

General Vision and Viewpoint	Picture of Dorian Gray [PDC]	Philadelphia, Here I Come! [PHIC]	Brooklyn
<p><b>Opening</b></p>	<ul style="list-style-type: none"> <li>The novel begins in the London home of Basil Hallward. Basil discusses his latest portrait with Lord Henry Wotton.</li> <li>Lord Henry admires the painting, the subject of which is a gorgeous, golden-haired young man. Believing it to be Basil's finest work, he insists that the painter exhibit it. Basil, however, refuses, claiming that he cannot show the work in public because he has put too much of himself into it.</li> <li>When Lord Henry presses him for a more satisfying reason, Basil reluctantly describes how he met his young subject, whose name is Dorian Gray, at a party. He admits that, upon seeing Dorian for the first time, he was terrified; indeed, he was</li> </ul>	<ul style="list-style-type: none"> <li>Philadelphia, here I come, right back where I started from...</li> <li>Gar sings this song at the beginning of the play to express his excitement about moving to Philadelphia. As the play progresses, we learn that he is somewhat ambivalent about the move, but the song serves as a method for bolstering himself and preparing for what is to come.</li> <li>Flashback to Gar and "darling Katie Doogan" discussing how they will get married but ends with Gar losing his nerve and leaving before asking Senator Doogan for Kate's hand in marriage. He thought senator thought he wasn't good enough for Katie</li> <li>Master Boyle visits to say goodbye</li> </ul>	<ul style="list-style-type: none"> <li>Pessimistic, dark and dreary at mass service in latin and boring, very traditional, Ellis yawns.</li> <li>Kelly is judging, unfair, nasty. Serves Mrs. Brady before all others. Shoe polish.</li> <li>"You're the prettiest girl in county Wexford. You should be able to choose any man you want. And we're hoping that George Sheridan from the Rugby club looks your way" -Ellis to Nancy</li> <li>MISS KELLY: Your poor sister. EILIS: My sister? MISS KELLY: Oh, mothers are always being left behind in this country. But Rose...That's the end for her, isn't it? She'll be looking after your mother for the rest of her life.</li> <li>ROSE: Is that really everything you own? Oh, Ellis. I should have looked after you better. EILIS: You've bought most of the clothes in this case. That's one of the reasons I'm going, because I can't buy my own</li> <li>Think like an american. You have to know where you're going - GEORGINA</li> </ul>

	<p>overcome by the feeling that his life was “on the verge of a terrible crisis.” Dorian has become, however, an object of fascination and obsession for Basil, who sees the young man every day and declares him to be his sole inspiration. Basil admits that he cannot bring himself to exhibit the portrait because the piece betrays the “curious artistic idolatry” that Dorian inspires in him.</p>		
<p><b>Ending</b></p>	<ul style="list-style-type: none"> <li>not even truthful self-awareness is enough to save Dorian. In his final moments, he attempts to repent the murder of Basil, the suicides of Sibyl Vane and Alan Campbell, and his countless other sins by refraining from seducing and ruining a naïve village girl.</li> <li>The discrepancy between the enormity of his crimes and this minor act of</li> </ul>	<ul style="list-style-type: none"> <li>we finally hear from the ever-silent S.B. When he cannot sleep, he and Gar have a conversation in the kitchen that is interrupted by Gar's insecurities about being too sentimental in front of his father.</li> <li>After he's left, S.B. opens up to Madge, telling her about Gar as a child, when he refused to go to school because he wanted to work at the shop. In this moment we see that the prospect of losing Gar</li> </ul>	<ul style="list-style-type: none"> <li>Optimistic - bright colours – she's wearing blue cardigan, white blouse and flowery skirt – red, white and blue are the main colours. Red shoes.</li> <li>“I'd forgotten...what this town is like”</li> <li>My name is Eilis Fiorello. It could be argued that she has the upper hand. She is certainly not cowed by Kelly at all.</li> <li>Eilis and mother - bittersweet but mostly positive – he'd have to be nice to be married to you.</li> <li>On the ferry – she's confident and going home.</li> <li>You have to think like an American. You'll feel so homesick that you'll want to die, and there's nothing you can do</li> </ul>

