

Chapter 1 : 7 Movies like Romeo + Juliet (): Love in Cinema – itcher Magazine

Juliet is always more in touch with the practicalities of love—sex and marriage—than Romeo, who is less realistic. Where Romeo draws on the conventional imagery of Elizabethan love poetry, Juliet's language in these lines is original and striking, which reflects her inexperience, and makes her seem very sincere.

Within the balcony scene there are several very important events that take place. Each one builds the intensity of the passionate attraction between these two iconic lovers. What Happens in the Balcony Scene? Unaware that Romeo is nearby, Juliet sighs and speaks her feelings of love out loud. Romeo declares himself to Juliet, and she warns him of the danger of being there. Romeo and Juliet swear their true love to each other, plan a secret marriage, and finally say good night. To recap, the key events in order are: In Romeo and Juliet, the balcony scene solidifies the bond of love for both characters. In the scene, Romeo and Juliet are completely alone for the first time. There is tension because of the danger that they may be discovered, but that simply adds to the excitement of the scene. Juliet will not give up her honor. She insists on marriage, or no relationship at all. Romeo is happy to pursue a wedding, and intends to enlist the help of Friar Laurence. This development puts a central plot point in place. The marriage of Romeo and Juliet creates complications that drive the intensity of the conflicts in the rest of the play. Contained in this scene are several famous lines. Romeo, Romeo, wherefore art thou Romeo? Juliet is NOT asking where Romeo is. She is asking why he has to be Romeo, a Montague. A rose by any other name would smell as sweet But soft, what light through yonder window breaks? Romeo speaks these famous words as soon as he sees Juliet standing alone on her balcony, framed within the shape of her bedchamber window. Parting is such sweet sorrow When the lovers do, at last, say good night, it is after several goodbyes and returns. It is very late and they have made secret plans to be married. Romeo speaks disdainfully of them, saying "He jests at scars who never felt a wound. He speaks of her beauty as he listens to her speak her thoughts of love aloud. Juliet thinks she is in private, so she talks freely of her love for Romeo. Romeo, after several worrisome moments, announces himself, and swears his love. He startles Juliet, and she warns him how dangerous it is for him to be in the Capulet garden. She acknowledges that she loves him, but says she will accept only honorable love and a marriage proposal. Romeo implies that he want to marry her, and the two make secret plans for the following day. They finally part, and Romeo states that he will go immediately to find Friar Laurence to arrange the wedding details. Analysis of the Romeo and Juliet Balcony Scene The balcony scene serves to develop the characters of Romeo and Juliet so that the audience can begin to sympathize and identify with the young people. It also builds a certain amount of tension and danger with the constant threat of discovery. Not only does Juliet warn Romeo about the danger, but she also protects him from being discovered by the Nurse. The Nurse calls Juliet several times during the scene, giving the audience the feeling that they may be discovered at any time. This adds suspense throughout the scene. There is more to the scene than just the content. There are some complex poetic elements as well. The famous balcony scene is lines long, and composed entirely in blank verse. Blank verse is unrhymed iambic pentameter. In the balcony scene, both Romeo and Juliet speak all their lines in this distinctive meter. What light through yonder window breaks? It is the East, and Juliet is the sun. He states that his friends can not understand his feelings because they have never been in love. He jests at scars that never felt a wound. Romeo continues with his monologue. He stops, and exclaims how beautiful she is. He uses the metaphor of the sun to describe how light and lovely she appears to him. He continues to expand on the metaphor by describing that the moon would be jealous of Juliet the sun because Juliet, as the sun, is much more beautiful than the moon itself. It is the east, and Juliet is the sun. Arise, fair sun, and kill the envious moon, Who is already sick and pale with grief, That thou her maid art far more fair than she. He wishes she knew how much he loves her. He notes that she is not speaking out loud, but the look in her eye shows that she might feel the same love for him. He is overcome with nerves, and holds back because he feels he is being too bold. It is my lady, O, it is my love! O, that she knew she were! She speaks yet she says nothing: Her eye discourses; I will answer it. Her eyes, as stars, shine so brightly that even the birds will think that is it daytime. Two of the fairest stars in all the heaven, Having some business, do entreat her eyes To twinkle in their

