - all this is immoral. But it can be said with exact certainty that the feelings of Dorian and Basil were the purest of all. As long as no one interfered with them, they were sincere and without any problems. Basil

was extremely indignant at Dorian's marriage, and it is clear that this is not only a matter of the feelings of the patron. Most likely, speaking in this way about Sybil, Dorian already showed exactly the side about which everyone so prefers to remain silent. But this can hardly be called immoral. On the contrary, here Dorian was sincerely clean.

Henry is absolutely right here: „To be good is to be in harmony with one's self,” he replied, touching the thin stem of his glass with his pale, fine-pointed fingers. „Discord is to be forced to be in harmony with others. One's own life — that is the important thing.” (Wilde, 1890)

Those are the words to admire. You need to be able to live in harmony with yourself. You need to live in such a way that those who were nearby do not make you feel constrained. Henry understood this very well. And even if these words did not have the best context in this situation, in general, these words were reasonable and entirely moral.

Wilde often compared these two such different heroes. It was during the dialogues between Henry and Basil that one could trace the two contrasting ideologies on which the entire book is built. „Modern morality consists in accepting the standard of one's age. I consider that for any man of culture to accept the standard of his age is a form of the grossest immorality.” (Wilde, 1890)

Henry's dialogue with other characters was not so contrasting, since no one except Basil was such a conscientious and sincere person. To follow the rules of morality against his wishes for Henry was akin to betraying himself.

The contrast of the ideas of these two heroes is perfectly illustrated by the example of Basil's answer: „But, surely, if one lives merely for one's self, Harry, one pays a terrible price for doing so?” suggested the painter. (...) „One has to pay in other ways but money.” (...) „Oh! I should fancy in remorse, in suffering, in... well, in the consciousness of degradation.” (Wilde, 1890)

Basil was an unusually honest man who did not allow others to influence him, from which he probably could change. Henry was a completely different person who influenced the others, while, like Basil, he did not allow himself to be influenced. In the concept of Basil, people pay too much for their sins, although much, of course, depends on the complexity of these very sins. For Henry, there is no such thing.

For Henry, all these moral values did not play any role, because they disgusted him with desires. Why limit yourself to anything? In fact, one must be able to defend one's own ways of obtaining pleasure, but these pleasures should not blacken the soul. Henry, unfortunately, had a different opinion: „My dear fellow, medieval art is charming, but medieval emotions are out of date.” (Wilde, 1890)

And such speeches were listened to by his young friend - Dorian, who absorbed all these ideas, learning something new about life, but at the same time not from the most moral aspects of its aspects.

However, Dorian was already aware that Henry was poisoning him with such ideologies of his. He often disagreed with Henry, although he idolized him and considered him the most interesting of all people. „I know what pleasure is,” cried Dorian Gray. „It is to adore someone.” (Wilde, 1890)

Here is Henry's reaction: „Women treat us just as Humanity treats its gods. They worship us, and are always bothering us to do something for them.” (Wilde, 1890)

Dorian's answer is just proof that he was able to resist Henry at the beginning: „I should have said that whatever they ask for they had first given to us,” murmured the lad, gravely. „They create Love in our natures. They have a right to demand it back.” (Wilde, 1890)

Hallward supported him wholeheartedly. It was at such moments that Dorian showed his strength, confidence in his own thoughts, and not those that appeared in his head with the help of Henry. He was full of moral values; Dorian had not yet done anything so bad that could erase their presence in his life. But, undoubtedly, he was a representative of the moral ideology in the book. At least at the beginning of the book it is. He was able to distinguish when Basil was right and when Henry was right, and one must admit that he sometimes took Basil's side.

Henry was absolutely right when he explained the reason for Dorian's love for him: „Yes, Dorian, you will always be fond of me. I represent to you all the sins you have never had the courage to commit.” (Wilde, 1890)

Dorian was attracted to what Henry was talking about and here again the question arises whether Dorian alone was to blame for everything. After all, if he was so crystal clear, he would hardly have been so drawn to Henry. But by the time he was so eager for this man, Dorian had already managed to sell his soul, and since she closed herself to him from this, no one could make the guy stop, not do something bad and not denigrate himself.

