



JULIET 2022

notes taken from a variety of high-quality sources such as *RENAISSANCE DRAMA: ARDEN SHAKESPEARE – BRINDA CHARRY*

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MEANING OF JULIET'S NAME

Juliet is the diminutive form of Julia

- Her childlike nature is signalled by the diminutive form Juliet
 - The diminutive form Juliet also helps evoke sympathy from the audience.
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SYMPATHETIC HEROINE

At thirteen, Juliet is the youngest Juliet by far in the Romeo and Juliet line of stories;

- at the same time, she has the third-longest speaking part among Shakespeare's women.
 - By reducing her age to thirteen from sixteen in Brooke, Shakespeare turns her into a barely pubescent bride, perhaps a strategy to compound the effect of sympathy for her along with her name, Juliet which is the diminutive form of Julia
 - Although her extreme youth is commented on solicitously by her father when talking to her suitor Paris – he would prefer her to be fifteen or sixteen (1.2.9– 11), echoing Brooke – such considerations no longer play a part when, in a 'desperate tender' (3.4.12), he cedes her hand in marriage after Tybalt's death.
 - The audience's sympathy for Juliet is intensified when we view her as an underdog archetype (see Juliet as an Underdog Character)
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NURSE HIGHLIGHTS JULIET'S CHILDLIKE NATURE

Her childlike nature is signalled by the diminutive form Juliet.

- The Nurse appeals to her as 'lamb' and 'ladybird' before calling
 - 'Where's this girl? What, Juliet!' (R&J 1.3.3–4)
 - The Chorus then refers to her as 'tender Juliet' (R&J 2. Chorus. 4).
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JULIET AND JULY

The calendrical associations of July with passion and madness are conjured up even more powerfully in the case of the tragic heroine Juliet, than the pregnant Juliet in *Measure for Measure*

- Summer in literature is often associated with madness
 - July and August are often the hottest months of the year in England
 - In fact, the phrase, 'this is very midsummer madness' is believed to have originated from Shakespeare's *Twelfth Night*
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- **Why, this is very midsummer madness!** - OLIVIA (3.4.60)
- Juliet's birthday is on 31 July, Lammas Eve, which marked the official end of summer.
 - **On Lammas Eve at night shall she be fourteen.** – NURSE (1.3.23)
 - Nurse echoes the word 'July' in act 1, scene 3 with 'Jule' and 'Ay'
 - **Wilt thou not, Jule?' and, by my holidaye, The pretty wretch left crying and said 'Ay.'** NURSE (1.3.48)
 - This could suggest that Juliet's actions in the play are irrational possibly as a result of uncontrollable passions

UNLUCKY NUMBER 13

The word 'thirteen' never occurs in the play,

- but Juliet speaks thirteen lines in Act 5, one line for every year of her life
 - the thirteenth line ends on 'die' (5.3.170).
 - Such evident self-awareness in the dramatist about the unlucky number thirteen may be connected to Juliet's status as his first tragic heroine.

PERCEPTIVE ANALYSIS: UNDERSTANDING CHARACTERS

A key way to be able to write a perceptive and detailed analysis of a story or even write your own great story, is to reflect your knowledge and view of human behaviour in your writing.

- One method of doing this is by appreciating the role psychology plays in stories.
 - This is what psychologist Maria Konnikova has to say about psychology and literature:
 - *'Some of the best psychologists are novelists'; they are people who write fiction, create characters and who have to really delve into the psyche of the human beings around them because they are the people who observe their books so keenly and this is how their books survive- they have to be true to life* (YouTube, 2017).
 - There is clearly a close relationship between psychology and literature.
 - Psychology deals with the study of observable patterns of human behavior.
 - Writers are interested in the processes by which minds are formed and writers' works exhibit how human beings behave in dealing with their problems and environment.

INTRODUCTION TO CHARACTER ARCHETYPES

In the early 20th century, Carl Gustav Jung theorised what he called, 'The Collective Unconscious'; a deep layer of 'repressed content' in the human psyche that does not derive from personal experience but is inborn; in other words it is material or information that exists from birth and inhabits the unconscious parts of our minds.





Furthermore, he named it the 'collective' unconscious because he believed this material is not unique to individuals but, according to him, is common to all human beings, all over the globe in all cultures.

This theory says that there are archaic, universal images, concepts and patterns that all humans instinctively recognize.

So, what is this mysterious forgotten and repressed material, that Jung called the contents of the collective unconscious?