	<p>contrition is too great. Furthermore, he realizes that he does not want to confess his sins but rather have them simply go away. The portrait reflects this hypocrisy and drives him to his final, desperate act. He decides it is better to destroy the last evidence of his sin—the painting of his soul—than face up to his own depravity.</p> <ul style="list-style-type: none"> <li>• The depravity he seeks to destroy is, in essence, himself; therefore, by killing it, he kills himself.</li> <li>• It was his beauty that had ruined him, his beauty and the youth that he had prayed for</li> </ul>	<p>is too painful for S.B. to handle, because he has such fond memories of Gar wanting to work for him.</p> <ul style="list-style-type: none"> <li>• In this moment, we see that S.B. 's silence is not due to alienation from his son, but because of his deep and almost overwhelming identification with Gar, and his own emotional reticence.</li> <li>• The final moment leaves Gar's future completely ambiguous. Private Gar asks Public Gar why he has to leave, and Public does not have an answer. The question of immigration is left up in the air, and the audience must wonder whether Gar actually goes through with it.</li> </ul>	<p>about it apart from endure it. But you will, and it won't kill you. And one day the sun will come out – you might not even notice straight away, it'll be that faint. And then you'll catch yourself thinking about something or someone who has no connection with the past. Someone who's only yours. And you'll realize... that this is where your life is - Eilis to new emigrant.</p>
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<p><b>Character Development</b></p>		<ul style="list-style-type: none"> <li>• Very little growth in Gar- negative. Some growth in that he speaks to his father for the first time in his life.</li> </ul>	<ul style="list-style-type: none"> <li>• Positive ways – confidence - stood up to Miss Kelly.</li> <li>• Makes her own decisions – to get married, her job at Bartoccis and goes from very timid to confident. Even Miss Fortini notices her development and asks what advice she can give to the next poor girl.</li> <li>• Ellis, you look like a different person. How did you do it? Maybe I can pass some advice onto the next poor girl who feels that way.” - Miss Fortini (to Ellis)</li> <li>• Style - Irish clothes are dull. Lots of heavy green. Flat. Very few clothes. By contrast her American clothes are form fitting, light , airy and colourful.</li> </ul>
<p><b>Relationships</b></p>	<p>Manipulative and unequal. Harry deliberately manipulates Dorian for his own enjoyment. Dorian effectively abuses Sibyl. His love for her is based on a very flimsy premise. He destroys her with his cruelty.</p>	<ul style="list-style-type: none"> <li>• ...just because he doesn't say much doesn't mean that he hasn't feelings like the rest of us.” - Madge (role of men)</li> <li>• Madge, Madge, I think I love you more than any of them. Give me a piece of your courage, Madge.” - Private (admiration for Madge) Close relationship with housekeeper Madge.</li> <li>• “Screwballs, Say something! Say something Father!” - Private. Gar is disappointed and tired of how</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Ellis and Rose</b> - positive. Rose wanted a better life and wrote to Flood. Bought most of E's clothes. Only one E can be honest with. Demonstrates strength of relationship. Doesn't manipulate.</li> <li>• <b>E and Mary Lacey</b> - manipulative. No-one to talk to. Now I have nobody. Tells Nancy that E is free to go to the wedding even though she knows she has to leave. On the 27th August but she's meant to leave on the 21st.</li> <li>• Nothing better to do (than write thank you cards).</li> <li>• Insists that E goes to Davis'. Jim came at the right time for us.</li> <li>• Some redeeming features at the end. Is he nice, he'd have to</li> </ul>

		<p>reserved his father is but cannot bring himself to ask him to speak up so Private openly begs for it.</p> <ul style="list-style-type: none"><li>• And you know why I'm going, Screwballs, don't you. Because I'm 25, and you treat me as if I were 5—I can't order even a dozen loaves without getting your permission. Because you pay me less than you pay Madge.</li><li>• ...between us at that moment there was this great happiness, this great joy—you must have felt it too</li></ul> <p>When Public is saying the rosary, Private remembers a really happy moment he shared with SB, fishing in a rowboat and wants to know if he remembers it too.</p>	<p>be nice if he's married to you. Write and tell me about him.</p> <ul style="list-style-type: none"><li>• <b>Tony and E</b> - lovely relationship. Based on love but possibly too idealistic.</li><li>• No conflict except for when she doesn't write. Tony wrote 5 to her 1.</li><li>• He listens - restaurant and bookkeeping. . He's caring – left sewage overflowing to see her. He waits for her outside her class. Just wanna walk you home. He lets her do what she wants to.</li><li>• E falls for Tony out of her own will, as opposed to Jim where the people of the town almost force her...</li><li>• Tony gives her the freedom to go home. Jim 'I don't want you to go back'</li></ul>
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**Symbolism  
and Imagery**

