

1: Romeo and Juliet (William Shakespeare)

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Forbidden love of young lovers
Morality: Nothing can stand in the path of pure love, especially irrational hatred and revenge. An ideal opportunity for that opens up for them at the moment when they meet the servants from the other, rival, family – the Montagues. Soon enough, a fight of fists and swords breaks out and eventually grows, as the heads of the feuding families of Verona join in. The fight is interrupted by the arrival of Prince Escalus, as he warns them that they will be punished if the disorder occurs again. Father and mother Montague are happy that their son Romeo did not take part in the quarrel. However, they are concerned about his weird behavior lately. He was seen roaming the woods, and he is avoiding company, locking himself in his room. Romeo is unhappily in love because the lovely Rosaline does not care for him. Though finding that suggestion odd, Romeo accepts it. Although the old Capulet thinks that Juliet is too young for marriage, he does not hide the satisfaction about a young count showing interest for his daughter. Juliet is a young girl at the age of thirteen and unexperienced in love, but she gives her father her promise to try and make Paris like her when they meet at the ball. However, at that very evening, Juliet meets Romeo, and Paris and Rosaline are immediately no longer in the picture. Although old Capulet manages to calm him down, his thirst for revenge is not quenched. Friar Lawrence, who accepted to marry them, is concerned about the love that happened so suddenly. Despite his concern about the love that the two young people share, he hopes that the wedding between them would end the long-lasting dispute between the two families. Unfortunately, destiny took care that things get complicated, and Romeo, who just married Juliet, finds his friends, Mercutio and Benvolio, fighting with Tybalt, who came to seek revenge. Tybalt challenges Romeo to a duel, but Romeo does not accept it. He admits to loving the Capulets as much as his family. The said confession was met with a shock of all present. In a life-or-death battle, Romeo wins and must run away. The old Capulet cannot believe that Tybalt is dead and is even more upset by the suffering of his daughter Juliet. Therefore, he decides to hurry her marriage with Count Paris. Juliet refuses to marry the count, thus making the old Capulet angry. Since she is neither understood nor helped by anyone, Juliet visits Friar Lawrence to think of a destructive plan. Juliet is supposed to drink a potion that would stop her breathing for 42 hours, causing everyone to think she is dead. In the meantime, Friar Lawrence will send a messenger to Romeo, who is now already located in Mantua. After that, both Romeo and Lawrence will hide in the tomb and wait until Juliet wakes up. Romeo will then take her with him, and when Friar Lawrence announces that they are married, they will be able to return to Verona. Finally, Juliet drinks the potion. The nanny comes next morning to prepare the bride for the wedding and is shocked when she realizes that Juliet is not breathing. Sorrow pervades the house of the Capulets. According to the plan, Friar Lawrence sends the message to Romeo, but the messenger fails to arrive in Mantua. Distraught by the shocking news, Romeo purchases poison and heads to Verona. There he finds the mourning Paris, after which there is a battle between them and Paris is killed. When he sees Juliet lying, Romeo thinks that she is dead, so he drinks poison and dies. Friar Lawrence hastens to the tomb, only to find Paris and Romeo lying dead. The potion that Juliet drank stops working, and she wakes up. When she notices that Romeo is dead, she refuses to leave the tomb, takes a knife and ends her life. In the end, the tragic death reunites the two families and breaks the long-lasting hatred. She is only fourteen years old. During the narrative that happened in the timeframe of five days, she encounters great changes in her life. She falls in love with Romeo right after meeting him for the first time. As a result, she changes from a little girl that lives with her parents and caretaker into a young woman, capable of making big life decisions. She is a practical person and idealizes life. Even though she is aware of the many life obstacles, she is still convinced that love wins. Romeo Montague – a smart and likable young man, who possesses many noble virtues. He is passionate and sometimes lives in the world of imagination, dreaming about great love. His best friends are Mercutio and Benvolio. At the beginning of the story, he is in love with Rosaline, but she does not notice him in the least. He does not know what real love is until he meets Juliet. Romeo is romantic and very emotional.

Emotions lead him through his life and represent the most important part of life to him. When he met Juliet, he was overcome by love and passion, eventually resulting in tragedy. He was born in Stratford-upon-Avon in 1564. Michelangelo died that same year in Rome. Shakespeare was the oldest of eight children and lived in a wealthy family. Little is known about his life. He married Anne Hathaway, who was eight years older than him. Soon after that, they had a daughter, Susan, and twins, Judith and Hamnet. It is not known what he did till because all traces of him were lost. Afterward, he was engaged in writing and acting in London. He wrote much, and his dramas were gladly performed. He also became co-owner of the Swan Theater. In the final years of his life, he decided to return to Stratford, where he died in 1616. Shakespeare wrote 37 dramas, which are categorized into romantic plays, royal dramas and historical tragedies and comedies.

2: Romeo and Juliet: Entire Play

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How long is it now To Lammas-tide? A fortnight and odd days. Even or odd, of all days in the year, Come Lammas-eve at night shall she be fourteen. Susan and she, - God rest all Christian souls! For I had then laid wormwood to my dug, Sitting in the sun under the dove-house wall; My lord and you were then at Mantua: Nay, I do bear a brain: Shake, quoth the dove-house: And since that time it is eleven years; For then she could stand alone; nay, by the rood She could have run and waddled all about; For even the day before, she broke her brow: And then my husband, - God be with his soul! Thou wilt fall backward when thou hast more wit; Wilt thou not, Jule? Enough of this; I pray thee hold thy peace. And stint thou too, I pray thee, nurse, say I. Peace, I have done. God mark thee to his grace! An I might live to see thee married once, I have my wish. Marry, that marry is the very theme I came to talk of. It is an honour that I dream not of. Well, think of marriage now: Thus, then, in brief; - The valiant Paris seeks you for his love. A man, young lady! This precious book of love, this unbound lover, To beautify him, only lacks a cover: But no more deep will I endart mine eye Than your consent gives strength to make it fly. I must hence to wait; I beseech you, follow straight. Go, girl, seek happy nights to happy days. Or shall we on without apology? The date is out of such prolixity: Give me a torch, - I am not for this ambling; Being but heavy, I will bear the light. Nay, gentle Romeo, we must have you dance. Not I, believe me: I am too sore enpierced with his shaft To soar with his light feathers; and so bound, I cannot bound a pitch above dull woe: And, to sink in it, should you burden love; Too great oppression for a tender thing. Is love a tender thing? If love be rough with you, be rough with love; Prick love for pricking, and you beat love down. Here are the beetle-brows shall blush for me. Come, knock and enter; and no sooner in But every man betake him to his legs. A torch for me:

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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: Banello 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 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.

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ACT I PROLOGUE Two households, both alike in dignity, In fair Verona, where we lay our scene, From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean.

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.

5: Unit 2 "Romeo & Juliet" EPI anglais/www.enganchecubano.comle " www.enganchecubano.com

Dubbed "The Bard of Avon," Shakespeare oversaw the building of the Globe Theatre in London, where a number of his plays were staged, the best-known of which include Romeo and Juliet, Hamlet, and Macbeth. The First Folio, a printed book of 36 of his comedies, tragedies, and history plays, was published in

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Romeo and Juliet are plagued with thoughts of suicide, and a willingness to experience it: in Act 3, scene 3, Romeo brandishes a knife in Friar Lawrence's cell and threatens to kill himself after he has been banished from Verona and his love.

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