Approaching the more tragic moments, the reader realizes that Dorian has deteriorated in the worst possible way. The indirect murder of Sibyl was for him something like an exciting game, at the end of which there was a drama that did not touch him as much as he would have liked. Sybil, in despair and tears, begged Dorian not to leave him, because he was already going to do it, having seen the bad acting game of the girl, who was completely absorbed in thoughts of her beloved. He stood then and looked at her with contempt. Only in the morning he regretted what he had done, and only because he saw the changes in the portrait. Frightened for himself, and not for his bad deeds, he decided to marry a girl, but he was too late. Henry came and announced Sibyl's suicide. Dorian burst into anguish, but not for long. Soon he agreed with Henry that all this was just a tragic play, and he was both an observer and a player in it. „It has all the terrible beauty of a Greek tragedy, a tragedy in which I took a great part, but by which I have not been wounded.” (Wilde, 1890)

Henry played with him, watching someone else fall. He was well aware that now Dorian was speaking extremely selfishly, but at the same time this alignment only pleased him. „It is an interesting question,” said Lord Henry, who found an exquisite pleasure in playing on the lad's unconscious egotism—”an extremely interesting question.” (Wilde, 1890)

For Henry, this is all just part of the experience, and it's okay that because of what happened, the girl lost her life. Henry sees that Dorian is inclined to the words that he is now saying to him, and at the same time, the lord does not even try to reproach Dorian in any way, or at least support, without destroying the awareness of the young man's guilt. „The one charm of the past is that it is the past. But women never know when the curtain has fallen.” (Wilde, 1890)

Henry tells him what Dorian wants to hear, and he wants to hear the following: he is not guilty, this is just one of the adventures in his life, and what can you do if it ended, and so tragically. Dorian does not even admit that he acted truly horribly. There is a possibility that if Basil, and not Henry, had come to Dorian first after this event, the young man would have repented. Basil was an extremely pious man, and even though he loved Dorian immensely, he would not decorate his act in the eyes of Gray. Although, despite this, when Henry came to him, he would still impress Dorian that, in essence, nothing of the sort happened.

Perhaps the reason for such words of Henry was his unsuccessful novels: „You are more fortunate than I am. I assure you, Dorian, that not one of the women I have known would have done for me what Sibyl Vane did for you.” (Wilde, 1890)

Indeed, Henry never met a woman who really loved him the way Sybil loved Dorian. He did not know that people, having promised to love, did it sincerely and forever. Henry mentioned a woman who promised him that she would sacrifice everything for him. Unfortunately, she did not live up to her words. Maybe Henry didn't give her enough to sacrifice everything for him, or maybe she just wasn't capable of it. The only thing that is known for sure is that Henry did not know true love. All his women were episodes in his life that he happily forgot. When the same woman suggested that he start all over again, he indignantly told Dorian about the stupidity of such a decision. After all, this is already the past and a long-forgotten play. It may be that Henry was offended by her false promises, therefore, in this case, he cannot be blamed for not wanting to return anything again. But basically he treated all women as temporary entertainment, and, very possibly, he was the same in their lives.

Henry inspired Dorian that Sibylla's death was amazing. He was excellent at convincing Dorian that what had happened was not a tragedy, but an exciting event: „But really, Dorian, how different Sibyl Vane must have been from all the women one meets!” (Wilde, 1890)

Henry literally lowered the moral bar of Dorian, making him a real scoundrel. Is there anything to rejoice in this terrible situation? Dorian should not have listened to his friend, because

he himself was going to start living righteously, afraid that the portrait began to change. But, nevertheless, Dorian again succumbed to what he was so drawn to.

Dorian complained that he was very cruel to her. At least here he tried to reason sensibly and honestly, but Henry was quick to convince him not to do this: „I am afraid that women appreciate cruelty, downright cruelty, more than anything else. They have wonderfully primitive instincts. I am sure you were splendid. I have never seen you really and absolutely angry, but I can fancy how delightful you looked.” (Wilde, 1890)

Truly, Henry acted abominably. Dorian at least tried to feel guilty, but Henry deliberately justified his every act, as if what happened was not a terrible crime, but just a great event. The most terrible thing is that Dorian completely believed him. He wanted to justify himself. More precisely, Dorian wanted Henry, who was skilled in terms of conversations, to convince him that he was not to blame, and Dorian himself was already strenuously trying to believe everything that this hedonist said.