- **The blue boat** - a symbol of happiness he felt in his childhood and his hope that SB remembers it holds the symbolic promise of connecting with his father in a reparative and healing way before he leaves. But when SB doesn't remember it it symbolises their inability to connect.
- **Money for booze**- at the end of Boyle's visit he asks Gar for money for drinks. This symbolises the fact that even the people that are most supportive of him, they still just want something from him.
- Flowers - [Rose's grave, pictures of flowers, her name is Rose, Eilis puts down different flowers, ]
- Colour - colours of stamps, clothes, envelopes, boulevards,
- Bright dark
- Music
- Reflections - Sheila is a person that Eilis might end up being like, alone with no husband.
- Reflection on the train - Eilis is leaving the shadowy part of herself in Ireland but her physical self is returning to her new home, America.
- Lipstick
- Suitcase
- Clothes [green coat, brown dress, flowery skirt, light colours as opposed to dark,
- **Parallels** -  
Kelly : Kehoe,  
Dance, Dinner with families,  
dinner date with Tony: Dinner date with Jim, Coney Island : Wexford,  
Eilis: Georgina,  
Tony waits: Eilis waits,  
Mother leaves at ferry: Mother leaves to go to bed,  
Car scene with Jim: Tram scene with Tony,  
Letters from Ireland: Letters from USA,  
Irish priest: Flood priest,  
Kelly's Shop: Bartocci's,

Cultural Context	Dorian	PHIC	Brooklyn
ender roles	<p>Women are seen in a negative light. Sibyl is the main reference here. She's seen as overly passive and needy. Prince charming. When she loses Dorian she begs and Dorian despises her. Men are seen as cruel, especially Dorian and Harry who mostly ignore the death of Sybil.</p> <p>Dorian reflecting on Sibyls death as if it didn't matter because she was a woman.</p> <p>'It seems to me to be simply like a wonderful ending to a wonder play.'</p> <p>Dorian P.81</p> <p>Sibyl is one of the only women in the play and she is seen as naive. She gains insight of a greater world of possibilities through meeting Dorian. However when she refuses to please him by her acting, she embarrasses him and he casts her away brutally. Dorian complaining about how awful he was to Sibyl. However he does not care about it anymore.</p> <p>'I was brutal, Harry-perfectly brutal. But it is alright now. I am not</p>	<p>Madge protects Gar by hiding the new baby's real name so he doesn't feel bad for leaving.</p> <p>'Strong and healthy- and that's all that matters. Were you and the boss chatting there?'</p> <p>Madge P.95</p> <p>Lizzie wanting Gar and trying to convince him to go to America.</p> <p>'-everything, and maybe we could coax him – you know...I dunno...everything we ever gathered.'</p> <p>Aunt Lizzie P.50</p> <p>SB playing the older and weaker character. Reflecting on how he was too old for Gar's Mother.</p> <p>'I was too old for her, Madge eh?'</p> <p>SB p.93</p> <p>Kathy holds a power over Gar Public &amp; Private as they are in love with her still.</p> <p>'Kate...sweet Katie Doogan...my darling Kathy Doogan...'</p> <p>Private P.70</p> <p>Women play the role of mothers and wives. The story is largely unconcerned with them. This play focuses</p>	

	<p>sorry for anything that happened. It has taught me to know myself better.'</p> <p>Dorian P.79</p> <p>Dorian idolising Sybil as she is an amazing actor. 'But Juliet...hardly 17...with a little flower like face...eyes that were violet...petals of a rose.</p> <p>Dorian P.42</p> <p>When Dorian kills Basil. Shows strong male power. 'He rushed at him...knife into the great vein...behind the ear...stabbing again and again.'</p> <p>Dorian and Basil P.126</p> <p>Lord Henry seems to hate his wife and her him.</p>	<p>almost entirely on the male relationship of Gar and SB</p> <p>Katie is married off by her parents. She seems to have little autonomy.</p> <p>Aunt Lizzie is seen as lonely and unfulfilled because she has no children. Traditional gender role.</p> <p>Madge plays the mother role throughout but shows that she is strong. she stands up to both Gar and SB and refuses to take their nonsense!</p>	
<p>Morality</p>	<p>Harry terrible morals. Self centred. Pure pleasure seeker.</p> <p>Dorian terrible morals. Murder. Drug use. Self centred. Hedonism.</p> <p>Basil is maybe the only good character but even he is flawed by his worship of another.</p>		