spheres till they return. Romeo Calls Juliet an Angel Romeo says that Juliet is just like an angel, because she stands on the balcony above his head. He says she is just as magnificent as an angel flying above in the air. O, speak again, bright angel! That which we call a rose By any other name would smell as sweet; â€” Juliet continues with her thoughts Juliet Thinks She is Alone on the Balcony Juliet believes she is alone in the garden. She stands on the balcony and talks to herself. She is thinking about Romeo and about how much she loves him. She is very conflicted, though, because Romeo is a Montague. The Montagues are the sworn enemies of the Capulets. Why does the man she loves have to be Romeo Montague? In this line, Juliet is not asking where Romeo is. She is simply asking why must he be Romeo Montague? So, you can see this line has nothing whatsoever to do with where Romeo is. Juliet has no idea that he is in the garden below her. She is just talking to herself, and wishing that Romeo could be some other name- or some other family. She tells him to deny his family and get rid of his name. If he will not, then she will denounce her own name, and leave her family behind for him. Juliet Considers the Meaning of a Name Then, Juliet continues to muse aloud on her love, and the nature of names. She is, in essence, saying that the name of Montague is her enemy, not Romeo himself. She goes onto say that the name is not any part of the actual person. A name is just a word, not the thing itself. Juliet cries out her deep desire that Romeo would have some other name. O, be some other name! A Rose By Any Other Name Using the example of a rose, Juliet says a rose would be just as lovely if it had a different name--any other name, just like Romeo. Juliet Offers Her Love At the end of this section, Juliet repeats her wish for Romeo to abandon his name, in exchange for her true love. Romeo, doff thy name, And for that name which is no part of thee Take all myself. She asks who it is that has been hiding in the dark. Juliet is wanting to know who the person is that has been listening to her thoughts and words: He says that he cannot tell his name, because he knows the name is her enemy. He says the name is hateful to him, also. If he had his name written on a piece of paper, he would rip it to shreds. By a name I know not how to tell thee who I am: My name, dear saint, is hateful to myself, Because it is an enemy to thee; Had I it written, I would tear the word. Art thou not Romeo and a Montague? Romeo immediately demonstrates his willingness to let go of his name. He says he will be neither Romeo nor a Montague, if either one of those names makes Juliet unhappy. He does this very simply, by saying in response to her question: Neither, fair saint, if either thee dislike.

Chapter 2 : Silk E. Fyne - It's Like Romeo And Juliet Lyrics | MetroLyrics

"(Just Like) Romeo & Juliet" skyrocketed to No. 5 on the pop charts, and the #1 spot on the Rhythm and Blues charts in , with sales peaking at just over 4 million.

Themes are the fundamental and often universal ideas explored in a literary work. The Forcefulness of Love Romeo and Juliet is the most famous love story in the English literary tradition. The play focuses on romantic love, specifically the intense passion that springs up at first sight between Romeo and Juliet. In Romeo and Juliet, love is a violent, ecstatic, overpowering force that supersedes all other values, loyalties, and emotions. In the course of the play, the young lovers are driven to defy their entire social world: Love is the overriding theme of the play, but a reader should always remember that Shakespeare is uninterested in portraying a prettied-up, dainty version of the emotion, the kind that bad poets write about, and whose bad poetry Romeo reads while pining for Rosaline. Love in Romeo and Juliet is a brutal, powerful emotion that captures individuals and catapults them against their world, and, at times, against themselves. The powerful nature of love can be seen in the way it is described, or, more accurately, the way descriptions of it so consistently fail to capture its entirety. At times love is described in the terms of religion, as in the fourteen lines when Romeo and Juliet first meet. At others it is described as a sort of magic: Juliet, perhaps, most perfectly describes her love for Romeo by refusing to describe it: Love, in other words, resists any single metaphor because it is too powerful to be so easily contained or understood. Love as a Cause of Violence The themes of death and violence permeate Romeo and Juliet, and they are always connected to passion, whether that passion is love or hate. The connection between hate, violence, and death seems obvious. But the connection between love and violence requires further investigation. Love, in Romeo and Juliet, is a grand passion, and as such it is blinding; it can overwhelm a person as powerfully and completely as hate can. The passionate love between Romeo and Juliet is linked from the moment of its inception with death: Tybalt notices that Romeo has crashed the feast and determines to kill him just as Romeo catches sight of Juliet and falls instantly in love with her. From that point on, love seems to push the lovers closer to love and violence, not farther from it. Romeo and Juliet are plagued with thoughts of suicide, and a willingness to experience it: This theme continues until its inevitable conclusion: This tragic choice is the highest, most potent expression of love that Romeo and Juliet can make. It is only through death that they can preserve their love, and their love is so profound that they are willing to end their lives in its defense. In the play, love emerges as an amoral thing, leading as much to destruction as to happiness. But in its extreme passion, the love that Romeo and Juliet experience also appears so exquisitely beautiful that few would want, or be able, to resist its power. Such structures range from the concrete to the abstract: These institutions often come into conflict with each other. The importance of honor, for example, time and again results in brawls that disturb the public peace.