Here is the obvious result: „It has been a marvelous experience. That is all.” (Wilde, 1890)

These are the conclusions Dorian came to, although not much time had passed since he was a completely innocent youth. Although, now there are big doubts whether he was like that at all.

It would seem that such a terrible event happened, but he accepted it lightly: „The portrait was to bear the burden of his shame: that was all.” (Wilde, 1890)

At first he was scared, but very soon he decided that let it be the way it is. Obviously, the concepts of morality have already become alien to him, even if it was the result of his nature, or inexperienced youth, because of which he was not fully aware of what had happened.

Dorian, however, had thoughts of praying and asking that the portrait no longer have any connection with him, but very quickly changed his mind about doing this, deciding that it would be better that way. He began to justify himself by saying that the portrait certainly began to change not because of his desire and it could not have had such an effect. Dorian began to look for some stupid explanations related to science and atoms. He promised not to ask anything from higher powers anymore, but it was already too late.

When Basil came to see him the next day to try to comfort him, he found Dorian in good spirits. The artist naively believed that Dorian was not at the opera, but went to the girl's mother, but the young man managed to convince him. He vehemently demanded that Basil speak no more of this situation. Dorian, in his speech, spoke in the words of Henry, and this really horrified Basil. However, he tried to justify him in his own eyes, deciding that Dorian's behavior was just a change of emotions. When Basil wanted to look at the portrait, Dorian again spit on all the facets of morality, remembering that Henry had once betrayed Basil's secret and recommended that he ask the artist why he did not want to put the portrait on display. It was then that Dorian asked him this

question, although it was not only an evasive maneuver, but also curiosity. However, when Dorian found out how Basil idolized him, he felt better, because he thought that he knew about the changes in the portrait.

From all this it follows that Dorian did not take seriously the feelings of the people who were around him. He downplayed the horror of what happened to Sybil, called Henry not the person to whom he would turn for help, although he told him to his face that no one understands him the way Henry does. Dorian did not appreciate Basil's sincere feelings, literally forced him to confess his feelings, and cut him off with a cold phrase that they were just friends.

Dorian was well aware that he was dangerous with Henry, but he continued to do it anyway.

The subsequent events are tragic. They are developing at the fastest pace. Murder of Basil, attempts to reform and warn Henry's daughter Emily not to meddle with Dorian. All this was already only an attempt to fix something that, unfortunately, it was impossible to fix. At what point could you stop to save everything? Certainly, in ours, as in all times, morality has a place in our lives. It seems that it almost always remains the same as before, only changing. And only from each person, from his choice depends on how his life will go. After all, Dorian had so many times the choice to be saved, but he preferred the temptation. Wilde showed us this and gave food for thought to future generations.

CONCLUSIONS

After a thorough study, analysis of the philosophy of the book, the life of the author and the attitude of young people to how he described morality in his work, we can draw the following conclusions. Oscar Wilde showed readers the moral principles that should be adhered to in order not to go astray.

Such false values as the exaltation of only external beauty, which gives rise to narcissism, and with it the loss of the boundaries of what is permitted, the praise of worship before temptation, which ultimately ruins life anyway, feigned holiness, which only denigrates a person more, all this is described in this stunning book. so that the reader is aware of such traps placed in the path of life.

Oscar Wilde himself led a rather wild life, but perhaps that is why he understood where all this was leading to. He showed how not to act, showed that you need to appreciate real friends, such as Basil, who was ready to sacrifice everything.

You need to appreciate the real sincere love that his girlfriend had for Dorian. One must appreciate the good that Basil taught Dorian. Dorian missed all this, and in the end, following the lead of simple temptations, allowing himself to enjoy everything, unable to resist the sin that was so accessible to him after the sale of his soul, led Dorian to death.