<p>Sex/marriage/relationships</p>	<p>Manipulative and unequal. Harry deliberately manipulates Dorian for his own enjoyment. Dorian effectively abuses Sibyl. His love for her is based on a very flimsy premise. He destroys her with his cruelty. Lord Henry has an awful influence on Dorian, which leads to the corruption of Dorian's soul          "The only way to get rid of temptation is to yield to it"-Lord Henry          The relationship between Dorian and Sybil was toxic and was put on a fantasy-level pedestal          "You have killed my love"          "You used to stir my imagination, now you don't even stir my curiosity"-Dorian.          Basil cherishes Dorian and places him on a pedestal.          "I knew I had come face to face with someone whose mere personality was so fascinating that if I allowed it to do so would absorb my whole nature, my very art itself"-Basil</p>	<p>Madge is a mother-like figure to Gar.          "Man! I bathed you every Saturday night till you were a big lout of fourteen"-Madge          Gar has a very distant relationship with his father, S.B          "Just because he doesn't say much doesn't mean he hasn't feelings"-Madge to Gar about S.B          Gar and "the boys" aren't true friends and have an extremely shallow relationship.          "They're louts, ignorant bloody louts and you've always known it"- Gar private about the boys after discovering Madge invited them.          Kathy and Gar were once in a loving relationship and Gar is still hopelessly in love with her          "Kate...sweet Katie Doogan...my darling Kathy Doogan"          The dauphiness may well refer to Kate and it is a much repeated refrain throughout the play.</p>	
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Power

Harry has the most power in the novel and uses it to corrupt.  
There's also the power behind the painting, the strange magic that exists, the deal with the devil.  
Dorian has utter power over Sybil and uses it to cast her away. He also has power over Basil and chooses to destroy him.

-Wealth/pl  
ace in  
society:  
Lord  
Henry  
versus  
James  
Vane. One  
has a lot  
of power  
whereas  
the other  
has none.  
-Lord  
Henry has  
power  
over  
Dorian.  
Dorian  
becomes  
what  
Henry  
describes.  
-Influence:  
Dorian's  
influence  
over Basil  
Hallward.  
Basil ends  
up  
idolising  
Dorian.  
Blind trust  
leads to  
Basil's  
murder.

- Public  
can filter his  
inner  
thoughts  
through  
Private and  
this is a type  
of power.  
- Madge:  
motherly  
figure to Gar  
- tries to fix  
gar and  
S.B.s  
relationship  
and  
comforts  
Gar by  
telling him  
that SB is  
"losing a  
treasure".  
However  
Madge is  
ultimately  
powerless  
as SB  
doesn't  
speak up in  
spite of  
Madge  
trying to get  
him to talk.  
Madge  
succeeds in  
getting the  
boys to the  
shop but  
that  
exchange is  
filled with  
disappointm  
ent. Madge  
tries but  
fails.  
- Drunk  
master  
Boyle à he  
is pitiful and  
pitied by all  
in the play.

-Dorian's obsession with Sibyl  
- lost her ability to act. He showed his power by rejecting her brutally and he can be held partly/largely responsible for her death.  
-Lord Henry on Dorian "when your youth goes, your beauty will go with it"  
- Vanity.  
Dorian- "i am jealous of everyone whose beauty will not die"  
-  
Superficial  
- Dorian and sibyl -  
"without your art you are nothing"  
- Power over other people's emotions  
"don't go away from me. I couldn't bear it" -

- Power of emotions:  
"Senator Doogan - Gar"  
- Gar has the decision to leave. - power to make his own choice. While he has the power to leave, Friel never tells us if he actually does get on the plane. In spite of Gar's private strength he is pushed around by several characters. He bows to Senator Doogan, Lizzie, Ned and even his father. It could be argued that he has little power.

