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QUALIFICATION PAPER

on the theme

**THE ANALYSIS OF THE CATEGORY OF MODALITY IN THE
NOVEL ‘THE PICTURE OF DORIAN GRAY’ BY O. WILDE**

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INTRODUCTION

The artist is the creator of beautiful things. To reveal art and conceal the artist is art's aim. The critic is he who can translate into another manner or a new material his impression of beautiful things.

The highest as the lowest form of criticism is a mode of autobiography. Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault.

Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only beauty.

As it can be seen, Stylistics is the study and interpretation of texts from a linguistic perspective, as a discipline it links literary criticism and linguistics, but has no autonomous domain of its own. The preferred object of stylistic studies is literature, but not exclusively "high literature" but also other forms of written texts such as text from the domains of advertising, pop culture, politics or religion.

In modern stylistics the problem of expressive means in every language has been thoroughly studied. And the stylistic interpretation of literary works is of great interest in modern linguistics.

It is always very arduous to advice on what to read. One argument put forward is that one never knows what will interest other people: fiction, drama, essays or books on travel. And it depends on the author's pen to make his work essential and valuable. Here the role of expressive means and stylistic devices is great.

In fact, **the subject matter** of this qualification paper is to study the functional semantic features and category of modality, what this means is that

perform analysis of its utilize and functioning in the novel ‘The Picture of Dorian Gray’ by Oscar Wilde.

The **aim** of the research is to examine the usage of category of modality as the main stuff in interpretation and to analyze its functioning in the literary context.

Coming out of this aim the following **tasks** were put forward:

1. to study the notion of category of modality in English
2. to study the category of modality in literary context and it's usage peculiarities in interpretation
3. to analyze the classification of expressive means by implicit and explicit ways
4. to study literary qualities of the novel “The Picture of Dorian Gray” by Oscar Wilde
5. to study and analyze the category of modality in the novel ‘The Picture of Dorian Gray’ by Oscar Wilde

The **object** of the research is ‘the category of modality’ and the novel ‘The Picture of Dorian Gray’ by Oscar Wilde .

The **subject** of investigation is common and specific features of category of modality in interpretation and its function in the literary context.

Theoretical value of the work comprises its contribution into the further development of literary text interpretation with stylistic literary point.

Practical value of the work is that the material and the results of the qualification paper can be used in the process of teaching of such linguistic aspects of Stylistics, Text linguistics and Text interpretation.

Methods of investigation. The following methods of investigation have been applied in the present scientific work: descriptive method, contextual and stylistic analysis.

The novelty of the research is proved by the thorough study of stylistic notion of the category of modality in the literary context of the novel ‘The Picture of Dorian Gray’ by Oscar Wilde.

The structure of this qualification paper is as follows: introduction, two chapters, conclusion, summary and the list of used literature.

Introduction presents the aim, methods, theoretical and practical values of the work.

Chapter I studies the theoretical point of the chosen topic. This part deals with the problem of category of modality in interpretation. The works' viewpoints concerning the style and stylistic devices .

Chapter II gives a short biography and literary career of Oscar Wilde. And the main of this chapter is the presentation of stylistic , literary analysis of modality used in the novel 'The Picture of Dorian Gray' by Oscar Wilde.

Conclusion comprises the most sufficient results of the present work.

Summary presents a short idea of the research.

The list of used literature gives the list of scientific and literary source.

Chapter I

I.1 Literary Analysis of the Belles-Lettres Text

Writing an analysis of fiction can be a mystifying process. First, literary analyses (or papers that offer an interpretation of a story) rely on the assumption that stories must mean something. How does a story *mean* something? Isn't a story just an arrangement of characters and events? And if the author wanted to convey a meaning, wouldn't he or she be much better off writing an essay just telling us what he or she meant?

It's pretty easy to see how at least some stories convey clear meanings or morals. Just think about a parable like the prodigal son or a nursery tale about "crying wolf." Stories like these are reduced down to the bare elements, giving us just enough detail to lead us to their main points, and because they are relatively easy to understand and tend to stick in our memories, they're often used in some kinds of education.

But if the meanings were always as clear as they are in parables, who would really need to write a paper analyzing them? Interpretations of fiction would not be interesting if the meanings of the stories were clear to everyone who reads them. Thankfully (or perhaps regrettably, depending on your perspective) the stories we're asked to interpret in our classes are a good bit more complicated than most parables. They use characters, settings, and actions to illustrate issues that have no easy resolution. They show different sides of a problem, and they can raise new questions. In short, the stories we read in class have meanings that are arguable and complicated, so we should sort them out.

It might seem that the stories do have specific meanings, and the instructor has already decided what those meanings are. Not true. Instructors can be pretty dazzling (or mystifying) with their interpretations, but that's because they have a

lot of practice with stories and have developed a sense of the kinds of things to look for. Even so, the most well-informed professor rarely arrives at conclusions that someone else wouldn't disagree with. In fact, most professors are aware that their interpretations are debatable and actually love a good argument. But let's not go to the other extreme. To say that there is no *one* answer is not to say that anything we decide to say about a novel or short story is valid, interesting, or valuable. Interpretations of fiction are often opinions, but not all opinions are equal. So what makes a valid and interesting opinion? A good interpretation of fiction will:

- avoid the obvious (in other words, it won't argue a conclusion that most readers could reach on their own from a general knowledge of the story)
- support its main points with strong evidence from the story
- use careful reasoning to explain how that evidence relates to the main points of the interpretation.

The following steps are intended as a guide through the difficult process of writing an interpretive paper that meets these criteria. Writing tends to be a highly individual task, so we have to adapt these suggestions to fit our own habits and inclinations.

There are below given 9 steps of writing a paper on fiction and those steps will help to analyze it easy.

1. To Become familiar with the text.

There's no substitute for a good general knowledge of your story. A good paper inevitably begins with the writer having a solid understanding of the work that he or she interprets. Being able to have the whole book, short story, or play in your head—at least in a general way—when you begin thinking through ideas will be a great help and will actually allow you to write the paper more quickly in the

long run. It's even a good idea to spend some time just thinking about the story. Flip back through the book and consider what interests you about this piece of writing—what seemed strange, new, or important?

2. To Explore potential topics

We need to generate ideas to use in the paper—even with an assigned topic, after reading my story, a topic may just jump out at me, or I may have recognized a pattern or identified a problem that I'd like to think about in more detail. What is a pattern or a problem?

A **pattern** can be the recurrence of certain kinds of imagery or events. Usually, repetition of particular aspects of a story (similar events in the plot, similar descriptions, even repetition of particular words) tends to render those elements more conspicuous. As an evidence, we can say that I'm writing a paper on Oscar Wilde's novel *The Picture of Dorian Gray*. In the course of reading that book, I keep noticing the author's use of fantastic, philosophic imagery: Dorian Gray anticipates that "a new species would bless me as its creator and source" while the Dorian is not sure whether to consider himself as an Adam or a Satan. These details might help me interpret the way characters think about themselves and about each other, as well as allow me to infer what the author might have wanted his reader to think by using the fantasy as a frame of reference. On another subject, I also notice that the book repeatedly refers to types of life education and mistakes. The story mention refers to books that its characters read, come across and the different contexts in which learning takes place (like an art education, sense and sensibility, education of life, good and evil etc).

A **problem**, on the other hand, is something in the story that bugs me or that doesn't seem to add up. A character might act in some way that's unaccountable, a narrator may leave out what we think is important information (or may focus on something that seems trivial), or a narrator or character may offer an explanation

that doesn't seem to make sense to us. Not all problems lead in interesting directions, but some definitely do and even seem to be important parts of the story. In *Dorian Gray*, Dorian is pure hearted youth with a soft, kind mind who can never hurt anyone and he deserved only good things. But later he's changed (actually, his portrait) as the influence of environment or just by learning the real life. So does it matter of Henry's philosophy or young man just get in touch with the real life, or Is there something wrong with Basil's creation, as the fact Dorian's changed, but Why? Again Is there something wrong with that picture in the first place, or may be something wrong with Henry or Dorian's himself? The book doesn't give us a clear answer but seems to invite us to interpret this problem. If nothing immediately strikes you as interesting or no patterns or problems jump out at you, don't worry. Just start making a list of whatever you remember from your reading, regardless of how insignificant it may seem to you now. Consider a character's peculiar behavior or comments, the unusual way the narrator describes an event, or the author's placement of an action in an odd context. (Step 5 will cover some further elements of fiction that one might find useful at this stage as well.) There's a good chance that some of these intriguing moments and oddities will relate to other points in the story, eventually revealing some kind of pattern and giving us potential topics for our paper. Also keep in mind that if you found something peculiar in the story you're writing about, chances are good that other people will have been perplexed by these moments in the story as well and will be interested to see how you make sense of it all. It's even a good idea to test your ideas out on a friend, a course mate, or an instructor since talking about your ideas will help you develop them and push them beyond obvious interpretations of the story. *And it's only by pushing those ideas that you can write a paper that raise interesting issues or problems and that offers creative interpretations related to those issues.*

3. To Select a topic with a lot of evidence

If we're selecting from a number of possible topics, should narrow down our list by identifying how much evidence or how many specific details we could use

to investigate each potential issue. Do this step just off the top of your head. We keep in mind that persuasive papers rely on ample evidence and that having a lot of details to choose from can also make our paper easier to write. It might be helpful at this point to jot down all the events or elements of the story that have some bearing on the two or three topics that seem most promising. This can give us a more visual sense of how much evidence you will have to work with on each potential topic. It's during this activity that having a good knowledge of your story will come in handy and save you a lot of time. Don't launch into a topic without considering all the options first because you may end up with a topic that seemed promising initially but that only leads to a dead end.

4. To Write out a working thesis

Based on the evidence that relates to our topic—and what we anticipate we might say about those pieces of evidence—come up with a working thesis. Don't spend a lot of time composing this statement at this stage since it will probably change (and a changing thesis statement is a good sign that you're starting to say more interesting and complex things on your subject). At this point in my *Dorian Gray* project, I've become interested in ideas on education that seem to appear pretty regularly, and I have a general sense that aspects of Dorian's education lead to tragedy. Without considering things too deeply, I'll just write something like "Dorian Gray's tragic ambition was fueled by a faulty education."

5. To Make an extended list of evidence

Once I have a working topic in mind, skim back over the story and make a more comprehensive list of the details that relate to my point. For my paper about education in *Dorian Gray*, I'll want to take notes on what Dorian learns at Basil's home, where he goes to after drawings and why, what he studies at, what kind of influences he had or How was Henry, and what he did with Dorian, etc. And even though I'm primarily interested in Dorian's education, at this stage in the writing,

I'm also interested in moments of education in the novel that don't directly involve this character. These other examples might provide a context or some useful contrasts that could illuminate my evidence relating to Dorian. With this goal in mind, I'll also take notes on how the pure youth educates himself through the novel, what he reads, and what he learns from those he watches or communicates with. As I make my notes keep track of page numbers so I can quickly find the passages in my book again and so I can easily document quoted passages when I write without having to fish back through the book.

At this point, to include anything, *anything*, that might be useful and we also want to avoid the temptation to arrive at definite conclusions about our topic. Remember that one of the qualities that makes for a good interpretation is that it avoids the obvious. We want to develop complex ideas, and the best way to do that is to keep our ideas flexible until we've considered the evidence carefully. A good gauge of complexity is whether we feel our understand more about our topic than we did when we began (and even just reaching a higher state of confusion is a good indicator that you're treating your topic in a complex way). When you jot down ideas, you can focus on the observations from the narrator or things that certain characters say or do. These elements are certainly important. It might help you come up with more evidence if you also take into account some of the broader components that go into making fiction, things like plot, point of view, character, setting, and symbols.

Plot is the string of events that go into the narrative. Think of this as the "who did what to whom" part of the story. Plots can be significant in themselves since chances are pretty good that some action in the story will relate to your main idea. For my paper on education in *Dorian Gray*, I'm interested in both of those actions: Dorian's going to the Basils studio to talk with him and to Henry's to learn more about the world from his experience. Dorian Gray, a handsome young man who, while visiting the studio of an artist friend who is painting his portrait, idly wishes that the portrait would grow old while he himself remained young

looking. Later, having treated a young woman cruelly, he notices the first sign of alteration in the portrait. Alarmed, he decides to repent and to marry her, but he learns that she has killed herself. He now gives himself over entirely to a life of corruption, under the tutelage of an evil friend. His crimes include murder. At last he decides to destroy the hideous... The opening chapter of this fascinating story establishes a milieu in which leisured aristocrats indulge exquisite aesthetic tastes. Dominating this world of luxury is the cynical and brilliantly witty Lord Henry Wotton. He introduces Dorian Gray, a wealthy young man of mysterious background, and Basil Hallward, a renowned artist. Filled with admiration, Basil paints a striking portrait of Dorian. Seeing it, Dorian exclaims that he would sell his soul to remain always youthful while the portrait ages in his place. He gets his wish. Dorian then embarks upon a hedonistic life.