The survey showed that the youth of modern times understand this. None of the survey participants supported Dorian's behavior, almost no one blamed Harry for everything. All the blame lay with Dorian. Although he was young and inexperienced, he had people who could save him. But Dorian did not want salvation, he wanted to wallow in something forbidden, although he knew where it would lead.

Dorian fell so morally that he first accidentally killed his beloved, and then brutally killed his friend Basil. Perhaps if Dorian had taken a closer look at his friend, if he had not perceived his feelings for himself as something romantically tragic, but, as a matter of fact, amusing, maybe he could have been saved. After all, sometimes one person is enough to save a life.

Wilde skillfully showed the reader what morality is, its shades, and how easy it is to build false values by listening to the wrong words of society and following the lead of those values that, in fact, cannot be extolled, completely ignoring other very important values. After all, the soul is beautiful. Wilde seems to know this very well. And wanted us to know it too.

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РЕЗЮМЕ

Провівши ретельне дослідження, аналіз філософії книги, життя автора та ставлення молоді до того, як він описував мораль у своїй роботі, можна зробити такі висновки. Оскар Уайльд показав читачам встановлення моралі, яких варто дотримуватись, щоб не зійти зі шляху.

Такі хибні цінності як звеличення тільки зовнішньої краси, що породжує нарцисизм, а з ним і втрату рамок дозволеного, вихваляння схиляння перед спокусою, яке в кінцевому рахунку все одно губить життя, награна святість, яка лише більше очорнює людину, все це описано в цій обтлумлюючій книзі щоб читач був обізнаний про подібні пастки, розставлені на шляху життя.

Сам Оскар Уайльд вів досить розгульне життя, але, можливо, тому він і розумів, до чого все це веде. Він показав, як не варто робити, показав, що треба цінувати справжніх друзів, таких як Безіл, який був готовий пожертвувати всім.

Потрібно цінувати справжнє щире кохання, яке мала до Доріана його дівчина. Потрібно цінувати добро, якому навчав Доріана Безіл. Все це Доріан упускав, і в результаті, йдучи на поводу у простих спокус, дозволяючи собі насолоджуватися всім, не зумівши встояти перед гріхом, який йому був такий доступний після продажу душі, що привели Доріана до смерті.

Опитування показало, що молодь сучасного часу це розуміє. Ніхто з учасників опитування не підтримував поведінку Доріана, майже ніхто не звинувачував у всьому Гаррі. Вся вина лежала на Доріані. Нехай він був юний і недосвідчений, але мав людей, які могли його врятувати. Але Доріан не бажав порятунку, йому хотілося зануритися в щось заборонене, хоча він знав до чого це приведе.

Доріан настільки морально впав, що вбив спочатку ненароком свою кохану, а потім жорстоко вбив свого друга Безіла. Можливо, якби Доріан придивився до свого друга, якби не сприймав його почуття до себе як щось романтично трагічне, але з уст розважальне, можливо він зміг би врятуватися. Адже іноді вистачає одну людину, щоб урятувати життя.

Уайльд майстерно показав читачеві, що таке мораль, її відтінки і те, як легко постороїти хибні цінності, прислухаючись до неправильних слів суспільства і йдучи на поводу тих цінностей, які по суті не можна звеличувати, абсолютно повністю не надаючи значення іншим дуже важливим цінностям. Адже душа, вона гарна. Уайльд, здається, це чудово знав. І хотів, щоб ми теж це знали.

APPENDIX A

Питання по сюжету:

Оберіть одну правильну відповідь:

1. Як звати автора твору „Портрет Доріана Грея”?
 - Оскар Уайльд
 - Артур Конан Дойл
 - Джордж Мартін

2. Як звати головних героїв твору?
 - Доріан Грей, Безіл Холлоурд, Лорд Генрі
 - Доріан Грей, Дрожд Сеймон, Лорд Герні
 - Доріан Грей, Безіл Холлоурд, Чарльз Мартін

3. Як звати художника, який малював портрет Доріана?
 - Лорд Герні
 - Безіл Холлоурд
 - Чарльз Мартін