When thinking of the unconscious mind, it can be helpful to compare the mind to an iceberg. Everything above the water represents conscious awareness while everything below the water represents the unconscious. Freud believed that many of our feelings, desires, fears and emotions are repressed or held out of awareness, which Jung calls 'the gathering place of forgotten and repressed contents' and so we are not aware of its effects on us (Jung, Hull and Fordham, 2014)..

Additionally, the term "archetype", in ancient Greek, means original pattern. Therefore, the term archetype is used to identify the contents of the collective unconscious, which Jung believed were the fundamental psychological patterns within a person; they are recognisable patterns of traits and modes of behaviour that are more or less the same everywhere and in all individuals; they are roles a person may play in society, essential ways of interacting with others.

Archetypes provide a powerful way to understand patterns of our minds and are integral to classic myths and becoming ever more popular in modern storytelling.

If we are to believe Jung and Joseph Campbell's theory of the Hero's Journey, stories and myths are an intrinsic part of human development. They are a teaching tool, a way to warn each other of dangers and the simplest method of examining human behavior to better understand one another; Jung identified 12 universal mythic character archetypes (although there may really be hundreds of archetypes available), that reside within our collective unconscious and have become popular as a method of creating recognisable characters in stories

UNDERSTANDING CHARACTERS: EXTERNAL AND INTERNAL GOALS

All protagonists have 2 goals:

- an external goal
 - which represents
- an internal goal
 - Generally, the external goals can be classified as the following:
 - Win, for example money, a trophy, a crown, etc
 - Stop
 - Retrieve
 - Escape
 - Revenge
 - Deliver
 - Maintain
 - The character's external goals represent one or more of the following internal goals
 - Positive relationships
 - Self-acceptance (positive evaluation of oneself and one's life)





- Personal growth
- Environmental mastery (the capacity to effectively manage one's life and the surrounding environment)
- Autonomy
- Purpose in life

POPULAR CHARACTER ARCHETYPES

There are many types of character archetypes, however these are some of the most popular that you will find in literature:

- The everyman
- The hero
- The underdog
- The lost soul
- The rebel
- The explorer
- The shadow

JULIET AS AN UNDERDOG CHARACTER

The underdog is very popular as a main character in fiction. Everybody loves an underdog.

- The Underdog character is inferior to the reader.
- They're the unlikely hero.
- The odds are against them.
- They're outmatched by antagonistic forces
 - and overwhelmed by them.
- The underdog is the character who seems always at a disadvantage.
 - So we're inclined to
 - protect,
 - help,
 - or console them as the story progresses.
 - The Underdog is an appealing protagonist because he makes us feel three emotions—
 - compassion for their
 - lack of self-esteem
 - or resources to be successful,
 - including any
 - physical,
 - emotional,
 - social,
 - or mental handicaps;





- admiration for their determination to triumph over obstacles and take control over their lives;
- and suspense for the implausibility that they'll succeed,
 - the odds being so stacked up against them—
 - Will this person pull it off?
 - And if so, how?
 - Examples include
 - Rocky,
 - Forrest Gump,
 - The Karate Kid,
 - Raising Arizona,
 - The Elephant Man,
 - My Left Foot,
 - and Sarah Connor in The Terminator.
 - The ugly duckling, for example, was singled out for all of the wrong reasons. By the conclusion of the story, the character has pushed through hardship and won respect.

CHARACTERISTICS OF THE UNDERDOG

1. The Underdog character is inferior to the reader.
2. They're the unlikely hero.
3. The odds are against them.
4. They're outmatched by antagonistic forces
 - a. and overwhelmed by them.
5. The underdog is the character who seems always at a disadvantage.
6. The underdog does everything in person.
 - a. They go face-to-face with powerful influences.
7. They have grit
8. They are courageous and resolute, and they go for it with determination.
9. They are passionate and likable.

TYPES OF UNDERDOG STORIES

- An underdog story is a 'David Beats Goliath' story going back even further than Biblical times.
- Underdog stories are often rags-to-riches stories. (Cinderella stories)
- Another variation is *The Baby In The Basket*, starting with *Oedipus*.
- When the main character is an underdog, the audience tends to care about them and root for their success in whatever goal the writer sets up.
- Sometimes the underdog is discriminated against due to their identity, e.g., racism or sexism or any other kind of prejudice. In fairytales it was because they were poor or unconnected or because their stepmother didn't love them.





