

# ROMEO AND JULIET

## LITERARY DEVICES

### DICTION

The choice of words and style of expression an author uses to convey the formality or informality of the work. Romeo and Juliet uses a variety of diction to portray the personality of each of the characters, e.g. Benvolio.

I pray thee, good Mercutio, let's retire.  
The day is hot; the Capulets, abroad.  
And if we meet we shall not 'scape a brawl.  
For now, these hot days, is the mad blood stirring.

*Act 3, Scene 1*

### FORESHADOWING

The use of subtle hints to suggest what might happen in the future.

A pair of star-crossed lovers take their life,  
Whose misadventured piteous overthrows  
Doth with their death bury their parents' strife.

*Act 1, Prologue*

### IMAGERY

The use of vivid descriptive language to appeal to the senses.

But look, the morn in russet mantle clad  
Walks o'er the dew of yon high eastward hill.

*Act 1, Scene 1*

### PERSONIFICATION

Giving human characteristics to non-human things like animals or objects.

The grey-eyed morn smiles on the frowning night,  
Checkering the Eastern clouds with streaks of light.

*Act 1, Scene 1*

### MOTIF

A dominant or recurring theme or idea in a work. Light and dark are a recurring motif in Romeo and Juliet.

### METAPHOR

An implied comparison between two unlike things without using the words 'as' or 'like'.

But, soft! what light through yonder window breaks?  
It is the east, and Juliet is the sun.

*Act 2, Scene 2*

### SYMBOLISM

A device in which a person or object takes on another meaning beyond its literal one, e.g. poison symbolises the feud between the Capulets and the Montagues.

There is thy gold, worse poison to men's souls,  
Doing more murders in this loathsome world,  
Than these poor compounds that thou mayst not sell.

*Act 5, Scene 1*

### SIMILE

The comparison of two essentially unlike things using the words 'as' or 'like'.

Death lies on her like an untimely frost.

*Act 4, Scene 5*

### ALLUSION

An implied or indirect reference to a person, place or event of cultural or historical significance.

Well, in that hit you miss.  
She'll not be hit  
With Cupid's arrow. She hath  
Dian's wit  
And in strong proof of chastity well-arm'd,  
From love's weak childish bow,  
she lives uncharmed.

*Act 1, Scene 1*

### tone

The attitude or approach of the author towards the subject or central theme of the work. The tone in Romeo and Juliet is sympathetic.

A pair of star-crossed lovers take their life

*Act 1, Prologue*

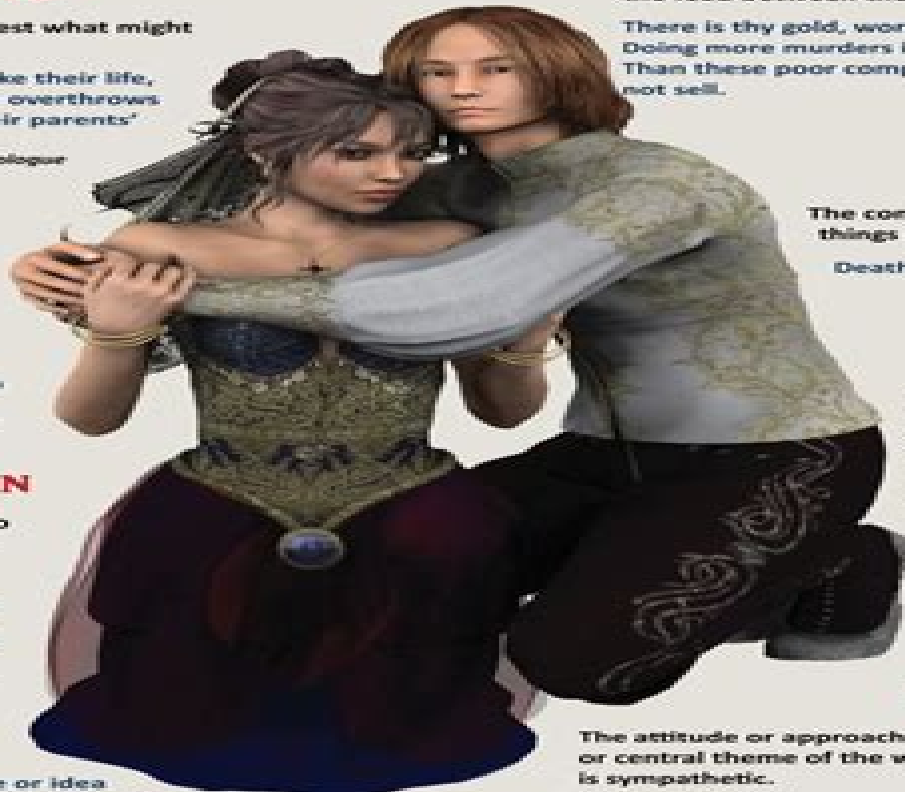


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# Love Scenes In Literature

**Robert Chambers**



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**Catalogue of English Prose Fiction & Juvenile Books ...** Chicago Public Library, 1898

**The Saturday Review of Politics, Literature, Science and Art**, 1931

**Filming Literature** Neil Sinyard, 2013-07-18 This is a comprehensive survey of the relationship between film and literature It looks at the cinematic adaptations of such literary masters as Shakespeare Henry James Joseph Conrad and D H Lawrence and considers the contribution to the cinema made by important literary figures as Harold Pinter James Agnew and Graham Greene Elsewhere the book draws intriguing analogies between certain literary and film artists such as Dickens and Chaplin Ford and Twain and suggests that such analogies can throw fresh light on the subjects under review Another chapter considers the film genre of the bio pic the numerous cinematic attempts to render in concrete terms the complexities of the literary life whether the writer be Proust Joyce Oscar Wilde Dashiell Hammett Agatha Christie or Boris Pasternak Originally published in 1986 this is a book to appeal to any reader with an interest in film or literature and is of especial value to those involved in the teaching or study of either subject

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