	<p>Dorian has power over Sibyl and Basil. "everyday. I couldn't be happy if I didn't see him every day. He is absolutely necessary to me.</p> <ul style="list-style-type: none"> <li>- Opium has power.</li> <li>- Pg 83 quote about women</li> <li>- Pg 84 "life has everything in store for you, with your good looks.</li> </ul>		
Justice	<p>Harry survives the story and therefore there is little justice done. Dorian dies and this is justified.</p> <ul style="list-style-type: none"> <li>· Dorian's Death pg 177 - he deserves to die for his crimes, justice is served. "Lying on the floor was a dead man"</li> <li>· Sybil's death pg 79 "Sybil is dead', it's not true, it is a horrible lie, how dare you say it" - she was naïve but innocent and there is little justice in her untimely death. "I have no doubt it was not an accident, Dorian,</li> </ul>	<ul style="list-style-type: none"> <li>· Madge's grandniece being called Bridgid pg 92 - "they're going to call it Bridgid". She's devastated by this but doesn't complain to SB who isn't aware of her hopes. She doesn't tell Gar to spare him feeling angry or hurt for her. The way she is treated can seem very unfair.</li> <li>· Kate and Francis King pairing pg 19 "we don't want to raise Kate's hopes... there's a good chance he'll get a dispensary job here". This is almost an arranged marriage and Gar stood no chance. This was injustice.</li> <li>· The final meeting between Gar and Kate pg 69 "I hate the place". "And you'll die here .But I'm not stuck, I'm free.' - It's not</li> </ul>	

though it must be perceived that way to the public'

- Alan Campbell's death pg 175 "A.C. gad shot himself one night in his laboratory"
- Although he was not spotless, he was driven to suicide by Dorian's manipulation and the horror of having to dispose of Basil's body
- Dorian's 'innocence' pg 129 - "Dorian was sleeping peacefully" - Mostly, Dorian seems guilt free
- Final resting place pg 175 "J.V. was hidden in a nameless grave in Selby churchyard" - Had James succeeded in killing Dorian, it would have been a just crime but he met his own death instead.
- Dorian's near murder pg 151 "and I would have murdered you"
- Lord Henry getting away with everything pg 166 "You are quite perfect, pray don't change" - total injustice because much of the evil of the novel originated with him.

really fair that Gar takes out his frustration on Kate. Her father was more responsible for ensuring his daughter Kate didn't marry 'beneath' her.

- S.B. doesn't remember Gar's memory pg 91 "Do you remember?" "No no then I don't"
- Gar had a lot of hope resting on the hope that SB would remember. He's disappointed when he doesn't.
- The canon spending Gar's final night at home with S.B. playing checkers
- "Living away as usual not a thing happening", pretending that something momentous is not about to happen.

Youth/Age	<p>Dorian is young, foolish and easily influenced by older characters, esp. Henry à 'youth is the only thing worth having...live the wonderful life that is in you...new hedonism'. We become 'hideous puppets...sluggish, our senses rot'. 'Youth! There is absolutely nothing in the world but youth!'</p> <p>Dorian à youth is the only thing worth having. When I find that I am growing old, I shall kill myself'.</p> <p>Dorian, as a young man, finds it very easy to navigate life because of his beauty and wealth.</p> <p>Sibyl is incredibly innocent and naïve, 'he has the appearance of being rich, and the flowers he sends are lovely...Prince Charming'.</p>	<p>Gar is young, foolish and naïve 'I buy eggs direct from the farms...a handsome profit'. He is not influenced by an older man like Dorian but the memory of him and SB on the boat dominates. 'boat was blue...empty cigarette packet...you had give me your hat...your jacket round my shoulders...great, great happiness...green coloured ribbono'.</p> <p>Gar second guesses every move and finds it difficult to navigate life, 'behind those dead eyes...have I been unfair to you?'</p> <p>It is not easy to be a young man in PHIC because they are trapped by false notions of masculinity. The boys epitomise this. 'who's the blondie thing?...that's me fixed up for the next two weeks...liveliest wee tramps I ever laid!.....i've a couple of aul scores to settle'.</p> <p>Gar experiences youth as disappointment and this is seen esp. in the loss of his relationship with Kate.</p>	
Themes			
Love			
Repressed feelings			

Conflict			
Masculinity (toxic)			
Desire			
Youth/Age - change			
Morality			
Mental health			
Appearance versus reality (duplicity - truth)			
Loss			
Death			
Relationships			