

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 2

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

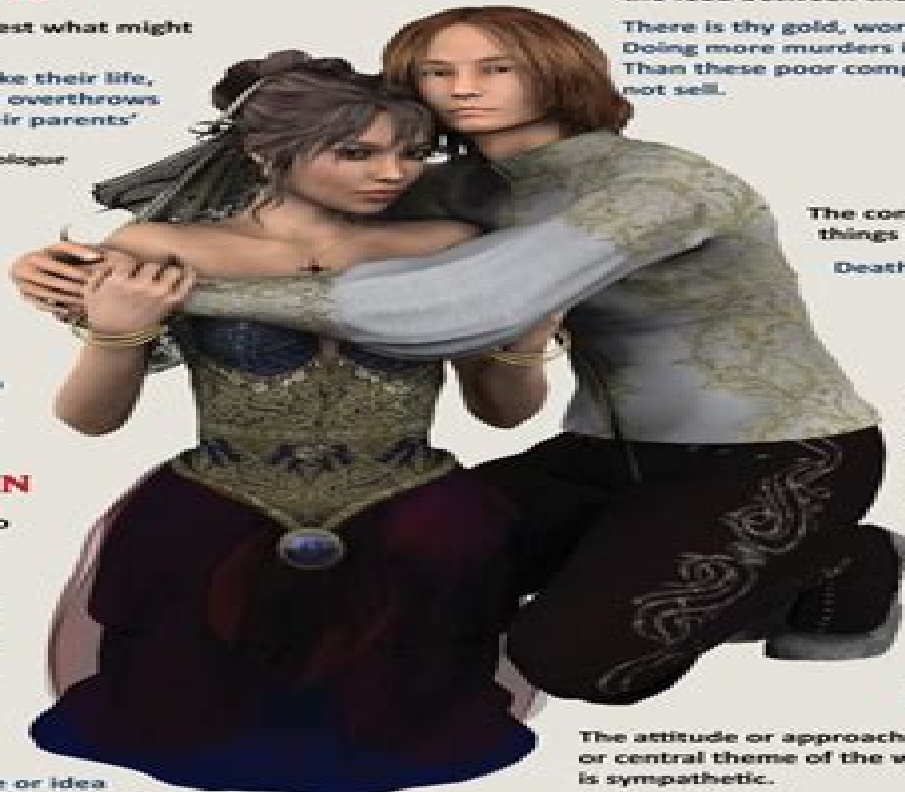


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Love Scenes In Literature

Kyounghoon Lee



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Mostow, 2003-07-10 This extraordinary one volume guide to the modern literatures of China Japan and Korea is the definitive reference work on the subject in the English language With more than one hundred articles that show how a host of authors and literary movements have contributed to the general literary development of their respective countries this companion is an essential starting point for the study of East Asian literatures Comprehensive thematic essays introduce each geographical section with historical overviews and surveys of persistent themes in the literature examined including nationalism gender family relations and sexuality Following the thematic essays are the individual entries over forty for China over fifty for Japan and almost thirty for Korea featuring everything from detailed analyses of the works of Tanizaki Jun ichiro and Murakami Haruki to far ranging explorations of avant garde fiction in China and postwar novels in Korea Arrayed chronologically each entry is self contained though extensive cross referencing affords readers the opportunity to gain a

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