One day in his London studio, Basil Hallward was putting a few finishing touches on a portrait of his handsome young friend, Dorian Gray. Lord Henry Wotton, a caller, indolently watched the painter at work. When his friend admired the subject of the painting, the artist explained that Dorian was his ideal of youth and that he hoped Lord Henry would never meet him because the older man's influence would be absolute and evil. While they were talking, Dorian Gray himself came to the studio and Hallward, much against his will, was forced to introduce the young...

Basil Hallward, a painter, reluctantly introduces his jaded friend, Lord Henry Wotton, to the young man Basil is painting. Dorian Gray, at the age of twenty, is outstandingly beautiful, wealthy, and inexperienced. Lord Henry tells him that "beauty is a form of genius" and that he must live the wonderful life inside him, giving form to every feeling, expression to every thought, and reality to every dream. Lord Henry believes that this form of fulfillment results in an ideal life. Dorian realizes with horror that he will grow old as the portrait stays young...

Plots can also allow you to make connections between the story you're interpreting and some other stories, and those connections might be useful in your interpretation. For example, the plot of *Dorian Gray*, which involves a man who desires to keep his youth always as it is, bears some similarity to the Glaucon and Adeimantus myth of Gyges' ring ("The Republic" book) Glaucon and Adeimantus present the myth of Gyges' ring, by which Gyges made himself invisible. They ask Socrates, if one came into possession of such a ring, why should he act justly? Socrates replies that even if no one can see one's physical appearance, the soul is disfigured by the evils one commits. This disfigured (the antithesis of beautiful) and corrupt soul is imbalanced and disordered, and in itself undesirable regardless of other advantages of acting unjustly. Dorian's portrait is the means by which other individuals, such as his friend Basil, may see Dorian's distorted soul. Both tell the story of a character who reaches too ambitiously after knowledge of life and suffers dire consequences, actually their soul got changed .

And just to complicate matters that much more, genre can sometimes take into account not only the type of plot but the form the novelist uses to convey that plot. A story might be told in a series of letters (this is called an epistolary form), in a sequence of journal entries, or in a combination of forms.

Character refers to the qualities assigned to the individual figures in the plot. Consider why the author assigns certain qualities to a character or characters and how any such qualities might relate to your topic. For example, a discussion of Dorian Gray's education of life and soul changing might take into account aspects of his character that appear to be developed (or underdeveloped) by the particular kind of influence he undertakes. Dorian tends to be ambitious, even compulsive about his picture, and I might be able to argue that his tendency to be extravagant leads him to devote his own life to writers who asserted grand, if questionable, conclusions.

Setting is the environment in which all of the actions take place. What is the time period, the location, the time of day, the season, the weather, the type of room or building? What is the general mood, and who is present? All of these elements can reflect on the story's events, and though the setting of a story tends to be less conspicuous than plot and character, setting still colors everything that's said and done within its context. If Dorian Gray himself changes (his face) instead of picture we might conclude that there is something natural, usual social event , and all beauty of fantastical mystery might be loosened.

Obviously, if you consider all of these elements, you'll probably have too much evidence to fit effectively into one paper. Your goal is merely to consider each of these aspects of fiction and include *only* those that are most relevant to your topic and most interesting to your reader. A good interpretive paper does not need to cover all elements of the story—plot, genre, narrative form, character, and setting. In fact, a paper that did try to say something about all of these elements would be unfocused. You might find that most of your topic could be supported by a consideration of character alone. That's fine. For my *Dorian Gray* paper, I'm finding that my evidence largely has to do with the setting, evidence that could lead to some interesting conclusions that my reader probably hasn't recognized on his or her own.

6. To Select evidence

Once you've made your expanded list of evidence, decide which supporting details are the strongest. First, select the facts which bear the closest relation to your thesis statement. Second, choose the pieces of evidence you'll be able to say the most about. *Readers tend to be more dazzled with your interpretations of evidence than with a lot of quotes from the book.* It would be useful to refer to Dorian Gray's youthful reading, getting touch in real life but my reader will be more impressed by some analysis of how the writings of the alchemists—who pursued magical principles of chemistry and physics—reflect the ambition of his

own goals. Select the details that will allow you to show off your own reasoning skills and allow you to help the reader see the story in a way he or she may not have seen it before.

7. To Refine thesis

Now it's time to go back to my working thesis and refine it so that it reflects my new understanding of my topic. This step and the previous step (selecting evidence) are actually best done at the same time, since selecting evidence and defining the focus of my paper depend upon each other. We have to keep in mind to consider the scope of our project: how long is the paper supposed to be, and what can we reasonably cover in a paper of that length? In rethinking the issue of education in *Dorian*, I realize that I can narrow my topic in a number of ways: I could focus on education of his life and changing his pure soul (others' influence all around), education in the sciences as opposed to the humanities (Dorian reads a lot of books which's given by Henry), or differences in learning environments (e.g. independent study, conversations, family parties). Since I think I found some interesting evidence in the settings that I can interpret in a way that will get my reader's attention, I'll take this last option and refine my working thesis about Dorian's faulty education to something like this: "Dorian Gray's education in is not normalized or protected from ill influences (I mean, the education of life has not taught in right way) but environments fosters his tragic ambition."

8. To Organize evidence

We have a clear thesis so i can go back to my list of selected evidence and group all the similar details together. The ideas that tie these clusters of evidence together can then become the claims that I'll make in my paper. As we begin thinking about what claims we can make (i.e. what kinds of conclusion we can come to) *keep in mind that they should not only relate to all the evidence but also clearly support the thesis*. Once we've grouped our evidence and with the way that

our claims relate to our thesis, we can begin to consider the most logical way to organize each of those claims. To support our thesis about *Dorian Gray*, we've decided to group our evidence chronologically. We'll start with Dorian's education of life at Basil's studio, then discuss his learning and other influences to Dorian at Henry's home, and finally address his own experiments. This arrangement will let us show that Dorian was always prone to Henry's advices in his education and that this tendency gets stronger as he becomes more ambitious.

There are certainly other organizational options that might work better depending on the type of points we want to stress. We could organize a discussion of life education and others influence by the various forms of education found in the novel (for example, education through reading, through talking, and through observation), by specific characters (education for Dorian, pure hearted youth, Lord Henry, implicit monster, and Basil, angel type of painter), or by the effects of various types of influences (those with harmful, beneficial, or neutral effects).

9. To Interpret evidence

We need to avoid the temptation to load our paper with evidence from our story. *Each time we use a specific reference to our story, be sure to explain the significance of that evidence in our own words.* To get readers' interest, we need to draw their attention to elements of the story that they wouldn't necessarily notice or understand on their own. If we're quoting passages without interpreting them, we're not demonstrating our reasoning skills or helping the reader. In most cases, interpreting our evidence merely involves putting into our paper what is already in our head. In fact, we should remember that we, as readers, are lazy—all of us. We don't want to have to figure out a writer's reasoning for ourselves; we want all the thinking to be done for us in the paper, but those all features of 9 steps can be resolution of that problem and make it easy to comprehend the belles-lettres text.

I.2 The Categories of the Belles-Lettres Text

A belles-lettres text is usually complex and consists of several layers. The task of interpretation is to extract maximum of thoughts and feelings with which it is imbued by the author.

While decoding the writer's message, the reader must recreate the complete picture of objective reality which is expressed in the text in a compressed and curtailed form.

The artistic properties of a belles-lettres work are inseparable from the socio-ideological tendencies of the epoch and they can be revealed only through the analysis of its linguistic level. The very choice of the subject for the book is usually determined by the 'atmosphere of the epoch and its main conflicts: social, ideological, political, psychological and emotional. The aggregate totality of ideological, social and national problems, literary facts, economic tenor, political tendencies and personal circumstances of creating a literary work are defined by the general term "cultural context".

When the reader comes across some historical facts, geographic or proper names, quotations, allusions and proverbs, which are not familiar to him, he will miss many important points and there'll be lacunas or blanks in his understanding of the book. Very often the necessary information of the cultural context is provided by the commentary to the book, if not, the reader must consult encyclopedias, dictionaries, the author's biography, an outline of his literary career and other reference books.

A belles-lettres text is a unit of speech and as such it is considered to be a supreme unit of communication, conveying information from one man to another. Thus, it becomes a constituent link in the following system of relations: objective reality — author — literary work — reader. This chain of elements in the creative process shows that the author is the first to grasp and comprehend the objective reality. These results are expressed in his literary work. The literary work is always addressed to the public. Reading the book, together with the information the reader

receives a certain impact of the author's will and intent. Under the impact of the author's will-power the reader begins actively influencing the objective reality. Hence, the interaction of the elements in this literary-creative process comes to an end.

If the reader is capable of taking the right attitude to the book, his influence will be beneficial. If the reader is unable to interpret the book correctly he may become an obedient and helpless tool of the author's will. The practice of interpreting books can help to organize this process in a faultless way and prepare the reader to give a proper evaluation of the book and the idea expressed in it.

The final aim of training in interpreting texts is to give initial knowledge to broad masses or the perception of verbal art, which is an effective way for cognizing and learning the surrounding reality.

Hermeneutics is a science about understanding the meaning of a literary work. It originated in antique culture as a theory and art of interpreting ancient literary works and later on developed into a special branch of knowledge for interpreting biblical texts. In the epoch of Renaissance there were two trends in hermeneutics: historic and symbolic — allegorical. An interpreter was the kind of a cultural mediator between the author and reader. In XVIII century this science lays the main stress on the spiritual essence of culture and the author's personal system of ideas.

The interest in hermeneutics has revived in the late ten years and now we distinguish the following five trends in it:

1) Philosophical trend — its task is to reveal the spiritual contents of the text, to comprehend the spiritual essence of thinking activity.

2) Culturological trend — its task is to reveal in the text the cultural traditions which embody the essence of human history.

3) Naturalistic trend — its task is to reproduce the object imprinted in the text; critics understand the writer's work as a mirror of reality.

4) Psychological trend — its task is to reveal the personality of the author, standing behind the text and imprinted in it.

5) Allegoric-symbolical trend — its task is to explain all "dark", obscure and ambiguous places in the text.

Modern criticism comes to estimating literature as a form of spiritual-cultural activity, the value of which is contained not only in the literary text itself but in its beneficial effect on the society and interaction with it, in the consumer ship of the work by the readers, in its aesthetic influence upon the audience. The aesthetic effect is possible only on condition of great artistic value of the helps to perfect the man himself"¹. A literary work becomes a thing valuable if it is interwoven into life, if it makes life better, if it helps to perfect the man himself". A literary work becomes a thing of art only if it influences the minds of people and if it fails in its educational, cognitive and other functions it cannot realize its destination and has no artistic value.

There are below following categories of the text:

Informativity of the text

Informativity is the main category of the text, its ability to convey information, i.e. certain meaningful contents. The concept of information embraces a number of problems overstepping the limits of purely linguistic research. One of them is the problem of the new (the unknown). It is quite obvious, that the new can't be subjected to consideration without taking into account social, psychological, scientific, cultural, age, time and other factors.

The report which is new for one recipient and therefore carries certain information may be known or unintelligible for another and therefore devoid of information. What is new for one period of time will be well-known for the subsequent one.

In written texts of different functional styles according to Prof. I. R. Galperin it is expedient to distinguish the following kinds of information:

- a) content-factual (CFI.), b) content-conceptual (CCI),
- c) content-subtextual or implicit, CST).

¹E. S. AZNAUROVA, G. MOLCHANOVA, INTERPRETATION OF LITERARY TEXT .T 1990.P-5

Content-factual information contains reports about facts, events, processes which took place, or are taking place or will take place in the surrounding world, real or imaginary.

Content-conceptual information conveys to the reader the author's individual understanding of the relations described by means of CFI, his understanding of the cause and effect connections, their significance in the social, economic, political and cultural life of the people, including the relations between separate individuals, and their complex psychological, aesthetic and cognitive interaction.