Chapter 3 : Other stories that are like Romeo & Juliet? | Yahoo Answers

If you love tales of star-crossed lovers, like William Shakespeare's Romeo and Juliet, you'll love this list of must read books that deal with similar themes.

Prince Escalus is the ruling Prince of Verona. Count Paris is a kinsman of Escalus who wishes to marry Juliet. Mercutio is another kinsman of Escalus, a friend of Romeo. House of Capulet Capulet is the patriarch of the house of Capulet. Lady Capulet is the matriarch of the house of Capulet. Tybalt is a cousin of Juliet, the nephew of Lady Capulet. Peter, Sampson, and Gregory are servants of the Capulet household. House of Montague Montague is the patriarch of the house of Montague. Lady Montague is the matriarch of the house of Montague. Abram and Balthasar are servants of the Montague household. An Apothecary who reluctantly sells Romeo poison. A Chorus reads a prologue to each of the first two acts. Oil on canvas, The play, set in Verona , Italy , begins with a street brawl between Montague and Capulet servants who, like their masters, are sworn enemies. Prince Escalus of Verona intervenes and declares that further breach of the peace will be punishable by death. Later, Count Paris talks to Capulet about marrying his daughter Juliet , but Capulet asks Paris to wait another two years and invites him to attend a planned Capulet ball. Persuaded by Benvolio and Mercutio , Romeo attends the ball at the Capulet house in hopes of meeting Rosaline. However, Romeo instead meets and falls in love with Juliet. Romeo makes himself known to her and they agree to be married. Tybalt, meanwhile, still incensed that Romeo had snuck into the Capulet ball, challenges him to a duel. Romeo, now considering Tybalt his kinsman, refuses to fight. Mercutio is fatally wounded when Romeo attempts to break up the fight. Grief-stricken and wracked with guilt, Romeo confronts and slays Tybalt. Benvolio argues that Romeo has justly executed Tybalt for the murder of Mercutio. Juliet visits Friar Laurence for help, and he offers her a potion that will put her into a deathlike coma for "two and forty hours". On the night before the wedding, she takes the drug and, when discovered apparently dead, she is laid in the family crypt. Heartbroken, Romeo buys poison from an apothecary and goes to the Capulet crypt. He encounters Paris who has come to mourn Juliet privately. Believing Romeo to be a vandal, Paris confronts him and, in the ensuing battle, Romeo kills Paris. Still believing Juliet to be dead, he drinks the poison. Juliet then awakens and, discovering that Romeo is dead, stabs herself with his dagger and joins him in death. The feuding families and the Prince meet at the tomb to find all three dead. Romeo and Juliet borrows from a tradition of tragic love stories dating back to antiquity. History records the name of the family Montague as being lent to such a political party in Verona , but that of the Capulets as from a Cremonese family, both of whom play out their conflict in Lombardy as a whole rather than within the confines of Verona. In this version, Mariotto is caught and beheaded and Gianozza dies of grief. The next morning, the Savorgnans led an attack on the city , and many members of the Strumieri were murdered. When years later, half-paralyzed from a battle-wound, he wrote Giulietta e Romeo in Montorso Vicentino from where he could see the "castles" of Verona , he dedicated the novella to bellissima e leggiadra madonna Lucina Savorgnan. Da Porto gave Romeo and Juliet most of its modern form, including the names of the lovers, the rival families of Montecchi and Capuleti, and the location in Verona. Da Porto originated the remaining basic elements of the story: Bandello lengthened and weighed down the plot while leaving the storyline basically unchanged though he did introduce Benvolio. Boaistuau adds much moralising and sentiment, and the characters indulge in rhetorical outbursts. Shakespeare took advantage of this popularity: Other earthquakesâ€”both in England and in Veronaâ€”have been proposed in support of the different dates. These are referred to as Q1 and Q2. The first printed edition, Q1, appeared in early , printed by John Danter. Spencer described it as "a detestable text, probably a reconstruction of the play from the imperfect memories of one or two of the actors", suggesting that it had been pirated for publication. It was printed in by Thomas Creede and published by Cuthbert Burby. Q2 is about lines longer than Q1. It is a much more complete and reliable text and was reprinted in Q3 , Q4 and Q5. Pope began a tradition of editing the play to add information such as stage directions missing in Q2 by locating them in Q1. This tradition continued late into the Romantic period. Fully annotated editions first appeared in the Victorian period and continue to be produced today, printing the text of the play with