- In children's stories, the child is always part underdog archetype by virtue of being a child, not considered capable of doing anything significant, not trusted, not believed.
- In fables, mice are under-'dogs' because of their small size.
- Northrop Frye categorised heroes based on how similar main characters are to the average person. The underdog sits between low mimetic and ironic narrative, right at the bottom of the pecking order.

JULIET AS A REBEL ARCHETYPE: INTRODUCTION

Rebels are

- outrageous,
- outspoken
- and radical in a cutting-edge way many of us wish we were.
 - They are counter-cultural and innovative, and are most fulfilled when they change something they feel needs to be changed to better the world.
 - Therefore, their fearlessness in the face of injustice can produce admiration in the audience because they represent the part of us that wishes we could find the courage to overturn the
 - prejudices,
 - oppressions
 - and other kinds of injustice in the world.

THE REBEL: DRAMATIC FUNCTION

In the face of an unjust society, they are the ones with the will to overthrow the status quo.

- A rebel might be a charismatic leader,
 - but they also might work in secret.
 - They can be a freedom fighter,
 - or the girl in chemistry class with the purple highlights in her hair.
 - To say they are unconventional thinkers would be an understatement.
 - They confidently motivate others to confront societal negativity
 - and think differently,
 - and not just conform and accept the most tried-and-true methods and predominant thoughts of the day.
 - This revolutionary radicalism screams for freedom and a sense of social consciousness, away from materialistic designs.
 - They are often surprisingly humble and honest individuals, given that they often live on the cusp of life and death.
 - They can find a balance between exercising a responsibility to their ideals when confronting someone or something contrary to those ideals.
 - In essence, The Rebel desires to restore humanity to society by confronting the sources in society that have removed humanity.





JULIET BEGINS TO REJECT HER FATHER'S 'DECREE' (3.5.117-123)

LADY CAPULET

Marry, my child, early next Thursday morn
The gallant, young, and noble gentleman,
The County Paris, at Saint Peter's Church
Shall happily make thee there a joyful bride.

JULIET

Now, by Saint Peter's Church, and Peter too,
He shall not make me there a joyful bride!
I wonder at this haste, that I must wed
Ere he that should be husband comes to woo.
I pray you, tell my lord and father, madam,
I will not marry yet, and when I do I swear
It shall be Romeo, whom you know I hate,
Rather than Paris. These are news indeed!

JULIET AND THE NURSE

We learn more biographical details about Juliet's history than we do with any other character in Shakespeare, mostly through Nurse's affectionate, if embarrassing, banter.

- the Nurse sees marriage for what it mostly is in Verona, a practical matter concerned in the first instance with money

JULIET AND THE NURSE IN ACT 1, SCENE 3

At the Capulet house, Juliet's mother, Lady Capulet, comes in to tell her daughter about Paris's proposal.

- But Juliet's nurse (who just gets called "Nurse" through the whole thing) first delivers a long, semi-bawdy speech about Juliet's infancy and toddler years.
 - Her rambling, tangent of a speech reveals the following information:
 - the Nurse had a baby named Susan who was about Juliet's age but, unfortunately, died.
 - *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!)
Were of an age. Well, Susan is with God;* - NURSE (1.3.20-21)
 - The Nurse is not only Juliet's nanny but she also her wet-nurse. When it was time to "wean" (stop breastfeeding) Juliet, the Nurse put "wormwood" on her breast. (Wormwood is a disgustingly bitter plant extract.)





- When it did taste the wormwood on the nipple
Of my dug and felt it bitter, pretty fool,
To see it tetchy and fall out with the dug. - NURSE (1.3.32-34)

JULIET AND LADY CAPULET

Lady Capulet says that she became mother to Juliet when she was Juliet's age, nearly fourteen (1.3.71–3)

- relatively young in comparison with the average age of first motherhood for early modern Englishwomen
 - According to this evidence, she would therefore be 28, and much younger than her husband who says he was last in a masque 25 or 30 years ago (1.5.33–40)
 - However, the stage directions in the Second Quarto refer to her as 'Old Lady'
 - Hosley (1967) explains the discrepancy by suggesting that compositorial error printed 'your mother' instead of 'a mother', and that Juliet is the only surviving child of the couple
 - In the excitement of preparations for the wedding, they joke about Capulet's past reputation for chasing women and her jealousy (4.4.11–13)
 - She is referred to as 'the lady of the house' (1.5.113) and appears as a housewife, holding the keys to the stores where spices and preserved fruits are kept and concerned that the family will not be sufficiently prepared for a wedding feast (4.4.1–2).