Content-subtextual information is not explicit by its nature, it is not expressed in the verbal layer of the text. It is a kind of sub-current concealed information that can be derived from CFI thanks to the ability of the language units to engender associative and connotative meanings as well as thanks to the ability of sentences united into syntactical wholes to convey increment of sense. Prof. I.R. Galperin's definition of subtext, given in the book "Text as an object of linguistic research", because it is most complete and up-to-date: "Subtext is a purely linguistic phenomenon inferred from the ability of sentences to engender additional sense thanks to different structural peculiarities, to original combination of sentences, to symbolism of language facts".²

Wholeness of the Literary Text (Cohesion or Coherence)

As it has been said, the modern theoretical treatment of the text puts to the foreground questions of the communicative turn of the text and the conditions for "correct", "successful" communication. In contradistinction to the up-till-now adopted understanding of the text as a multitude of sentences, at present time the text is already treated as multitude of utterances in their communicative function. In other words, the text constitutes a complex structure of variously correlated elements distinguished by their qualities and possessing a number of category features.

² SHVEDOVA.N.YU. K VOPROSU OB OBSHENARODNOM I INDIVIDUALNOMYAZIKE PISATELYA,1952,N2,330.

The structural-semantic categories, which actually serve as "steps of cognizing" the nature of the text, its organizational units and its functioning, include the category of text wholeness — the category reflecting the primary properties of the text.

In modern linguistics the wholeness of the text, the close interconnection of its constituents has got the name of text coherence (from Latin "cohaerens" — sticking together, well-knit). It is also metaphorically conveyed by the molecular-physics term — cohesion, attraction of particles to each other, tendency to remain united. The text wholeness, the organic hitching of its parts is inherent both to separate spans of the text and to the entire speech production. Separate spans into which the text is fractioned are joined together preserving the unity, totality of the literary work, ensuring consecutiveness (continuum) of the related events, facts, actions. Between the described events there must be, as it is known, some succession, some connection, which, it is true, is not always expressed by the verbal system of language means — by conjunctions, by conjunctive phrases, participial phrases etc. Moreover, this very system was worked out according to the connections, observed inside a sentence, i.e. its parts and between its clauses, in particular between principal and subordinate clauses. For designating textual forms of connection it is expedient to use the term cohesion, which has recently come into linguistic use.³ Consequently cohesion denotes special kinds of connection, ensuring continuum, i.e. logical consistency, interdependence of separate communications, facts, actions etc

Considering the categories of integration and completeness we must demarcate the concepts of completeness and a tail-piece of the text. Completeness, as it was pointed out, sets a limit to the unfolding of the text, bringing out its content-conceptual information that is explicitly or implicitly expressed in the title. A tail-piece is a concluding episode or a description of the last phase in the development of the plot. In other words a tail-piece is a peculiar "full stop" of the text.

³E. S. AZNAUROVA, G. MOLCHANOVA, INTERPRETATION OF LITERARY TEXT .T 1990.P-11

Thus, the concept of completeness refers to content-conceptual information, and a tail-piece refers only to the content-factual information.

Composition of the Text

The literary text is a complex whole, the elements constituting the text are arranged according to a definite system and in a special succession. This kind of a complex organization of a literary production, its construction is called composition. Composition of the text is stipulated by its contents, it reflects the complexity of life phenomena, depicted in the text, and the comprehension of life connections, as well as cause and effect relations, characteristic of the given writer. Composition of a literary work depends on its plot. A plot is a plan of a literary composition reflecting its immediate content. It is a scheme of connected events comprising the main stages in the development of conflicts and revealing principal traits of people through their actions.

The plot as any relatively completed moment of a life process has a beginning, development and end. The point of departure for a plot organization is **an exposition** — an outline of the environment, circumstances and conditions of the described events.

The next important component that forms the framework of the plot is **the initial collision**. The initial collision represents an event that starts action and causes subsequent development of events.

The exposition doesn't engender action, it only creates a background for it, but the initial collision engenders action, thanks to it events begin concrete unfolding.

The initial collision ensures transition to the next stage—**development of action**. The author shows the course of events and their development which ensues from the main "jerk", from the initial collision. The development of events leads, finally, to the moment of great tension, to the decisive clash of interests, to the topmost point —to **the culmination**.

Culmination — the topmost point is a moment of decisive importance for the personages' destinies. The events following the culmination take the already settled

course of development, while before the culmination the action could assume the most unexpected course of development.

Implicitness of the text

It is known that language has two levels of expressing thoughts: explicit and implicit. The explicit is what has its own, complete immediate verbal expression, the implicit is what has no such verbal expression, but is suggested by the explicit, expressed and comprehended by the addressee with the help of the explicit, as well as the context, linguistic and pragmatic situations and other factors. Therefore we can't say that the explicit has its own expression, and the implicit has not. They both have their own expression, but their kinds are different: the first one is direct and immediate and the second one is indirect and hidden. The explicit and implicit are in a certain sense two opposite forms of expressing thoughts.

When we say that the implicit has no complete verbal expression of its own, in fact it means that it has incomplete, partial verbal expression or no such expression at all. However, in principle, everything that is expressed implicitly can be explicated, i.e. explicitly.

In the very correlation of the explicit and implicit it is the implicit, that presents a specific, scientific problem, but not the explicit. The explicit is a superficial, obvious line of expressing a thought, the implicit is a concealed, accompanying, secondary line. The analysis of the implicit presupposes the following questions: what the man says and what he means by it; what is concealed in his utterance, what is implied by his words; what he keeps in mind, what he is hinting at, what is the hidden meaning of his words.

The problem of the implicit acquires a special significance in studying literary texts, as the essence of imaginative literature lies in the fact, that its ideas are expressed by means of images, i.e. smth. abstract is expressed by means of smth concrete. Consequently that means that literary texts should consist of two layers or two levels: the obvious surface layer (explicit) and the deep-lying, concealed layer (implicit). Moreover the implicit layer may have different levels

which results in different degrees of grasping the meaning by different readers (addressees).

The idea of a belles-lettres work must be implicit, it shouldn't be self-evident and unequivocal, it is the law of imaginative literature, its sense,⁴ the basis of its artistic significance. In this respect F. Engels wrote, that tendency must ensue from the situation and reality by itself, it should not be specially underlined.

It is also interesting to quote L.Feyerbakh's opinion about the essence of a clever and witty manner of writing which "presupposes a wit in the reader as well, it doesn't speak out everything, it expects the reader himself to say something about the interrelations, conditions and limitations under which the given state of things may be significant and conceivable".

It is remarkable that V.I.Lenin, citing these words in his "Philosophic notebooks" calls them apt and well-aimed."

The first man to pay attention to the problem of the implicit was Aristotel. At present time the implicit is researched from the position of logic, philosophy, psychology and literary criticism.

In the linguistic literature the problem of the implicit was touched upon by⁵. R. Galperin, V. A. Kuharenko, I. Arnold and others. Implicitness is often identified with the concepts of subtext, implication, suggested meaning.

Implicitness of the text is a concept of structural-semantic-character, the implicit level has its own structural unit — an implicate.

Among the most wide-spread types of implicates in belles-lettres text we distinguish the following:

a) an implicit title. It expresses in a concentrated form the main idea or theme of a literary production and requires for its realization the macrocontext of the whole work., An implicit title is a framing sign, requiring obligatory conclusive consideration after reading the complete literary text- It increments the volume of its meaning at the expense of a multitude of contextual meanings. The

⁴ Widdowson H.G. Stylistics and the teaching of literature. Longman: London. 1975y. p.156

⁵ N. V. FOMENKO, D. U. ASHUROVA. INTERPRETATION OF LITERARY TEXT,1990,P-10

content meaning of a title at the entrance into the text never coincides with its meaning at the exit from the text. Thus the name of a story by E.Hemingway "In another country" possesses an implicit character and its meaning is revealed only retrospectively after reading the whole work.

The semantic specificity of this title, as well as any other implicit title, lies in the fact that it simultaneously realizes concretization and generalization of meaning. The first one takes place by connecting it with a definite concrete situation — the main personage, an American, actually finds himself in another country — in Italy, where he participated in the war, got a wound and began taking treatments in a hospital. The generalization of meaning is connected with the second implicit layer, implied by the given title, and demands decoding a multitude of meaningful elements in the. As a result we derive the second meaning of the title: the American belongs to a group of people wounded and mutilated by the war, the group, which is now alienated from the people left intact of the war and sorrow. The third meaning of the title denotes an opposition between the military people and the population of the country and an estranged and hostile attitude of the civilians to the officers.

An implicit title plays an important role in literary texts because after the final retrospective explication it becomes an extremely capacious expression of the author's point of view, derived from the text thanks to interpretation.

b) implication of precedence.⁶ It denotes such compositional structure of a literary text which gives the reader an impression that he is a witness of some continued story and the preceding events, facts and personages are supposed to be familiar. Implication of precedence is realized with the help of such implicates as the initial definite article opening the text, initial usage of personal and demonstrative pronouns and other synsemantic elements, producing the impression of "beginning from the middle", increasing the dynamism of narration and deep-hidden tension. As an illustration of the implication of precedence we'll

⁶ E. S. AZNAUROVA, N. V. FOMENKO, D. U. ASHUROVA, G. G. MOLCHANOVA, E. G. PETROVA, E. M. POGOSYANTS, E. I. ZIMON, 1990, P-10, INTERPRETATION OF LITERARY TEXT

take the first sentence from the above-mentioned story by E. Hemingway: "In the fall the war was always there, but we did not go to it any more", which introduces the reader deep into the story.

c) an implicit detail. This term unites a multitude of implicates, which mark the external characteristics of a phenomenon, intimating its deep-lying meaning. which is saturated by implicit details, one of the most significant for the correct understanding of the idea is the following: Over the medical machines for the treatment of mutilated joints of the war invalids the doctor hung photographs which were to inspire the patients with optimism and belief in the restoration of the lost functions. "But the major... only looked out of the window... "Adequate interpretation of the text depends on the correct decoding of this implicate. The analysis shows that the major paid no attention to the photographs, because he didn't believe in the beneficial effect of the machines; he regularly came to the hospital not so much for the treatment, but for keeping company with other invalids, which gave him relief, particularly when he was depressed by his personal grief — he had just buried his wife.

Kinds and Degree of Implicitness. First of all we should distinguish kinds of implicitness:

- a) deliberately introduced into the text by the author
- b) undeliberate, occasional

It is natural that only implicates of the first kind will become an object of the interpreter's attention. They are consciously intended for the interpreter's, reader's consideration. Yet not all of them yield to unambiguous decoding, to a great extent it depends on the reader's linguistic, philological, cultural competence— his "background knowledge", as well as on the time remoteness of the literary work, the conditions of writing it and other facts.

That's why a necessity arises to distinguish implicates according to the degree of their significance, intensity and importance. It is rational to distinguish 5 degrees of implicates: superficial, trite, local, deep (concentres), dark.

Superficial implicates realize the principle of language economy in speech. It is one of the effective ways and mechanisms of this principle in action. It embraces all kinds of elliptic utterances, such as "Are you going to the cinema?" — "Yes, (I do —is implied); unfinished sentences, aposiopesis, breaks-in-the-narrative. etc., i.e., "Everybody went to the subbotnik, except...". This type of implicitness can be easily explicated and doesn't need special decoding the missing parts are restored in a semiautomatic way.

Implicates of the second degree — trite implicates — include some trivial stylistic devices and expressive means: dead epithets, metaphors, similes, hyperboles, such as: "The doctor said: That will all pass. You are a fortunate young man. You will play football again like a champion".

Implicates of the third degree — "local" of medium intensity — are rather significant for the correct understanding of a text bounded by the frame of the given implicate. After the description of a cold autumn day in a foreign city with an insistent repetition of the word "cold" there appears an implicate — a bridge, on which a woman sells roasted chestnuts. "It was warm, standing in front of her charcoal fire, and the chestnuts were warm afterward in your pocket". The lexical repetition of the word "Warm" is not fortuitous. It serves as an implicate, which by contrast emphasizes the cold of the windy autumn day described in the previous paragraph.

The 4th degree implicates — deep-laid "concentres" require maximum attention from the reader because its correct decoding is significant for the understanding not only of the given implicate, but of the entire literary work taken as a whole, of its primary theme, of its main idea, of those things for the sake of which the literary text was created.⁷ Such are the deep implicates story "Cat in the Rain", a symbol of loneliness, homelessness and dissatisfaction with wandering life; the protagonist's phrase about an obsessive desire to have long hair is the continuation of the theme about her striving for settled life, protection and a hearth and home.