4. Скільки років Доріану Грею на початку твору?
 - 22
 - 24
 - 20

5. Як і де познайомилися Доріан і художник?
 - На виставці картин в галереї
 - На прогулянці в парку
 - На вечері у леді Брендон

6. Що відчув Безіл, коли побачив Доріана?
 - Радість
 - Страх

- Злість
7. Яку філософію підтримував Гарі?
- Екзестинціалізму
 - Гедонізму
 - Тоталітаризму
8. Що Безіл попросив Гарі, коли мав познайомити його з Доріаном?
- Не псувати його
 - Не розповідати секрет
 - Не запрошувати до себе
9. Який колір очей у Доріана?
- Голубий
 - Зелений
 - Коричневий
10. Чому Безіл не хотів виставляти картину Доріана на показ?
- Картина була не найкращою
 - Безіл вклав в неї занадто багато себе
 - Доріан був проти
11. Чи чув Гарі про Доріана раніше?
- Так
 - Ні
12. Чи хотів Доріан цю картину спочатку?
- Так
 - Ні
13. Як познайомилися Безіл і Генрі?
- На прийомі
 - Під час навчання в університеті
 - На роботі

14. Що такого сказав Генрі Доріану, коли малювалась картина?
 - Критикував зовнішність Доріана
 - Сказав, що краса Доріана тимчасова
 - Що картина принесе Доріану багато грошей

15. Як слова Генрі подіяли на Доріана?
 - Слова про те, що Доріан не вдячний і не оцінив портрет як належно
 - Слова про те, що краса Доріана зникне
 - Слова про те, що відношення Безіла до Доріана зовсім не таке, яким здається

16. З якою метою Генрі намагається вплинути на Доріана?
 - Хотів насолити Безілу
 - Хотів зіпсувати Доріана
 - Хотів виростити свого наслідника ідей

17. Кого вбив Доріан?
 - Безіла
 - Генрі
 - Чарльза

18. Що сталося з портретом під кінець твору?
 - Доріан намагався його знищити
 - Доріан продав його Генрі
 - Доріан залишив його у себе

19. Чи старів Доріан?
 - Так
 - Ні

20. Як Доріан намагався виправити помилки минулого?
 - Намагався більше не ходити до борделю
 - Намагався застережити Емілі не наближатися до нього
 - Намагався попросити вибачення у Генрі

Питання по історії написання:

1. Хто є прототипом Доріана Грея?
 - Коханець Уайлда
 - Друг Уайлда
 - Брат Уайлда

2. Яку відсилку має ім'я Доріан?
 - Дарійці – плем'я, в якому були поширені одностатеві відносини
 - Доріан – давній друг Уайлда
 - Доріан – брат Уайлда

3. За що критикували перше видання?
 - За поганий стиль написання
 - За відсутність належної граматики
 - За описання стосунків між чоловіками

4. Як автор змінив стосунки героїв після зміненої версії?
 - Стосунки Доріана і його коханої покращились
 - Стосунки Безіла і Доріана стали дружніми, а не романтичними
 - Стосунки Доріана і Генрі стали кращими

ОБОВ'ЯЗКОВІ ПИТАННЯ (Щоб зрозуміти наскільки актуальною є філософія книги в наш час)

1. Чи подобається вам книга „Портрет Доріана Грея”?
2. Які герої вам подобаються, а які ні? Чому?
3. Як ви вважаєте, на якому моменті Доріану потрібно було зупинитися і чи змінило би це щось?
4. Як би віднеслися до цієї книги, як би прочитали її оригінальну версію, де у Доріана і Безіла були романтичні стосунки?
5. Чи був винен у всьому Генрі?

Nyilatkozat

Alulírott, Gerzanics Alina angol szakos hallgató, kijelentem, hogy a dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskolán, a Filológia tanszéken készítettem, angol nyelv és irodalom tanári diploma megszerzése végett.

Kijelentem, hogy a dolgozatot más szakon korábban nem védtem meg, saját munkám eredménye, és csak a hivatkozott forrásokat (szakirodalom, eszközök stb.) használtam fel.

Tudomásul veszem, hogy dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskola könyvtárának Kézirattárában helyezik el.

Beregszász, 2023. május 16. _____Gerzanics Alina

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