footnotes describing the sources and culture behind the play. Proposals for a main theme include a discovery by the characters that human beings are neither wholly good nor wholly evil, but instead are more or less alike, [35] awaking out of a dream and into reality, the danger of hasty action, or the power of tragic fate. None of these have widespread support. However, even if an overall theme cannot be found it is clear that the play is full of several small, thematic elements that intertwine in complex ways. Several of those most often debated by scholars are discussed below. My lips, two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss. Since it is such an obvious subject of the play, several scholars have explored the language and historical context behind the romance of the play. This method was recommended by Baldassare Castiglione whose works had been translated into English by this time. He pointed out that if a man used a metaphor as an invitation, the woman could pretend she did not understand him, and he could retreat without losing honour. Juliet, however, participates in the metaphor and expands on it. The religious metaphors of "shrine", "pilgrim", and "saint" were fashionable in the poetry of the time and more likely to be understood as romantic rather than blasphemous, as the concept of sainthood was associated with the Catholicism of an earlier age. By bringing Romeo into the scene to eavesdrop, Shakespeare breaks from the normal sequence of courtship. Usually, a woman was required to be modest and shy to make sure that her suitor was sincere, but breaking this rule serves to speed along the plot. The lovers are able to skip courting and move on to plain talk about their relationship—agreeing to be married after knowing each other for only one night. Throughout the story, both Romeo and Juliet, along with the other characters, fantasise about it as a dark being, often equating it with a lover. This is thy sheath. There rust, and let me die. No consensus exists on whether the characters are truly fated to die together or whether the events take place by a series of unlucky chances. Draper points out the parallels between the Elizabethan belief in the four humours and the main characters of the play for example, Tybalt as a choleric. Interpreting the text in the light of humours reduces the amount of plot attributed to chance by modern audiences. In this scene, Nevo reads Romeo as being aware of the dangers of flouting social norms, identity, and commitments. He makes the choice to kill, not because of a tragic flaw, but because of circumstance. O heavy lightness, serious vanity, Misshapen chaos of well-seeming forms, Feather of lead, bright smoke, cold fire, sick health, Still-waking sleep, that is not what it is! Caroline Spurgeon considers the theme of light as "symbolic of the natural beauty of young love" and later critics have expanded on this interpretation. Romeo describes Juliet as being like the sun, [51] brighter than a torch, [52] a jewel sparkling in the night, [53] and a bright angel among dark clouds. This paradox of imagery adds atmosphere to the moral dilemma facing the two lovers: At the end of the story, when the morning is gloomy and the sun hiding its face for sorrow, light and dark have returned to their proper places, the outward darkness reflecting the true, inner darkness of the family feud out of sorrow for the lovers. All characters now recognise their folly in light of recent events, and things return to the natural order, thanks to the love and death of Romeo and Juliet. Both Romeo and Juliet struggle to maintain an imaginary world void of time in the face of the harsh realities that surround them. Stars were thought to control the fates of humanity, and as time passed, stars would move along their course in the sky, also charting the course of human lives below. Thomas Tanselle believe that time was "especially important to Shakespeare" in this play, as he used references to "short-time" for the young lovers as opposed to references to "long-time" for the "older generation" to highlight "a headlong rush towards doom". In the end, the only way they seem to defeat time is through a death that makes them immortal through art. Shakespeare uses references to the night and day, the stars, the moon, and the sun to create this illusion. He also has characters frequently refer to days of the week and specific hours to help the audience understand that time has passed in the story. All in all, no fewer than references to time are found in the play, adding to the illusion of its passage. The earliest known critic of the play was diarist Samuel Pepys, who wrote in Publisher Nicholas Rowe was the first critic to ponder the theme of the play, which he saw as the just punishment of the two feuding families. In mid-century, writer Charles Gildon and philosopher Lord Kames argued that the play was a failure in that it did not follow the classical rules of drama: Romeo abandoning her for Juliet was seen as fickle and reckless. Critics such as Charles Dibdin argued that Rosaline had been purposely included in the play to show how reckless the hero was and that this was the reason for his tragic end. With the advent of the 20th century, these moral arguments were disputed by critics such as Richard