⁷ Galperin I.R. Stylistics. M. Higher School. 1977y. p81

Deep "dark" implicates require from the reader not only the knowledge of the given work, but also the acquaintance with the history of its creation, with the historic situation, with the biography of the writer and other productions by the same author.

"Dark" implicates acquire some additional language competence, culture and erudition for its understanding: e.g.: "The people hated us because we were officers, and from a wine-shop some one called out "A basso gli ufficiali" as we passed.

The greater is the linguo-gnosiological competence of the interpret, his background knowledge, general culture, philological erudition, the more deep — strata of implicitness will be revealed to him in reading a belles-lettres text.

The category of implicitness⁸ of a literary text is a manifold complex phenomenon, comprising other categories: retrospection¹ and prospection, modality, cohesion and integration etc. With the help of correct interpretation it discloses the hidden subterranean -stratum of a literary text, its main idea.

⁸ E. S. AZNAUROVA, N. V. FOMENKO, D. U. ASHUROVA, G. G. MOLCHANOVA, E. G. PETROVA, E. M. POGOSYANTS, E. I. ZIMON, 1990, P-11, INTERPRETATION OF LITERARY TEXT,

I.3 The Category of Modality

Modality or the attitude of the speaker or writer to reality characterizes any utterance. It is a category inherent in the language in action and therefore, equally with other categories, constitutes the essence of the communicative process.

This is the opinion of the outstanding modern linguists V.V.Vinogradov, I.R.Galperin, N.Yu.Shvedova, G.A.Zolotova and others. At the same time the overwhelming majority of grammarians consider the category of modality mainly as the expression of reality/irreality of the utterance, treating it as a notion, objectively inherent in the utterance, but not connected with a personal evaluation of the subject of thought.

The approach to the subjective-evaluating factor as an indication of modality found its expression in "The Grammar of the Modern Russian Literary Language", released in 1970. The category of modality is presented here in two aspects— as an objective modal meaning and a subjective modal meaning. Besides the objective modal meaning belonging to the system of sentence forms and referring the report to reality/irreality plane, writes N.Yu.Shvedova,— every utterance possesses subjective modal meaning. The objective-modal meaning expresses the character of the relation of the reported information to reality, whereas the subjective modal meaning expresses the attitude of the speaker to the reported information. This meaning is expressed not through the structural scheme and its forms (although in some cases the objectivization of subjective modal meaning is discernible in the very structural scheme of the sentence), but by additional grammatic, lexicogrammatic and intonation means, imposed on one or another form of the sentence"⁹.

And, finally the third approach to modality is found in modern English grammars, which avoid giving any definition to this category, evidently looking

⁹ SHVEDOVA.N.YU. K VOPROSU OB OBSHENARODNOM I INDIVIDUALNOMY AZIKE PISATELYA,1962,N2,120.

upon it as a matter of course, and confine themselves only to stating the forms which carry modality. (J.Lyons, R.Quirk).

Out of the three enumerated approaches to the category of modality the second one is the most suitable for the theory of interpretation, because it distinguishes objective and subjective modality. The introduction of subjective modal meaning into the general category of modality represents an important stage in extending the limits of grammatic analysis of a sentence and serves as a bridge connecting a sentence with an utterance and a text. So, I.R.Galperin demarcates phrase and text subjective-evaluating modality. According to his definition, phrase modality is expressed by grammatic and lexical means; text modality, besides these means applied in a special way, is realized in personages' characters, in a peculiar distribution of predicative and relative spans of the text, in epigrammatic statements¹⁰, in deductions, in foregrounding some parts of the text, etc. '

In different types of texts modality manifests itself with different degree of obviousness. It is especially conspicuous in poetry, where the author expresses his attitude to reality through the words of his lyrical hero. Thus, for instance, in a classic sonnet modality, manifesting itself most vividly in a concluding epigrammatic utterance, characterizes the whole text.

This idea is expressed by a cascade of vivid metaphors and bookish words, contributing to the sublime tone of the poetic text. At the syntactic level it is interesting to mark an insistent alteration of affirmative and negative constructions with the verb "to be", which emphasize the poet's categoric tone, his confidence in his Tightness. The rhythm of the sonnet becomes very moving and exciting thanks to the imperative form at the beginning of the poem, the emotional negation with an interjection, the personification of time, and, finally, the concluding epigrammatic stanza. It is obvious that the subjective evaluating characteristic is of supreme importance in the poem. It will be no exaggeration to say that the sonnet is permeated with modality and all the above stated means and devices of

¹⁰ CF. CHAFE, MEANING AND THE STRUCTURE OF LANGUAGE, 1970Y, 173P/GALPERIN, P-185

expressing the author's attitude to the subject-matter of the poem at the same time serve as the means of expressing textual modality.

However, modality is not only an aggregate sum of modal elements, scattered over separate sentences in the text. It is inherent in a poetic text as a whole. "From the three main genres of literature— lyrics, epos, drama — writes G. V. Stepanov, — for many centuries of its existence lyrical poetry has become the best form of expressing the author's inner state", and further on: 'A personal attitude to the created image is sure to suppose an evaluation.

Things are entirely different in scientific texts. Objectivity, logic, argumentation— the typical qualities of scientific texts -Dually leave no room for subjective evaluating modality, Similar absence of subjective modality is typical of business documents too, while in newspaper editorials, sketches, essays and speeches modality comes forward rather distinctly.

In compositions of emotive prose textual modality is realized in the basis of certain regularities. Subjective evaluating attitude to the object of utterance, as a rule, doesn't reveal the essence of a phenomenon, but only colours it correspondingly, and gives a notion of the author's world outlook. Therefore textual modality more frequently finds its place in relative spans of the text, which don't carry the main factual information, but not in predicative spans, which are mostly imbued with facts. Yet, in the process of linear development of the text accentuation can be shifted and relative spans may gradually acquire the status of predicative ones. As a result, modality acquires a more significant role in creating conceptual information.

Thus in the story "Wild Flowers" by E.Caldwell descriptive spans of the text carrying no factual information are subjected to reaccentuation. The following example shows how description acquires a predicative status and becomes a keynote in conveying conceptual information. "While she trudged along the sandy road, she could smell the fragrance of the last summer flowers all around her. The weeds and scrub hid most of them from sight, but every chance she got she stopped a moment and looked along the side of the ditches for blossoms".

Bringing this passage into correlation with the title and the content of the whole story we can disclose the author's attitude to his personages and the reality described — in other words determine the subjective evaluating textual modality: for the author Vern and Nelly are frail but at the same time staunch wild flowers, staunch in their love confronting the cruel world, the reign of weeds and thorns.

Such reaccentuation, connected with the saturation of relative spans of the text by subjective-evaluating modality is observed most frequently in the literary works which more or less distinctly manifest the personality of the author, his world outlook, his tastes and notions.

Thus the notion of subjective-evaluating modality comes into close contact with the concept of the "author's image". Discoursing about the essence of the latter, Academician V-V.Vinogradov cites N.M.Karamsin's words that "the creator is always represented in his creation and often against his will"¹¹. At the same time V.V. Vinogradov stresses, that the "author's image", as a deep-lying linking element of the text, is a notion of a broader scale, than the position of the author. According to L.Tolstoy's expression, the cement binding any literary work into one integral whole is the unity and invariability of the author's original moral attitude to the subject. Making this formula more precise, V.V.Vinogradov speaks about "the unity of the author's evaluation and comprehension of reality". '

The author's image is most explicitly represented by his point of view expressed in the literary work. Indeed, if the writer himself qualifies the thoughts and actions of his personages, the reader gradually gets an idea about his image. It is much more difficult to define the author's position, when the writer refuses to be present in the story and entrusts his role to an immediate participant or a witness of events. That imparts especial authenticity to the narration, because in this case the events are narrated and comprehended from inside, from the eye-witness' point of view.

The introduction of a story-teller into narration, of a person that replaces the actual author became widely used in belles-lettres prose from the second half of the

¹¹ Vinogradov.V.V Stylistics,Poetics,M 1963, p-128

XIX century. The storyteller creates and maintains the authenticity of the depicted events — that is his main function.

In modern English and American literature the author frequently chooses this type of narration when he cannot distinctly formulate the problems worrying him, when he only observes a conflict, but doesn't know how to solve it. A storyteller is not expected to be omniscient, he is limited by the possibilities of his personal contacts and can't be an arbiter of the actions of other personages, since the inner motives of their actions are inaccessible for him. As a result the problem turns out to be raised, but not solved.

A story-teller may reveal his presence in the text explicitly—it is a narration in the first person {cf. J. D. Salinger's novel "The Catcher in the Rye", narrated in the name of Holden Caulfield, a fifteen year old boy) or implicitly, when we guess about his existence thanks to a special organization of the language texture and a shifted point of view on the events (cf. novels by Susan Hill and Margaret Drabble). When the story is told in the first person the narration acquires special trustfulness and intimacy: the story-teller admits the reader into his inner, intimate world. When the story is told in the third person we are more confident of the narrator's objectivity, because he is not personally interested in a certain outcome of the events.

Some researches (V. A. Kuharenko, L. Y. Turayeva) distinguish a special textforming category —the point of view concept, which determines the structure of the whole text both in the plane of content and in the plane of expression. Thus, V. A. Kuharenko dwells on the point of view of the author and the personages, as well as the cases of their coincidence and non-coincidence.

Z. Y. Turayeva closely connects the content side of the point of view concept with the language means of its embodiment in the text, demarcating the narration from temporal, spatial and psychological points of view. '

Subjective evaluating modality correlates with the author's point of view and a psychological point of view. Modality manifests itself not only in the shape of

narration, but also and mainly in the author's individual selection of language means.

Grammatical and lexical means of modality serving for revealing this category inside a sentence (phrase modality) are used in the text in special ways. For instance, repeating one and the same pattern of a stylistic device and giving it various lexical filling, the author consciously or unconsciously characterizes some phenomenon, event or- personality and indirectly reveals his own attitude to them.

As an example we can take a sentence from Oscar Wilde's novel "The Picture of Dorian Gray":

"All art is quite useless. The artist is creator of beautiful things. To reveal art and conceal the artist is art's aim. Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only beauty ".

Complete parallelism based on the treble repetition of the same-syntactical pattern and accompanied by anaphora creates a monotonous rhythm and uniformity of intonation which show the author's indifferent attitude to Dorian's misfortunes.

The most convenient and concise way of realizing modality in a sentence is an epithet. In the text it plays a less significant part, because (in virtue of its syntactic function of an attribute) it characterizes only the object to which it refers. Yet the epithet reveal the textual modality. This is particularly conspicuous in literary portraits .Textual modality in the novel and other writers becomes obvious only when the reader can get a notion about some thematic field, i.e. about a group of epithets, similes, descriptive phrases and indirect characteristics scattered over the text and united by one dominant of emotional meaning.

For instance, the adjectives -"innocent", "quiet", "good" used by Gr. Green in "The Quiet American" acquire an ironic meaning in (he context of the novel, form a distinct thematic field expressing textual modality of condemnation and censure.

The brief description of textual modality shows that this category in application to the units, exceeding sentence limits, cardinally changes its designation even in the subjective-evaluating plane. Out of the two kinds of modally-objective and subjective—the first one, according to I.R.Galperin, is not inherent' in literary texts in general. Moreover, most frequently objective — modal meaning confines itself only to a sentence. The relation of reality Irreality is not pertinent to fiction texts at all, so long as fiction texts give only depicted reality. These works are a fruit of a writer's imagination, the fancy of a poet, of a dramatist. The less we notice conventionality in depicting reality, the greater is the artistic impact. Nevertheless an experienced reader never forgets that he deals with depicted life. Such a reader perceives the described happenings in two planes: he compares the real and the imaginary, verifies how far they agree with each other and evaluates the imaginary, proceeding from his habitual criteria and conception of the world. Simultaneously he tries to determine the author's attitude to the subject-matter of the book and in this way to make out the subjective-modal meaning of the whole text.

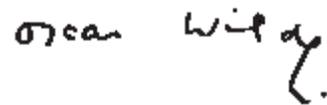
Chapter II .

