

- describes Bible as “the essential companion to exile” → refinding Catholic faith/sense of repentance due to sacrifice of wife and children
- “Open that door and the real world comes into this room.” → individual vs. society conflict, security and safety from social judgement, putting himself in exile, reluctance to face real world
- “he happens to hate my father almost as much as I do myself! → father vs. son, Bosie’s self-importance stems from heritage, constant facade
- “*Wilde throws up his hands, near tears.*” → artistic temperament, emotionally flamboyant, circumstances out of control
- “Do I pour, sir?” → Arthur represents triviality, return to reality after Wilde’s melodramatic outburst
- “Do not confuse your life with your art. Such ideas belong only in literature.” → Bosie only with Wilde due to longing to literary association
- “You think there’s some hideous glamour in letting Fate propel you down from the heights!” → fate vs. action conflict mirrors Wilde vs. Bosie conflict
- “The money is there to fund you in exile.” → irony, audience knows Wilde will die in poverty
- “Give me the pocketbook.”, “Please allow us to live our own lives.” → imperatives highlight an attempt to take control, while adverbs (“*unsteadily*”, “*fumblingly*”, “*clumsily*”) reveal lack of success in doing so
- “I cannot. I cannot eat it.” → food representative of freedom, freedom can be fought for but Wilde chooses not to = fatalism
- “You’ve been used in a family quarrel. His sole and single intention has always been to make his father respond.”, whereas Bosie prioritises Wilde’s ultimate happiness
- “I have done what I did out of love.” → magnifies romantic temperament, indulges in drama, testing his love for Bosie and, simultaneously, Bosie’s love for him
- emotional outburst to Ross → true and honest around Ross in a way that he can never be to Bosie
- “Be clear. I’m not for one second abandoning you.” → emotional manipulation, Wilde feels bombarded with advice
- Bosie has “*moved closer to Wilde*” → Bosie is restless to leave, eager to take action, Wilde is stationary and resistant to help
- “If it seems that Bosie cannot stay – then I am not willing to leave you.” → sense of Ross deeply loving Wilde in a way that is not necessarily sexual
- “For as long as we sleep we are in safety.” → ignorance is bliss
- “*The music begins to fill out.*” → used transitionally, dream-like quality, mimics internal thoughts
- light used to show passage of time, poetic and lyrical quality
- “*light comes again from the high window and sweeps round in a circle... highlighting the room exquisitely as it passes and dies*” → beauty and danger exist simultaneously, searchlight connotations, final glimpse of beauty