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Green Moulton: When Romeo is banished, rather than executed, and Friar Laurence offers Juliet a plan to reunite her with Romeo, the audience can still hope that all will end well. They are in a "breathless state of suspense" by the opening of the last scene in the tomb: If Romeo is delayed long enough for the Friar to arrive, he and Juliet may yet be saved. For example, when the play begins, Romeo is in love with Rosaline, who has refused all of his advances. The formal language she uses around Paris, as well as the way she talks about him to her Nurse, show that her feelings clearly lie with Romeo. He begins with a line prologue in the form of a Shakespearean sonnet, spoken by a Chorus. Friar Laurence, for example, uses sermon and sententiae forms and the Nurse uses a unique blank verse form that closely matches colloquial speech.

Chapter 4 : Romeo and Juliet Quotes by William Shakespeare

It's like Romeo and Juliet Hot sex on a platter just to get you sweat You's about to get in somthin' you will never regret And it's gonna be the bomb this is one of it, yep!

Chapter 5 : The theme of Love in Romeo and Juliet from LitCharts | The creators of SparkNotes

If you like Romeo and Juliet you will also like 'Romeo and Juliet' is a classic tale of love and Luhrmann's interpretation retains that concern. Here are some other movies like 'Romeo and Juliet' that consider romance within their narratives.

Chapter 6 : Romeo and Juliet - Wikipedia

Here's what's going on so far. Romeo is pretty pissed at Senator Capulet's actions and viewpoints on a lot of things, especially minorities. Romeo goes to high school with Juliet, who's the.

Chapter 7 : Romeo and Juliet | Best Love Poems

Romeo and Juliet has become forever associated with love. The play has become an iconic story of love and passion, and the name "Romeo" is still used to describe young lovers. Shakespeare's treatment of love in the play is complex and multifaceted. He uses love in its many guises to thread.

Chapter 8 : A Love Like Romeo and Juliet by Natalie Bishop

Romeo admits that Rosaline has vowed to remain "chaste" like "Diana," the goddess of virginity and hunting. In other words, Rosaline has sworn off boys and sex, which means that Romeo has no chance of winning her heart.

Chapter 9 : What are 6 songs that relate to Romeo and Juliet? | eNotes

Romeo and Juliet does not make a specific moral statement about the relationships between love and society, religion, and family; rather, it portrays the chaos and passion of being in love, combining images of love, violence, death, religion, and family in an impressionistic rush leading to the play's tragic conclusion.