Stylistic Analysis of the Category of Modality in the Novel

“The Picture of Dorian Gray” by Oscar Wilde

II.1 The Literary Career and Style of Oscar Wilde

Oscar Wilde.(in short)Born-16 October 1854, Died-30 November 1900 (aged 46) Paris, France, Occupation-Writer, Languages-English, French, Nationality-Irish, Alma mater-Trinity College, Dublin, Period-Victorian era, Genres-Drama, short story, dialogue, journalism, Literary movement-Aestheticism, Notable work(s)-The Importance of Being Earnest, The Picture of Dorian Gray,Spouse(s)-Constance Lloyd (1884-1898), Children-Cyril Holland, Vyvyan Holland, Relative(s)-Sir William Wilde, Lady Jane Francesca Wilde



Signature

Oscar Fingal O'Flahertie Wills Wilde (16 October 1854 – 30 November 1900) was an Irish writer and poet. Oscar Wilde was born at 21 Westland Row, Dublin (now home of the Oscar Wilde Centre, Trinity College, Dublin) the second of three children born to Sir William Wilde and Jane Francesca Wilde, two years behind William ("Willie"). Jane Wilde, under the pseudonym "Speranza" (the Italian word for 'Hope'), wrote poetry for the revolutionary Young Irelanders in 1848 and was a life-long Irish nationalist. She read the Young Irelanders' poetry to Oscar and Willie, inculcating a love of these poets in her sons. Lady Wilde's interest in the neo-classical revival showed in the paintings and busts of ancient Greece and Rome in her home.

William Wilde was Ireland's leading oto-ophthalmologic (ear and eye) surgeon and was knighted in 1864 for his services as medical adviser and assistant commissioner to the censuses of Ireland. He also wrote books about Irish archaeology and peasant folklore. A renowned philanthropist, his dispensary for

the care of the city's poor at the rear of Trinity College, Dublin, was the forerunner of the Dublin Eye and Ear Hospital, now located at Adelaide Road.

In 1855, the family moved to No. 1 Merrion Square. Until he was nine, Oscar Wilde was educated at home, where a French *bonne* and a German governess taught him their languages. He then attended Portora Royal School in Enniskillen, County Fermanagh.

Until his early twenties, Wilde summered at the villa his father built in Moytura, County Mayo. There the young Wilde and his brother Willie played with George Moore. Isola died aged eight of meningitis. Wilde's poem "Requiescat" is dedicated to her memory. Wilde left Portora with a royal scholarship to read classics at Trinity College, Dublin, from 1871 to 1874, sharing rooms with his older brother Willie Wilde. Trinity, one of the leading classical schools, set him with scholars such as R.Y. Tyrell, Arthur Palmer, Edward Dowden and his tutor, J.P. Mahaffy who inspired his interest in Greek literature. As a student Wilde worked with Mahaffy on the latter's book *Social Life in Greece*. Wilde, despite later reservations, called Mahaffy "my first and best teacher" and "the scholar who showed me how to love Greek things". For his part Mahaffy boasted of having created Wilde; later, he would name him "the only blot on my tutorship". The University Philosophical Society also provided an education, discussing intellectual and artistic subjects such as Rossetti and Swinburne weekly.

Wilde quickly became an established member – the members' suggestion book for 1874 contains two pages of banter (sportingly) mocking Wilde's emergent aestheticism. He presented a paper entitled "Aesthetic Morality". At Trinity, Wilde established himself as an outstanding student: he came first in his class in his first year, won a scholarship by competitive examination in his second, and then, in his finals, won the Berkeley Gold Medal, the University's highest academic award in Greek. He was encouraged to compete for a demyship to Magdalen College, Oxford – which he won easily, having already studied Greek for over nine years.

Oscar Wilde at Oxford , Magdalen College. At Magdalen he read Greats from 1874 to 1878, and from there he applied to join the Oxford Union, but failed to be elected.

Attracted by its dress, secrecy, and ritual, Wilde petitioned the Apollo Masonic Lodge at Oxford, and was soon raised to the "Sublime Degree of Master Mason". While at Magdalen College, Wilde became particularly well known for his role in the aesthetic and decadent movements. He wore his hair long, openly scorned "manly" sports though he occasionally boxed, and decorated his rooms with peacock feathers, lilies, sunflowers, blue china and other objets d'art, once remarking to friends whom he entertained lavishly, "I find it harder and harder every day to live up to my blue china." The line quickly became famous, accepted as a slogan by aesthetes but used against them by critics who sensed in it a terrible vacuousness. Some elements disdained the aesthetes, but their languishing attitudes and showy costumes became a recognised pose. Wilde was once physically attacked by a group of four fellow students, and dealt with them single-handedly, surprising critics. By his third year Wilde had truly begun to create himself and his myth, and saw his learning developing in much larger ways than merely the prescribed texts. This attitude resulted in him being rusticated for one term, when he nonchalantly returned to college late from a trip to Greece with Prof. Mahaffy. Wilde won the 1878 Newdigate Prize for his poem "Ravenna", which reflected on his visit there the year before, and he duly read it at Encaenia. In November 1878, he graduated with a rare double first in his B.A. of Classical Moderations and Literae Humaniores (Greats). Wilde wrote a friend, "The dons are 'astonied' beyond words – the Bad Boy doing so well in the end!" Apprenticeship of an aesthete: 1880s . 1881 caricature in Punch, the caption reads: "O.W.", "Oh, I eel just as happy as a bright sunflower, Lays of Christy Minstrelsy, "Aesthete of Aesthetes!/What's in a name!/The Poet is Wilde/But his poetry's tame." After graduation from Oxford, Wilde returned to Dublin, where he met again Florence Balcombe, a childhood sweetheart. She, however, became engaged to Bram Stoker (who later wrote Dracula), and they married in 1878. Wilde was disappointed but

stoic: he wrote to her, remembering "the two sweet years – the sweetest years of all my youth" they had spent together. He also stated his intention to "return to England, probably for good". This he did in 1878, only briefly visiting Ireland twice.

With the last of his inheritance from the sale of his father's houses, he set himself up as a bachelor in London. The 1881 British Census listed Wilde as a boarder at 1 Tite Street, Chelsea, where Frank Miles, a society painter, was the head of the household. Wilde would spend the next six years in London and Paris, and in the United States where he travelled to deliver lectures. He had been publishing lyrics and poems in magazines since his entering Trinity College, especially in *Kottabos* and the *Dublin University Magazine*. In mid-1881, at 27 years old, *Poems* collected, revised and expanded his poetic efforts. The book was generally well received, and sold out its first print run of 750 copies, prompting further printings in 1882. Bound in a rich, enamel, parchment cover (embossed with gilt blossom) and printed on hand-made Dutch paper, Wilde would present many copies to the dignitaries and writers who received him over the next few years.

The Oxford Union condemned the book for alleged plagiarism in a tight vote. The librarian, who had requested the book for the library, returned the presentation copy to Wilde with a note of apology. Richard Ellmann argues that Wilde's poem "Hélas" was a sincere, though flamboyant, attempt to explain the dichotomies he saw in himself: Wilde believed that the artist should hold forth higher ideals, and that pleasure and beauty would replace utilitarian ethics. Wilde and aestheticism were both mercilessly caricatured and criticised in the press, *Springfield Republican*, for instance, commented on Wilde's behaviour during his visit to Boston to lecture on aestheticism, suggesting that Wilde's conduct was more of a bid for notoriety rather than a devotion to beauty and the aesthetic.

T.W. Higginson, a cleric and abolitionist, wrote in "Unmanly Manhood" of his general concern that Wilde, "whose only distinction is that he has written a thin volume of very mediocre verse", would improperly influence the behaviour of men

and women. Though his press reception was hostile, Wilde was well received in diverse settings across America; he drank whiskey with miners in Leadville, Colorado and was fêted at the most fashionable salons in every city he visited.

London life and marriage . His earnings, plus expected income from The Duchess of Padua, allowed him to move to Paris between February and mid-May 1883; there he met Robert Sherard, whom he entertained constantly. "We are dining on the Duchess tonight", Wilde would declare before taking him to a fancy restaurant. In August he briefly returned to New York for the production of *Vera*, his first play, after it was turned down in London. He reportedly entertained the other passengers with "Ave Imperatrix!, A Poem On England", about the rise and fall of empires. E.C. Stedman, in *Victorian Poets* describes this "lyric to England" as "manly verse – a poetic and eloquent invocation". Wilde's presence was again notable, the play was initially well received by the audience, but when the critics returned lukewarm reviews attendance fell sharply and the play closed a week after it had opened.

The Picture of Dorian Gray.

The first version of *The Picture of Dorian Gray* was published as the lead story in the July 1890 edition of *Lippincott's Monthly Magazine*, on 20 June 1890, printed as the July 1890 issue of this magazine. The story begins as Gray's portrait is being completed, and he talks with the libertine Lord Henry Wotton, who has a curious influence on him. When Gray, who has a "face like ivory and rose leaves" sees his finished portrait he breaks down, distraught that his beauty will fade, but the portrait stay beautiful, inadvertently making a faustian bargain. For Wilde, the purpose of art would guide life if beauty alone were its object. Thus Gray's portrait allows him to escape the corporeal ravages of his hedonism, (and Miss Prism mistakes a baby for a book in *The Importance of Being Earnest*), Wilde sought to juxtapose the beauty he saw in art onto daily life. Reviewers immediately criticised the novel's content and decadence, and Wilde vigorously responded in print. Writing to the Editor of the *Scots Observer*, he clarified his stance on ethics and aesthetics in art "If a work of art is rich and vital and complete, those who have

artistic instincts will see its beauty and those to whom ethics appeal more strongly will see its moral lesson." He nevertheless revised it extensively for book publication in 1891: six new chapters were added, some overt decadence passages and homo-eroticism excised, and a preface consisting of twenty two epigrams, such as "Books are well written, or badly written. That is all. " was included.

Contemporary reviewers and modern critics have postulated numerous possible sources of the story, a search Jerusha McCormack argues is futile because Wilde "has tapped a root of Western folklore so deep and ubiquitous that the story has escaped its origins and returned to the oral tradition." Wilde claimed the plot was "an idea that is as old as the history of literature but to which I have given a new form". Modern critics have considered the novel to be technically mediocre: the conceit of the plot has guaranteed its fame, but the device is never pushed to its full.

Theatrical career: 1892–95.

Jokanaan and Salome. Illustration by Aubrey Beardsley for the 1893 edition of *Salome* (play) The 1891 census records the Wildes' residence at 16 Tite Street, where he lived with his wife Constance and sons. Wilde returned to Paris in October 1891, this time as a respected writer. He was received at the salons littéraires, Wilde's two plays during the 1880s, *Vera; or, The Nihilists* and *The Duchess of Padua*, had not met with much success. He wrote a new play, *Salome*, rapidly and in French. A tragedy, it tells the story of Salome, the stepdaughter of the tetrarch Herod Antipas, who, to her stepfather's dismay but mother's delight, requests the head of Jokanaan (John the Baptist) on a silver platter as a reward for dancing the Dance of the Seven Veils. When Wilde returned to London just before Christmas the *Paris Echo*, a newspaper, referred to him as "le great event" of the season. Rehearsals of the play, including Sarah Bernhardt, began but the play was refused a licence by the Lord Chamberlain, since it depicted biblical characters.

Salome was published jointly in Paris and London in 1893, but was not performed until 1896 in Paris, during Wilde's later incarceration. *A Woman of No Importance* in 1893, another essentially Victorian comedy: Wilde was

commissioned to write two more plays and *An Ideal Husband*, written in 1894, followed in January 1895. Wilde's final play again returns to the theme of switched identities: the play's two protagonists engage in "bunburying" (the maintenance of alternate personas in the town and country) which allows them to escape Victorian social mores. *Earnest* is even lighter in tone than Wilde's earlier comedies. While their characters often rose to serious themes in moments of crisis, *Earnest* lacks the by-now stock Wildean characters: there is no "woman with a past", the protagonists are neither villainous or cunning, simply idle cultivés, and the idealistic young women are not that innocent. Despite being mostly set in drawing rooms nearly completely lacking action or violence, the self-conscious decadence found in *The Picture of Dorian Gray* and *Salome* is absent from *Earnest*. The play, now considered Wilde's chef d'oeuvre, was rapidly written in Wilde's artistic maturity in late 1894.

It was first performed on 14 February 1895, at St James's Theatre in London. The final trial was presided over by Mr Justice Wills. On 25 May 1895 Wilde and Alfred Taylor were convicted of gross indecency and sentenced to two years' hard labour. The judge described the sentence, the maximum allowed, as "totally inadequate for a case such as this," and that the case was "the worst case I have ever tried". When first I was put into prison some people advised me to try and forget who I was. It was ruinous advice. It is only by realising what I am that I have found comfort of any kind. Now I am advised by others to try on my release to forget that I have ever been in a prison at all. I know that would be equally fatal.

