

<p>Romeo: (Act 1, Scene 5)</p> <p>"Did my heart love till now? Forswear it, sight! For I ne'er saw true beauty till this night."</p>	<p>Romeo: (Act 3, Scene 1)</p> <p>"the reason I have to love thee does much excuse the appertaining rage to such a greeting"</p>
<p>Romeo: (Act 3, Scene 1)</p> <p>"Fire-eyed fury be my conduct now"</p>	<p>Juliet: (Act 2, Scene 2)</p> <p>"Well, do not swear. Although I joy in thee, I have no joy of this contract tonight. It is too rash, too unadvised, too sudden,"</p>
<p>Juliet: (Act 2, Scene 2)</p> <p>"O gentle Romeo, / If thou dost love, pronounce it faithfully"</p>	<p>Juliet: (Act 5, Scene 3)</p> <p>"O happy dagger!"</p>
<p>Capulet: (Act 3, Scene 5)</p> <p>"Out you green sickness carrion! Out, you baggage!"</p>	<p>Capulet: (Act 1, Scene 2)</p> <p>"My child is yet a stranger in the world. She hath not seen the change of fourteen years."</p>

Verb love contrasts abstract noun rage to show conflicting emotions (Romeo/Tybalt) before the scene descends into violence.

Rhetorical question - change in tone/mood/obsession. Love now more 'real'.

Repetition - shows Juliet's maturity and Romeo's immaturity. Group of three, emphasizes her point. Adjective rash.

Alliteration, personification... Romeo is now vengeful and violent (after Mercutio dies).

Personifies dagger, exclamation/interjection "o" - contrasts the suicidal darkness at this moment of the play. J is finally going to be reunited with R.

Gentle imperative, again taking control of the situation, looking for truth not romantic imagery. Adverb faithfully.

Repetition, imperatives - hateful language, he has lost control, patriarch feeling threatened. Noun carrion - foreshadowing.

Highlighting Juliet's youth and vulnerability (nouns child / stranger).

<p>Capulet: (Act 3, Scene 5)</p> <p>"Speak not; reply not; do not answer me"</p>	<p>Mercutio: (Act 1, Scene 4)</p> <p>"If love be rough with you, be rough with love; Prick love for pricking,"</p>
<p>Mercutio: (Act 2, Scene 4)</p> <p>"Why, is not this better now than groaning for love? Now art thou sociable, now art thou Romeo,"</p>	<p>Mercutio: (Act 3, Scene 1)</p> <p>"Ask for me tomorrow and you shall find me a grave man"</p>
<p>Benvolio: (Act 1, Scene 1)</p> <p>"I do but keep the peace. Put up thy sword"</p>	<p>Benvolio: (Act 3, Scene 1)</p> <p>"I pray thee, good Mercutio, let's retire: The day is hot, the Capulets abroad,"</p>
<p>Tybalt: (Act 1, Scene 1)</p> <p>"peace? I hate the word, As I hate hell, all Montagues, and thee."</p>	<p>Tybalt: (Act 1, Scene 5)</p> <p>"This, by his voice, should be a Montague. (To his Page) Fetch me my rapier, boy!"</p>

<p>Repetition - using innuendo to combat Romeo's misery and melodrama.</p>	<p>Repetition of 'not' and imperative (commanding) language shows his anger at Juliet's disobedience.</p>
<p>Pun - "grave". It could mean that Romeo will find him to be a "serious" man tomorrow, or that he will find that he is dead and in the grave tomorrow.</p>	<p>Verb groaning - coarse, sexual humour, praising Romeo for joining in the lighthearted moment. Also, signs that M cares about Romeo and can tell when Romeo is being himself. Repetition.</p>
<p>Adjective 'hot' sums up the tense, violent atmosphere. Foreshadowing the conflict to come. Benvolio has good understanding of human nature. Verb pray - Benvolio trying to persuade Mercutio.</p>	<p>Imperative, demonstrates Benvolio's peace-loving nature. Monosyllabic phrase and plosives show his assertiveness.</p>
<p>Imperative - 'fetch'. Tybalt's notion of honour is bound up in the masculine code of revenge: if he doesn't fight back against an insult, then his reputation as a man is in danger.</p>	<p>Verb 'hate' sums up Tybalt's aggressive world view. Also harsh alliteration and dark imagery. Group of three for emphasis. Noun 'hell' - religious context.</p>