JULIET'S RELATIONSHIP WITH LADY CAPULET

Lady Capulet has a more formal relationship with her daughter than does the Nurse who suckled Juliet, as can be seen when the topic of marriage to Paris is first introduced (1.3) and when she is angered by Juliet's refusal of the match to Paris.

- She responds to Juliet's appeal 'O sweet my mother, cast me not away!' by refusing to speak a word: 'Do what thou wilt. I have done with thee' (3.5.198–203)
 - Such indifference may be explained as a symptom of her grief at the death of Tybalt
 - She is certainly passionate in her wish for revenge; determined to find someone to poison Romeo (3.5.87–92). (c) Richard Hosley (1967), puts the case for Lady Capulet as an older figure
 - An interesting performance choice is outlined in the anonymous *The True Ophelia: And Other studies of Shakespeare's Women by An Actress* (1913), where the author argues in an account of 'The Insignifi cant Mother of Juliet' (pp. 65–93), that Lady Capulet is the strongest character in the play, fi red by jealousy of Lady Montague, who has a son (pp. 69–70).

HOW JULIET IS DESCRIBED

Old Capulet argues that another two summers must pass, until Juliet is nearly 16,

- 'Ere we may think her ripe to be a bride' (R&J 1.3.10–11), although he later changes his mind.





Juliet's age is mentioned no fewer than five times with reference to 'fourteen'.

- One of these (1.3.15–18) spells out that she will be fourteen in little over a fortnight, on 31 July.
 - Fourteen is of course also the line-count of the sonnet, the play's most distinctive literary form.
 - While the play gives Juliet's age and birthday (her star sign is Leo, fittingly for her undaunted mettle), it says nothing about...
 - her appearance,
 - whether she is tall or short or the perfect height for a thirteen-year-old girl,
 - what colour her eyes are,
 - or whether her hair is blonde, as it appears to be in Brooke when 'with cruel hand she tare her golden hairs' (2389) just as Brooke's Romeus tears 'his golden locks' (1291) on hearing news of his banishment.

THE ENGLISH JULIET

She remains an English 'Juliet'.

- This allows Shakespeare to sidestep the potential pitfalls of Italian 'Giulietta' in English verse,
 - and furthermore would have enabled an English audience of the 1590s to perceive Juliet as one of their own,
 - someone with whom they could have ready empathy.

RECOGNISABLY GENDERED

She is anchored in her family in ways that are recognizably gendered.

- Whereas Romeo can roam the streets at night with other young men from Verona without being answerable to parents, and even woo his first love, Rosaline, with rich gifts (1.1.212), such freedoms are unimaginable for Juliet.
 - The extent of her containment by family and father is evident from the clash in 3.5,
 - the timing of which is crucial because by then she is Romeo's wife, owing her primary loyalty to her husband and no longer to her father.
 - Two of her father's remarks indicate how high the stakes are:
 - in conversation with Paris he notes that Juliet is 'the hopeful lady of my earth' (1.2.14).
 - Most editions follow Q2 here and reproduce 'Earth hath swallowed all my hopes but she, / She is the hopeful lady of my earth',
 - which would seem to imply that Juliet once had brothers and sisters.

JULIET'S BEAUTY

Juliet's beauty is perceived as a reflection of the divine

- Juliet is 'Beauty too rich for use, for earth too dear!' (R&J 1.5.47)
- in the final scene her beauty takes on a transcendent quality





- It is apparently unconquered by death, reigning still in her lips and cheeks and making 'This vault a feasting presence, full of light' (R&J 5.1.85–6).

THE EFFEMINISING EFFECTS OF JULIET'S BEAUTY

Love, it was felt, could also effeminize a man

- In *The Anatomy of Melancholy* (1621) Richard Burton stated that love is 'full of fear, anxiety, doubt, care, peevishness, it turns a man into a woman'.
 - According to the angry Romeo, Juliet's beauty effeminizes him (R&J 3.1.110) and worries that Juliet's 'beauty hath made me effeminate / And in my temper softn'd valour's steel' (3.1.115–16)
 - Romeo has little chance when even warriors like Antony in Shakespeare's *Antony and Cleopatra* (c. 1607) and Tamburlaine are softened by love
 - The latter recognizes that his adoration of Zenocrate is 'unseemly ... for my sex' and makes him 'effeminate and faint' (Part 1, 5.2.111, 114).

DETERMINED JULIET

Anna Jameson (2005: 124–49) acknowledges that 'intensity of passion' and 'singleness of purpose' best characterize Juliet's tragic role