It would mean that I would always be haunted by an intolerable sense of disgrace, and that those things that are meant for me as much as for anybody else - the beauty of the sun and moon, the pageant of the seasons, the music of daybreak and the silence of great nights, the rain falling through the leaves, or the dew creeping over the grass and making it silver - would all be tainted for me, and lose their healing power, and their power of communicating joy. To regret one's own experiences is to arrest one's own development. To deny one's own experiences is to put a lie into the lips of one's own life. It is no less than a denial of the soul.

Wilde was imprisoned first in Pentonville and then Wandsworth prisons in London. The regime at the time was tough; "hard labour, hard fare and a hard bed" was the guiding philosophy. It wore particularly harshly on Wilde as a gentleman and his status provided him no special privileges. In November he was forced to attend Chapel, and there he was so weak from illness and hunger that he collapsed, bursting his right ear drum, an injury that would later contribute to his death. He spent two months in the infirmary...I wanted to eat of the fruit of all the trees in the garden of the world... And so, indeed, I went out, and so I lived. My only mistake was that I confined myself so exclusively to the trees of what seemed to me the sun-lit side of the garden, and shunned the other side for its shadow and its gloom.

Wilde was released on 19 May 1897, and though his health had suffered greatly, he had a feeling of spiritual renewal. He immediately wrote to the Society of Jesus requesting a six-month Catholic retreat; when the request was denied, Wilde wept. "I intend to be received before long", Wilde told a journalist who asked about his religious intentions. He left England the next day for the continent, to spend his last three years in penniless exile. He took the name "Sebastian Melmoth", after Saint Sebastian, and the titular character of *Melmoth the Wanderer*; a gothic novel by Charles Maturin, Wilde's great-uncle. Wilde wrote two long letters to the editor of the *Daily Chronicle*, describing the brutal conditions of English prisons and advocating penal reform. Wilde died of cerebral meningitis on 30 November 1900. Wilde was initially buried in the Cimetière de Bagneux outside Paris; in 1909 his remains were disinterred to Père Lachaise Cemetery, inside the city.

II.2 The Literary Structure of the Novel

”The Picture Of Dorian Gray”

At a glance:

-Author: Oscar Wilde **-First Published:** 1890 **-Type of Work:** Novel -
Type of Plot: Fantasy **-Time of Work:** Late 19th century **-Setting:**
 England-**Genres:** Long fiction, Fantasy **-Subjects:** Murder or homicide,
 Nineteenth century, Guilt, England or English people, Good and evil, Moral
 conditions, London, Youth, Ethics, Painting or painters, Pictures-**Locales:** London,
 England.

Dorian Gray, a handsome young man who, while visiting the studio of an artist friend who is painting his portrait, idly wishes that the portrait would grow old while he himself remained young looking. Later, having treated a young woman cruelly, he notices the first sign of alteration in the portrait. Alarmed, he decides to repent and to marry her, but he learns that she has killed herself. He now gives himself over entirely to a life of corruption, under the tutelage of an evil friend. His crimes include murder. At last he decides to destroy the hideous...

The opening chapter of this fascinating story establishes a milieu in which leisured aristocrats indulge exquisite aesthetic tastes. Dominating this world of luxury is the cynical and brilliantly witty Lord Henry Wotton. He introduces Dorian Gray, a wealthy young man of mysterious background, and Basil Hallward, a renowned artist. Filled with admiration, Basil paints a striking portrait of Dorian. Seeing it, Dorian exclaims that he would sell his soul to remain always youthful while the portrait ages in his place. He gets his wish. Dorian then embarks upon a hedonistic life,

One day in his London studio, Basil Hallward was putting a few finishing touches on a portrait of his handsome young friend, Dorian Gray. Lord Henry

Wotton, a caller, indolently watched the painter at work. When his friend admired the subject of the painting, the artist explained that Dorian was his ideal of youth and that he hoped Lord Henry would never meet him because the older man's influence would be absolute and evil. While they were talking, Dorian Gray himself came to the studio and Hallward, much against his will, was forced to introduce the young...

Basil Hallward, a painter, reluctantly introduces his jaded friend, Lord Henry Wotton, to the young man Basil is painting. Dorian Gray, at the age of twenty, is outstandingly beautiful, wealthy, and inexperienced. Lord Henry tells him that "beauty is a form of genius" and that he must live the wonderful life inside him, giving form to every feeling, expression to every thought, and reality to every dream. Lord Henry believes that this form of fulfillment results in an ideal life. Dorian realizes with horror that he will grow old as the portrait stays young...

*Mayfair. Richest district of London, lying to the east of Hyde Park, bounded on the north by Oxford Street and on the south by Piccadilly. Most of the significant locations featured in the novel are situated there. The exact location of Lord Henry Wotton's house, with its oak-paneled library, furnished with Persian rugs, is left unspecified, but his uncle, Lord Fermor, lives in Berkeley Square, one of the most imposing addresses in London, and is a member of one of the most exclusive gentlemen's clubs, the Albany. Even Alan Campbell, the chemistry expert...

The Picture of Dorian Gray is the only published novel by Oscar Wilde, appearing as the lead story in *Lippincott's Monthly Magazine* on 20 June 1890, printed as the July 1890 issue of this magazine.^[1] Wilde later revised this edition, making several alterations, and adding new chapters; the amended version was published by Ward, Lock, and Company in April 1891.^[2] The title is sometimes rendered incorrectly as *The Portrait of Dorian Gray*.

The novel tells of a young man named Dorian Gray, the subject of a painting by artist Basil Hallward. Basil is impressed by Dorian's beauty and becomes infatuated with him, believing his beauty is responsible for a new mode in his art. Dorian meets Lord Henry Wotton, a friend of Basil's, and becomes enthralled by Lord Henry's world view. Espousing a new hedonism, Lord Henry suggests the only things worth pursuing in life are beauty and fulfillment of the senses. Realizing that one day his beauty will fade, Dorian (whimsically) expresses a desire to sell his soul to ensure the portrait Basil has painted would age rather than himself. Dorian's wish is fulfilled, plunging him into debauched acts. The portrait serves as a reminder of the effect each act has upon his soul, with each sin displayed as a disfigurement of his form, or through a sign of aging.¹² *The Picture of Dorian Gray* is considered a work of classic gothic horror fiction with a strong Faustian theme.

Plot summary- It starts on a beautiful day with Lord Henry Wotton observing the artist Basil Hallward painting the portrait of a handsome young man named Dorian Gray. Dorian arrives later and meets Wotton. After hearing Lord Henry's world view, Dorian begins to think beauty is the only worthwhile aspect of life, the only thing left to pursue. He wishes that the portrait Basil is painting would grow old in his place. Under the influence of Lord Henry (who relishes the hedonic lifestyle and is a major exponent thereof), Dorian begins to explore his senses. He discovers actress Sibyl Vane, who performs Shakespeare in a dingy theatre. Dorian approaches her and soon proposes marriage. Sibyl, who refers to him as "Prince Charming," rushes home to tell her skeptical mother and brother. Her protective brother James tells her that if "Prince Charming" harms her, he will certainly kill him. Dorian invites Basil and Lord Henry to see Sibyl perform in *Romeo and Juliet*. Sibyl, whose only knowledge of love was love of theatre, loses her acting abilities through the experience of true love with Dorian. Dorian rejects her, saying her beauty was in her art, and he is no longer interested in her if she can

¹² The Picture of Dorian Gray (Project Gutenberg 20-chapter version), line 3479 et seq in plain text (chapter VII).

no longer act. When he returns home he notices that his portrait has changed. Dorian realizes his wish has come true – the portrait now bears a subtle sneer and will age with each sin he commits, whilst his own appearance remains unchanged. He decides to reconcile with Sibyl, but Lord Henry arrives in the morning to say Sibyl has killed herself by swallowing prussic acid (hydrogen cyanide). With the persuasion and encouragement of Lord Henry, Dorian realizes that lust and looks are where his life is headed and he needs nothing else. That marks the end of Dorian's last and only true love affair. Over the next 18 years, Dorian experiments with every vice, mostly under the influence of a "poisonous" French novel, a present from Lord Henry. Wilde never reveals the title, but his inspiration was possibly drawn from Joris-Karl Huysmans's *À rebours* (*Against Nature*) due to the likenesses that exist between the two novels.¹³

One night, before he leaves for Paris, Basil arrives to question Dorian about rumours of his indulgences. Dorian does not deny his debauchery. He takes Basil to the portrait, which is as hideous as Dorian's sins. In anger, Dorian blames the artist for his fate and stabs Basil to death. He then blackmails an old friend named Alan Campbell, who is a chemist, into destroying Basil's body. Wishing to escape his crime, Dorian travels to an opium den. James Vane is nearby and hears someone refer to Dorian as "Prince Charming." He follows Dorian outside and attempts to shoot him, but he is deceived when Dorian asks James to look at him in the light, saying he is too young to have been involved with Sibyl 18 years earlier. James releases Dorian but is approached by a woman from the opium den who chastises him for not killing Dorian and tells him Dorian has not aged for 18 years. While at dinner, Dorian sees James stalking the grounds and fears for his life. However, during a game-shooting party a few days later, a lurking James is accidentally shot and killed by one of the hunters. After returning to London, Dorian informs Lord Henry that he will be good from now on, and has started by not breaking the heart of his latest innocent conquest, a vicar's daughter in a

¹³ "Wilde's The Picture of Dorian Gray". Highbeam Research. <http://www.highbeam.com/doc/1G1-92865915.html> 2007.

country town, named Hetty Merton. At his apartment, Dorian wonders if the portrait has begun to change back, losing its senile, sinful appearance now that he has given up his immoral ways. He unveils the portrait to find it has become worse. Seeing this, he questions the motives behind his "mercy," whether it was merely vanity, curiosity, or the quest for new emotional excess. Deciding that only full confession will absolve him, but lacking feelings of guilt and fearing the consequences, he decides to destroy the last vestige of his conscience. In a rage, he picks up the knife that killed Basil Hallward and plunges it into the painting. His servants hear a cry from inside the locked room and send for the police. They find Dorian's body, stabbed in the heart and suddenly aged, withered and horrible. It is only through the rings on his hand that the corpse can be identified. Beside him, however, the portrait has reverted to its original form.

Characters

In a letter, Wilde said the main characters were reflections of himself: "Basil Hallward is what I think I am: Lord Henry is what the world thinks me: Dorian is what I would like to be—in other ages, perhaps".¹⁴

The main characters are:

- **Dorian Gray** – a handsome and narcissistic young man who becomes enthralled with Lord Henry's idea of a new hedonism. He begins to indulge in every kind of pleasure, moral and immoral.
- **Basil Hallward** – an artist who becomes infatuated with Dorian's beauty. Dorian helps Basil to realize his artistic potential, as Basil's portrait of Dorian proves to be his finest work. A devout Christian with conservative

¹⁴The Modern Library – a synopsis of the book coupled with a short biography of Oscar Wilde (retrieved 3 November 2009)

values, he may be in denial of his homosexuality. He is later murdered by Dorian.

- **Lord Henry "Harry" Wotton** – an imperious and decadent dandy who is a friend to Basil initially, but later becomes more intrigued with Dorian's beauty and naïvety. Extremely witty, Lord Henry is seen as a critique of Victorian culture at the end of the century, espousing a view of indulgent hedonism. He conveys to Dorian his world view, and Dorian becomes corrupted as he attempts to emulate him though Basil points out that Harry "never says anything good but never does anything bad."

Other characters include:

- **Sibyl Vane** – An exceptionally talented and beautiful (though extremely poor) actress with whom Dorian falls in love. Her love for Dorian destroys her acting ability, as she no longer finds pleasure in portraying fictional love when she is experiencing love in reality. She commits suicide when she realizes Dorian no longer loves her. Lord Henry likens her to Ophelia.
- **James Vane** – Sibyl's brother who is to become a sailor and leave for Australia. He is extremely protective of his sister, especially as his mother is useless and concerned only with Dorian's money. He is hesitant to leave his sister, believing Dorian will harm her and promises to be vengeful if any harm should come to her. After Sibyl's death he becomes obsessed with killing Dorian and begins to stalk him. He is later killed in a hunting accident. James's pursuit of revenge against Dorian for the death of his sister emulates the role of Laertes, Ophelia's brother in *Hamlet*.
- **Alan Campbell** – a chemist and once a good friend of Dorian; he ended their friendship when Dorian's reputation began to come into question.
- **Lord Fermor** – Lord Henry's uncle. He informs Lord Henry about Dorian's lineage.