<p>Tybalt: (Act 1, Scene 5)</p> <p>"I will withdraw, but this intrusion shall, /Now seeming sweet, convert to bitterest gall"</p>	<p>Friar Laurence: (Act 2, Scene 5)</p> <p>"These violent delights have violent ends."</p>
<p>Friar Lawrence: (Act 5, Scene 3)</p> <p>"Come, go, good Juliet."</p>	<p>Friar Laurence: (Act 3, Scene 3)</p> <p>"O deadly sin! O rude unthankfulness!"</p>
<p>The Nurse: (Act 3, Scene 5)</p> <p>"I think it best you married with the County. O, he's a lovely gentleman. Romeo's a dishclout to him."</p>	<p>The Nurse: (Act 1, Scene 3)</p> <p>"Seek happy nights to happy days"</p>
<p>The Nurse: (Act 3, Scene 2)</p> <p>"There's no trust, no faith, no honesty in men."</p>	<p>Lady Capulet: (Act 3, Scene 5)</p> <p>"I would the fool were married to her grave!"</p>

<p>Repetition, foreshadowing. Friar L sees that the passionate love could have terrible consequences. Juxtaposition.</p>	<p>Sibilant alliteration - sinister, dark... a threat of violence to come. Tybalt holds grudges.</p>
<p>Repetition - 'O' combined with exclamation marks create ecphonesis to show that the Friar believes Romeo is ungrateful for only being exiled and not executed.</p>	<p>Gentle imperatives, flattery, but ultimately weak. He will not persuade her to leave and will selfishly escape alone.</p>
<p>Repetition - bawdy/sexual comment. The Nurse only sees love as physical. Tone at this point in the play is light-hearted. However, adjective happy could imply she has Juliet's best interests at heart.</p>	<p>Disclout (dishcloth) - metaphor - shows the Nurse's lack of understanding of the nature of true love. The moment Juliet feels betrayed by the Nurse.</p>
<p>Harsh declaration and simple sentence. Lady C abandons J in her time of need. Total disconnection between mother and daughter. Dramatic irony - we know J will die - uncomfortable.</p>	<p>Repetition of 'no' - Juliet is critical of Juliet's new husband after he kills Tybalt.</p>

<p>Lady Capulet: (Act 3, Scene 5)</p> <p>"You are too hot"</p>	<p>Lady Capulet: (Act 3, Scene 5)</p> <p>"Talk not to me, for I'll not speak a word, Do as thou wilt, for I have done with thee."</p>
<p>Paris: (Act 3, Scene 4)</p> <p>"These times of woe afford no time to woo."</p>	<p>Paris: (Act 5, Scene 3)</p> <p>"The obsequies that I for thee will keep Nightly shall be to strew thy grave and weep."</p>
<p>Prince: (Act 5, Scene 3)</p> <p>"For never was a story of more woe Than this of Juliet and her Romeo."</p>	<p>Prince: (Act 3, Scene 1)</p> <p>"Mercy but murders, pardoning those that kill."</p>
<p>LOVE (Act 2, Scene 1)</p> <p>Mercutio: Romeo! humours! madman! passion! lover!</p>	<p>CONFLICT (Act 3, Scene 1)</p> <p>Benvolio: "For now, these hot days, is the mad blood stirring"</p>

Imperative - unprepared to listen to Juliet. Short speech to illustrate Lady Capulet's emotion and how she is not prepared to give Juliet any of her time.

Adjective hot - trying to calm her husband, support Juliet. Will later change. Hot - repeated throughout play - links to passion.

Repetition - shows Paris' manners with the older, high status characters. He woos Juliet through them, not by communicating with her. Contrast to Romeo, the ultimate wooer.

Verb - 'strew' he mourns Juliet in a solemn and unemotional way unlike Romeo.

Imagery of death as a warning to Romeo if he returns to Verona after being exiled.

Adjective 'woe' - quote summarises the play for the audience.

Verb stirring highlights the violence bubbling under the surface in Verona and conflict between the families. Foreshadows the deaths coming later in that scene. Adjectives mad and hot.

A range of exclamations shows the complexity of love and its closeness to hate. Juxtaposition. Love = madness

<p>FATE Prologue:</p> <p>"From forth the fatal loins of these two foes, A pair of star-crossed lovers take their life"</p>	<p>FAMILY AND SOCIETY (Act 2, Scene 2)</p> <p>Juliet: "If they do see thee they will murder thee"</p>

Violent verb 'murder' shows the risk Romeo is taking by being in the Capulet grounds, highlighting the conflict between families and the disconnection between parents and children.

Celestial imagery links to fortune and fate. The audience know that Romeo and Juliet will die before we meet them. Sets us up for dramatic irony throughout play.