- **Victoria, Lady Henry Wotton** – Lord Henry's wife, who only appears once in the novel while Dorian waits for Lord Henry. She loves her husband who treats her with disdain and she later divorces him in exchange for a pianist.

Aestheticism and duplicity .Aestheticism-is a strong motif and is tied in with the concept of the double life. A major theme is that aestheticism is merely an absurd abstract that only serves to disillusion rather than dignify the concept of beauty. Although Dorian is hedonistic, when Basil accuses him of making Lord Henry's sister's name a "by-word," Dorian replies "Take care, Basil. You go too far" suggesting Dorian still cares about his outward image and standing within Victorian society. Wilde highlights Dorian's pleasure of living a double life.¹⁵Not only does Dorian enjoy this sensation in private, but he also feels "keenly the terrible pleasure of a double life" when attending a society gathering just 24 hours after committing a murder. This duplicity and indulgence is most evident in Dorian's visit to the opium dens of London. Wilde conflates the images of the upper class and lower class by having the supposedly upright Dorian visit the impoverished districts of London. Lord Henry asserts that "crime belongs exclusively to the lower orders... I should fancy that crime was to them what art is to us, simply a method of procuring extraordinary sensations", which suggests that Dorian is both the criminal and the aesthete combined in one man. This is perhaps linked to Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*, which Wilde admired.^[1] The division that was witnessed in Dr. Jekyll and Mr. Hyde, although extreme, is evident in Dorian Gray, who attempts to contain the two divergent parts of his personality. This is a recurring theme in many Gothic novels.

Allusions to other works. ***The Republic***- Glaucon and Adeimantus present the myth of Gyges' ring, by which Gyges made himself invisible. They ask Socrates, if one came into possession of such a ring, why should he act justly? Socrates replies that even if no one can see one's physical appearance, the soul is disfigured by the

¹⁵ *The Picture of Dorian Gray* (Penguin Classics) – Chapter XI

evils one commits. This disfigured (the antithesis of beautiful) and corrupt soul is imbalanced and disordered, and in itself undesirable regardless of other advantages of acting unjustly. Dorian's portrait is the means by which other individuals, such as his friend Basil, may see Dorian's distorted soul.

Tannhäuser- At one point, Dorian attends a performance of Richard Wagner's opera, *Tannhäuser*, and is explicitly said to personally identify with the work. Indeed, the opera bears some striking resemblances with the novel, and, in short, tells the story of a medieval (and historically real) singer, whose art is so beautiful that he causes Venus, the goddess of love herself, to fall in love with him, and to offer him eternal life with her in the Venusberg. Tannhäuser becomes dissatisfied with his life there, however, and elects to return to the harsh world of reality, where, after taking part in a song-contest, he is sternly censured for his sensuality, and eventually dies in his search for repentance and the love of a good woman.

Faust- Wilde is reputed to have stated that "in every first novel the hero is the author as Christ or Faust."^[9] As in Faust, a temptation is placed before the lead character Dorian, the potential for ageless beauty; Dorian indulges in this temptation. In both stories, the lead character entices a beautiful woman to love them and kills not only her, but also that woman's brother, who seeks revenge.¹⁶ Wilde went on to say that the notion behind *The Picture of Dorian Gray* is "old in the history of literature" but was something to which he had "given a new form." Unlike Faust, there is no point at which Dorian makes a deal with the devil. However, Lord Henry's cynical outlook on life, and hedonistic nature seems to be in keeping with the idea of the devil's role, that of the temptation of the pure and innocent qualities which Dorian exemplifies at the beginning of the book. Although Lord Henry takes an interest in Dorian, it does not seem that he is aware of the effect of his actions. However, Lord Henry advises Dorian that "the only way to get rid of a temptation is to yield to it. Resist it, and your soul grows sick

¹⁶ Oscar Wilde Quotes about *The Picture of Dorian Gray* and its likeness to Faust (retrieved 7 July 2006)

with longing";in this sense, Lord Henry can be seen to represent the Devil, "leading Dorian into an unholy pact by manipulating his innocence and insecurity."

Shakespeare- In his preface, Wilde writes about Caliban, a character from Shakespeare's play *The Tempest*. When Dorian is telling Lord Henry Wotton about his new 'love', Sibyl Vane, he refers to all of the Shakespearean plays she has been in, referring to her as the heroine of each play. At a later time, he speaks of his life by quoting *Hamlet*, who has similarly driven his girlfriend to suicide and her brother to swear revenge.

II.3. The Analysis of the Category of Modality in the Novel “The Picture of Dorian Gray” by Oscar Wilde

The following analysis are given below as evidences to implicit and explicit feature of the category of modality .Whereas, reading the text is not enough to see the main authors standpoint, so to make it easy ,here is given some compare and contrast of the instances . As a start , it would be good to clarify the epigram of the novel.

1(Implicit) -- All art is quite useless¹⁷.—

This preface opens the meaning of that epigram :

The Preface.

The artist is the creator of beautiful things. To reveal art and conceal the artist is art's aim. The critic is he who can translate into another manner or a new material his impression of beautiful things.

The highest as the lowest form of criticism is a mode of autobiography. Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault.

Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only beauty.

No artist desires to prove anything. Even things that are true can be proved. No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style. No artist is ever morbid. The artist can express everything. The preface to *The Picture of Dorian Gray* was added, along with other amendments, after the edition published in *Lippincott's* was criticised. Wilde used it to address the criticism and defend the novel's reputation. It consists of a collection of statements about the role of the artist, art itself, and the value of beauty, and serves as an indicator of the way in which Wilde intends the novel to be read, as well as traces of Wilde's exposure to Daoism and the writings of the

¹⁷ Oscar Wilde. *The Picture of Dorian Gray*. 2004 y. p 3.

Chinese Daoist philosopher Chuang Tsu. Shortly before writing the preface, Wilde reviewed Herbert A. Giles's translation of the writings of Chuang Tsu.^[17] In it he writes: The honest ratepayer and his healthy family have no doubt often mocked at the dome-like forehead of the philosopher, and laughed over the strange perspective of the landscape that lies beneath him. If they really knew who he was, they would tremble. For Chuang Tsu spent his life in preaching the great creed of Inaction, and in pointing out the uselessness of all things. Through the book, the epigram will be clarified in details with many definite instances.

2(Implicit)— Basil doesn't want to exhibit Dorian Gray's picture to Henry or someone else.why? "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. It is not he who is revealed by the painter; it is rather the painter who, on the coloured canvas, reveals himself. 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." "My heart shall never be put under their microscope. There is too much of myself in the thing, Harry--too much of myself!" "Poets are not so scrupulous as you are. They know how useful passion is for publication. Nowadays a broken heart will run to many editions." "I hate them for it," "An artist should create beautiful things, but should put nothing of his own life into them. We live in an age when men treat art as if it were meant to be a form of autobiography. We have lost the abstract sense of beauty. Some day I will show the world what it is; and for that reason the world shall never see my portrait of Dorian Gray."(chapter 1,p-8)

3(Explicit)___ Lord Henry describes Lady Brandon. "I like to find out people for myself. But Lady Brandon treats her guests exactly as an auctioneer treats his goods. She either explains them entirely away, or tells one everything about them except what one wants to know."(chapter 1,p-10)

4(Implicit /Explicit)___ Basil's thoughts about Dorian Gray. I like persons better than principles, and I like persons with no principles better than anything else in the world. Tell me more about Mr. Dorian Gray. How often do

you see him?" I couldn't be happy if I didn't see him every day. He is absolutely necessary to me." "How extraordinary!" "He is all my art to me now," said the painter gravely.

"I sometimes think, Harry, that there are only two eras of any importance in the world's history. The first is the appearance of a new medium for art, and the second is the appearance of a new personality for art also. What the invention of oil-painting was to the Venetians, the face of Antinous was to late Greek sculpture, and the face of Dorian Gray will some day be to me. It is not merely that I paint from him, draw from him, sketch from him." "Of course, I have done all that. But he is much more to me than a model or a sitter. I won't tell you that I am dissatisfied with what I have done of him, or that his beauty is such that art cannot express it. There is nothing that art cannot express, and I know that the work I have done, since I met Dorian Gray, is good work, is the best work of my life. But in some curious way--I wonder will you understand me?--his personality has suggested to me an entirely new manner in art, an entirely new mode of style. I see things differently, I think of them differently. I can now recreate life in a way that was hidden from me before. 'A dream of form in days of thought'--who is it who says that? I forget; but it is what Dorian Gray has been to me. The merely visible presence of this lad--for he seems to me little more than a lad, though he is really over twenty-- his merely visible presence.

"Unconsciously he defines for me the lines of a fresh school, a school that is to have in it all the passion of the romantic spirit, all the perfection of the spirit that is Greek. The harmony of soul and body-- how much that is! We in our madness have separated the two, and have invented a realism that is vulgar, an ideality that is void. "Because, while I was painting it, Dorian Gray sat beside me. Some subtle influence passed from him to me, and for the first time in my life I saw in the plain woodland the wonder I had always looked for and always missed." "Dorian Gray is to me simply a motive in art. I see everything in him. He is never more present in my work than when no image of him is there. He is a suggestion of a new manner.

I find him in the curves of certain lines, in the loveliness and subtleties of certain colours. That is all."(chapter 1, p- 11)

5(Implicit) __Henry's attitude to real romance and friendship "Perhaps you (Basil) will tire sooner than he(Dorin) 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--that is the modern ideal. And the mind of the thoroughly well-informed man is a dreadful thing. It is like a bric-a-brac shop, all monsters and dust, with everything priced above its proper value. I think you will tire first, all the same."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 colour, or something. You will bitterly reproach him in your own heart, and seriously think that he has behaved very badly to you. The next time he calls, you will be perfectly cold and indifferent. It will be a great pity, for it will alter you. What you have told me is quite a romance, a romance of art one might call it, and the worst of having a romance of any kind is that it leaves one so unromantic."

6 (Explicit) __Basil worries about Henry's influence on Dorian Gray. Basil doesn't want Henry to meet Dorian .Dorian Gray is my dearest friend,""He has a simple and a beautiful nature. Don't spoil him. Don't try to influence him. Your influence would be bad." "The world is wide, and has many marvellous people in it. Don't take away from me the one person who gives to my art whatever charm it possesses: my life as an artist depends on him. Through the story Basils worry will realize and Dorian will be changed.(chapter 1)

7(Explicit) __Henry describes Dorians appearance. He was certainly wonderfully handsome, with his finely curved scarlet lips, his frank blue eyes, his crisp gold hair. There was something in his face that made one trust him at once. All the candour of youth was there, as well as all youth's passionate purity. One felt that he had kept himself unspotted from the world.

8(Implicit)__ He(Henry) has a very bad influence over all his friends, with the single exception of myself(Basil). Have you really a very bad influence, lord Henry ?says Dorian and Henrys answer to this influence.

"There is no such thing as a good influence, Mr. Gray. All influence is immoral--immoral from the scientific point of view." "Why?" "Because to influence a person is to give him one's own soul. 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. He becomes an echo of some one else's music, an actor of a part that has not been written for him. The aim of life is self-development. To realize one's nature perfectly--that is what each of us is here for. People are afraid of themselves, nowadays. They have forgotten the highest of all duties, the duty that one owes to one's self. Of course, they are charitable. They feed the hungry and clothe the beggar. But their own souls starve, and are naked. Courage has gone out of our race. Perhaps we never really had it. 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. And yet -- Just turn your head a little more to the right, Dorian, like a good boy," said the painter, deep in his work and conscious only that a look had come into the lad's face that he had never seen there before. "And yet," continued Lord Henry, in his low, musical voice, and with that graceful wave of the hand that was always so characteristic of him, and that he had even in his Eton days, "I believe that if one man were to live out his life fully and completely, were to give form to every feeling, expression to every thought, reality to every dream -- I believe that the world would gain such a fresh impulse of joy that we would forget all the maladies of mediaevalism, and return to the Hellenic ideal-- to something finer, richer than the Hellenic ideal, it may be."

"But the bravest man amongst us is afraid of himself. The mutilation of the savage has its tragic survival in the self-denial that mars our lives. We are punished for our refusals. 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. Resist it, and your soul grows sick with longing for the things it has forbidden to itself, with desire for what its monstrous laws have made monstrous and unlawful. 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. You, Mr. Gray, you yourself, with your rose-red youth and your rose-white boyhood, you have had passions that have made you afraid, thoughts that have fined you with terror, day-dreams and sleeping dreams whose mere memory might stain your cheek with shame ."(chapter 2)

9(Implicit)__ Lord Henry's mind:"Nothing can cure the soul but the senses, just as nothing can cure the senses but the soul."¹⁸

Lord Henry went out to the garden and found Dorian Gray burying his face in the great cool lilac-blossoms, feverishly drinking in their perfume as if it had been wine. He came close to him and put his hand upon his shoulder. "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." The lad started and drew back. He was bareheaded, and the leaves had tossed his rebellious curls and tangled all their gilded threads. There was a look of fear in his eyes, such as people have when they are suddenly awakened. His finely chiselled nostrils quivered, and some hidden nerve shook the scarlet of his lips and left them trembling.

Then continued Lord Henry, "that is one of the great secrets of life-- to cure the soul by means of the senses, and the senses by means of the soul. You are a wonderful creation. You know more than you think you know, just as you know less than you want to know."(chapter 12)

10(explicit/implicit)__ Lord Henry and Dorian 's chat about beauty and youth.

"Let us go and sit in the shade,"said Lord Henry, if you stay any longer in this glare, you will be quite spoiled, and Basil will never paint you again. You really must not allow yourself to become sunburnt. It would be

1 The Picture of Dorian Gray. 2004 y,chapter 2,p 18.

unbecoming." "Because you have the most marvellous youth, and youth is the one thing worth having."

Some day, when you are old and wrinkled and ugly, when thought has seared your forehead with its lines, and passion branded your lips with its hideous fires, you will feel it, you will feel it terribly. Now, wherever you go, you charm the world. Will it always be so? . . . You have a wonderfully beautiful face, Mr. Gray. Don't frown. You have. "And beauty is a form of genius-- is higher, indeed, than genius, as it needs no explanation. 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. You smile? Ah! when you have lost it you won't smile."

11(Implicit) Dorians idea about his own picture which is painted by Basil.

"How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June."
 ". . . If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that-I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!"
 Every moment that passes takes something from me and gives something to it. Oh, if it were only the other way! If the picture could change, and I could be always what I am now Then later Dorians wish will come true and the picture define his soul like a mirror by turning out itself (chapter 3,)

12(Implicit) Henry thoughts about Dorians' girl; "no woman is a genius. Women are a decorative sex. They never have anything to say, but they say it charmingly. Women represent the triumph of matter over mind, just as men represent the triumph of mind over morals." it is quite true. I am analysing women at present, so I ought to know. The subject is not so abstruse as I thought it was. I find that, ultimately, there are only two kinds of women, the plain and the coloured. The plain women are very useful. If you want to gain a reputation for

respectability, you have merely to take them down to supper. The other women are very charming. They commit one mistake, however. They paint in order to try and look young. Our grandmothers painted in order to try and talk brilliantly. Rouge and esprit used to go together. That is all over now. As long as a woman can look ten years younger than her own daughter, she is perfectly satisfied. As for conversation, there are only five women in London worth talking to, and two of these can't be admitted into decent society.(chapter 4,p-36)

13(Implicit) __Henry clarifies to Dorian. The people who love only once in their lives are really the shallow people. What they call their loyalty, and their fidelity, I call either the lethargy of custom or their lack of imagination. Faithfulness is to the emotional life what consistency is to the life of the intellect-- simply a confession of failure. Faithfulness! I must analyse it some day. The passion for property is in it. There are many things that we would throw away if we were not afraid that others might pick them up.(chapter 18,)

14(Explicit)__Dorian describes his sweet heart ,Sibyl Vane to Henry. Harry, imagine a girl, hardly seventeen years of age, with a little, flowerlike face, a small Greek head with plaited coils of dark-brown hair, eyes that were violet wells of passion, lips that were like the petals of a rose. She was the loveliest thing I had ever seen in my life. You said to me once that pathos left you unmoved, but that beauty, mere beauty, could fill your eyes with tears"Sibyl is the only thing I care about. What is it to me where she came from? From her little head to her little feet, she is absolutely and entirely divine. Every night of my life I go to see her act, and every night she is more marvellous.""Well, I can't help going to see Sibyl play,"even if it is only for a single act. I get hungry for her presence; and when I think of the wonderful soul that is hidden away in that little ivory body, I am filled with awe."(chapter 5)

15(Explicit)__ Henry's cruel mind about romance between Dorian and Sibyl. I suppose she will belong to you some day. When one is in love, one always

begins by deceiving one's self, and one always ends by deceiving others. That is what the world calls a romance.(chapter 6)

16(Implicit)___ "People are very fond of giving away what they need most themselves. It is what I call the depth of generosity." (Dorian talks about Basil) Basil is the best of fellows, but he seems to me to be just a bit of a Philistine. Since I have known you, Harry, I have discovered that. Basil, puts everything that is charming in him into his work. The consequence is that he has nothing left for life but his prejudices, his principles, and his common sense

17 (Explicit)___ Then Lord Henrys addition to this point. (16 implicit part)

The only artists I have ever known who are personally delightful are bad artists. Good artists exist simply in what they make, and consequently are perfectly uninteresting in what they are. A great poet, a really great poet, is the most unpoetical of all creatures. But inferior poets are absolutely fascinating. The worse their rhymes are, the more picturesque they look. The mere fact of having published a book of second-rate sonnets makes a man quite irresistible. He lives the poetry that he cannot write. The others write the poetry that they dare not realize. (chapter- 14)

18(Explicit)___ James' idea: Women defend themselves by attacking, just as they attack by sudden and strange surrenders .

He worries of Siblyn being with Dorian and says to his mother: All I say is, watch over Sibyl. Don't let her come to any harm. Mother, you must watch over her."I hear a gentleman comes every night to the theatre and goes behind to talk to her. Is that right? What about that?"And mother responds: In the profession we are accustomed to receive a great deal of most gratifying attention. I myself used to receive many bouquets at one time. That was when acting was really understood. As for Sibyl, I do not know at present whether her attachment is serious or not. But there is no doubt that the young man in question is a perfect gentleman.

He(Dorian) is always most polite to me. Besides, he has the appearance of being rich, and the flowers he sends are lovely." (chapter 8)

19(Explicit)__Dorians attitude to Siblyn:

I did not treat it as a business transaction, and I did not make any formal proposal. I told her that I loved her, and she said she was not worthy to be my wife. Henry said "Women are wonderfully practical, "much more practical than we are. In situations of that kind we often forget to say anything about marriage, and they always remind us."(chapter 9)

Conclusion

Generally, In the first chapter the previous nine steps are intended to give you a sense of the tasks usually involved in writing a good interpretive paper. What follows are some additional hints that might help us find an interesting topic and maybe even make the process a little more enjoyable.

For a start, We made thesis relevant to readers .We realize that we 'll be able to keep readers' attention more easily if we pick a topic that relates to daily experience. So we've avoided writing a paper that identifies a pattern in a story but it doesn't quite explain why that pattern leads to an interesting interpretation but a good paper must also tell the reader why those references are meaningful. Simply we put, it has to address issues that we can use in our own lives. Our thesis should be able to answer the brutal question "So what?" Does my paper tell reader something relevant about the context of the story which I'm interpreting or about the human condition. Some categories, like race, gender, and social class, are dependable sources of interest. This is not to say that all good papers necessarily deal with one of these issues. My thesis on education of life in *Dorian* does. But a lot of readers would probably be less interested in reading a paper that traces the instances of water imagery than in reading a paper that compares male or female stereotypes used in a story or that takes a close look at relationships between characters of different races. I don't feel compelled to write on race, gender, or class. The main idea is that you ask yourself whether the topic you've selected connects with a major human concern, and there are a lot of options here (for example, issues that relate to economics, family dynamics, education, religion, law, politics, sexuality, history, and psychology, among others). We picked a topic that might allow us to learn about ourselves and what we found important. We're always at the mercy of the evidence that's available to us. For example, your interest may really be in political issues, but if you're reading *The picture of Dorian Gray*, you might face some difficulties in finding enough evidence to make

a good paper on that kind of topic. If, on the other hand, you're interested in ethics, philosophy, science, psychology, religion, or even geography, you'll probably have more than enough to write about and find yourself in the good position of having to select only the best pieces of evidence. So our paper also includes philosophic points, ethical views and mystery sides which make it both interesting and difficult topic .

At least, We tried to make our paper more specific as well. The effort to be more specific almost always leads to a thesis that will get reader's attention, and it also separates us from the crowd as someone who challenges ideas and looks into topics more deeply. A paper about education of life and the huge influence in general in *Dorian Gray* will probably get reader's attention as much as a more specific topic about the impact of the learning environment and influence on the main character.

Influence is a recurring theme throughout the book. Influence is largely depicted by the author as immoral, as it eventually may turn people toward decisions that are not true to themselves, as best exemplified by Dorian Gray. However, all people are influenced and act as influences, and ironically, the book itself may influence its reader, though the preface paradoxically states that no artist, in their work, "desires to prove anything" or has "ethical sympathies." Dorian Gray is influenced toward his life of decadence by the hedonist philosophy of Lord Henry; prior to this, Dorian was perceived as innocent and inexperienced. Dorian's painting also influenced him, though it was merely a work of art. Basil, too, was influenced by his own painting of Dorian.

In addition to influence is the problem of who is to be held responsible for certain actions. Dorian's major flaw is that he is never able to hold himself accountable, instead, avoiding admission of responsibility by justifying his actions according to the philosophy of the new hedonism. When Sibyll commits suicide, Dorian distances himself from the blame by viewing her death as a work of art—a

sort of tragic drama. In his frenzy to assign the responsibility to anyone but himself, Dorian blames Basil for the path his life has taken. In killing Basil, the narrator even writes the scene to demonstrate Dorian's perception that it is the knife that commits the murder, leaving Dorian himself, again, blameless. At the end of the novel, when it occurs to Dorian that he might confess, he instead chooses to destroy the painting, which he sees as the only piece of evidence that remains of his moral crimes.

So to conclusion we can definitely say that we are all humankind make mistakes every day, and on that mistakes we have to study the life but Dorian didn't realize it, went on his mistakes as far as lord Henry advised him. You may have already thought to some extent about ideas of life education, influence in the novel, if you have read it, but the chance that you have thought through something more specific like the influence of environment and life education are quite slimmer...

Summary

The subject matter of this qualification paper is to study the functional semantic features and category of modality, what this means is that perform analysis of its utilize and functioning in the novel ‘The Picture of Dorian Gray’ by Oscar wilde.

The **aim** of the research is to examine the usage of category of modality as the main stuff in interpretation and to analyze its functioning in the literary context.

Coming out of this aim the following **tasks** were put forward:

- to study the notion of category of modality in English
- to study the category of modality in literary context and it’s usage peculiarities in interpretation
- to analyze the classification of expressive means by implicit and explicit ways
- to study literary qualities of the novel ‘The Picture of Dorian Gray’ by Oscar Wilde
- to study and analyze the category of modality in the novel ‘The Picture of Dorian Gray’ by Oscar Wilde

The **object** of the research is ‘the category of modality’ and the novel ‘The Picture of Dorian Gray’ by Oscar Wilde .

The **subject** of investigation is common and specific features of category of modality in interpretation and its function in the literary context.

Theoretical value of the work comprises its contribution into the further development of literary text interpretation with stylistic literary point.

Practical value of the work is that the material and the results of the qualification paper can be used in the process of teaching of such linguistic aspects

of Stylistics, Text linguistics and Text interpretation.

Methods of investigation. The following methods of investigation have been applied in the present scientific work: descriptive method, contextual and stylistic analysis.

The novelty of the research is proved by the thorough study of stylistic notion of the category of modality in the literary context of the novel ‘The Picture of Dorian Gray’ by Oscar Wilde.

The structure of this qualification paper is as follows: introduction, two chapters, conclusion, summary and the list of used literature.

Introduction presents the aim, methods, theoretical and practical values of the work.

Chapter I studies the theoretical point of the chosen topic. This part deals with the problem of category of modality in interpretation. The works’ viewpoints concerning the style and stylistic devices .

Chapter II gives a short biography and literary career of Oscar Wilde. And the main of this chapter is the presentation of stylistic , literary analysis of modality used in the novel ‘The Picture of Dorian Gray’ by Oscar Wilde.

Conclusion comprises the most sufficient results of the present work.

Summary presents a short idea of the research.

The list of used literature gives the list of scientific and literary source.

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