



## ROMEO

! YOUR ESSAY MUST MEET ALL THE CRITERIA FOR THE INTRODUCTION, BODY PARAGRAPHS, AS WELL AS CONCLUSION; OTHERWISE, YOUR ESSAY WILL NOT BE MARKED! !



! COMPLETE THE COVER LIST BELOW TO ENSURE YOU HAVE MET ALL THE CRITERIA !

### Cover Checklist- ✓ Tick Each Section When Complete.

- ☒ PREP STEP - Make a copy of this document.
- ☒ PREP STEP - Share your essay outline template with your tutor.
- ☒ PREP STEP - Copy and paste the link for your essay outline into your study system.
- ☒ STEP 1 - Outline your 100% essay - **START WITH THE CONCLUSION & WORK BACKWARDS**
- ☒ STEP 2 - Use the TTECEA checklist for details
- ☒ STEP 3 - Revise your essay - check for coherence & cohesion, redundant repetition, clarity, vocabulary, etc.
- ☒ STEP 4 - Edit your essay.
- ☒ STEP 5 - Put your essay together as one complete piece.

## Table of Contents

QUESTION	3
100% ESSAY STRUCTURE OVERVIEW	5
ESSAY OUTLINE	6
ESSAY TABLE	7
STEP 1: OUTLINING - Complete Your 100% Essay Outline	9
STEP 2: ADDING DETAIL-Complete the TTECEA Checklist for Detail	13
STEP 3: REVISING - Revise Your Essay	14





<b>STEP 4: EDITING - Edit Your Essay</b>	<b>15</b>
<b>STEP 5: COMPLETE - Put Your Essay Together as One Complete Piece</b>	<b>16</b>
<b>MORE IDEAS</b>	<b>18</b>
<b>MORE KEY QUOTES</b>	<b>20</b>





## QUESTION

Read the following extract from act 1, scene 1, then answer the question that follows.

**BENVOLIO**

Good morrow, cousin.

**ROMEO**

Is the day so young?

**BENVOLIO**

But new struck nine.

**ROMEO**

Ay me, sad hours seem long.

Was that my father that went hence so fast?

**BENVOLIO**

It was. What sadness lengthens Romeo's hours?

**ROMEO**

Not having that which, having, makes them short.

**BENVOLIO**

In love?

**ROMEO**

Out—

**BENVOLIO**

Of love?

**ROMEO**

Out of her favor where I am in love.

**BENVOLIO**

Alas that love, so gentle in his view,  
Should be so tyrannous and rough in proof!

**ROMEO**

Alas that love, whose view is muffled still,  
Should without eyes see pathways to his will!  
Where shall we dine?—O me! What fray was here?  
Yet tell me not, for I have heard it all.  
Here's much to do with hate, but more with love.





Why then, O brawling love, O loving hate,  
O anything of nothing first "create!"  
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!  
This love feel I, that feel no love in this.  
Dost thou not laugh?

**BENVOLIO**

No, coz, I rather weep.

**ROMEO**

Good heart, at what?

**BENVOLIO**

At thy good heart's oppression.

Starting with this speech, explore how Shakespeare presents Romeo. Write about:

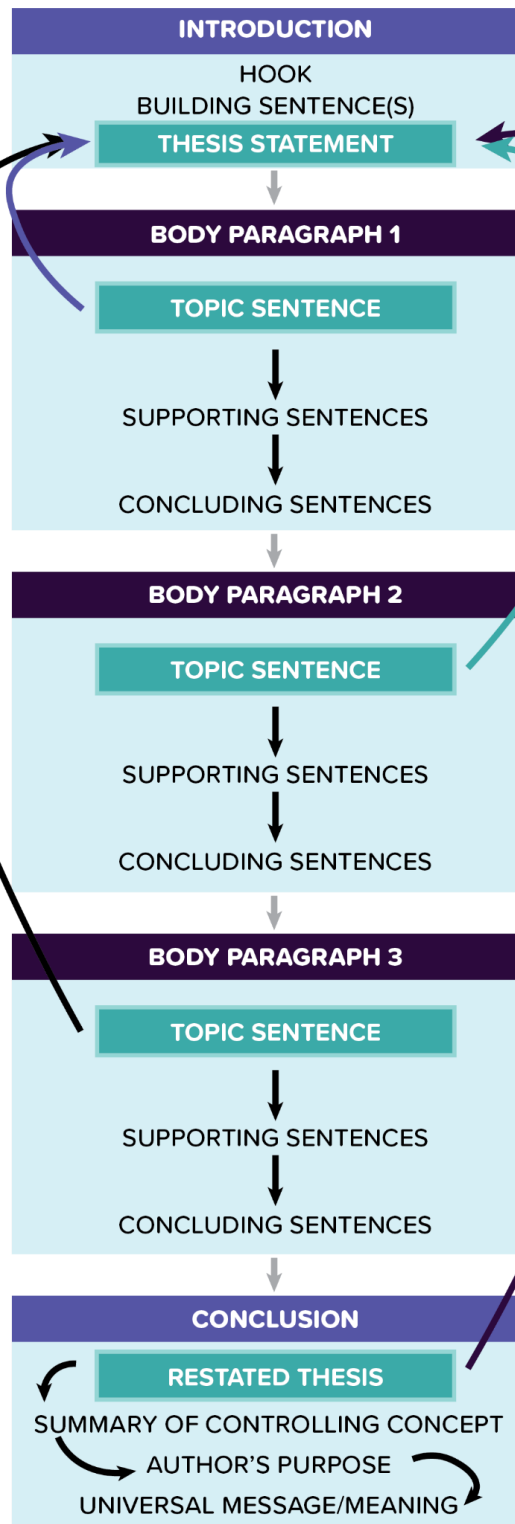
- how Shakespeare presents Romeo in this extract
- how Shakespeare presents Romeo in the play as a whole.





## 100% ESSAY STRUCTURE OVERVIEW





## ESSAY OUTLINE



## I. Introduction

- Topic: Exploration of complex themes in Romeo and Juliet through the character of Romeo.
- Statement of Argument: Romeo's portrayal as a sensitive and passionate lover, his conflict with Renaissance ideals of masculinity, and his tragic end engage audience's emotions and encourage critical reevaluation of societal norms and values.

## II. Body Paragraph 1: Romeo as a symbol of sensitivity

- Initial characterisation in Act 1, Scene 1.
- Examination of dialogue filled with oxymorons and paradoxes reflecting emotional turmoil.
- Use of phrases like 'O brawling love! O loving hate!' to represent struggle between love and hate and parallelism with the Montague and Capulet feud.
- Audience response: empathy, understanding, and potential sorrow for Romeo.

## III. Body Paragraph 2: Romeo and the crisis of masculine identity

- Cultural context: rigid definitions of ideal masculinity during the Renaissance.
- Evidence from the play: contrast between lovesick Romeo and aggressive men of Verona, Romeo's fears about love's effect on his masculinity.
- Examination of conflict between ideals of masculinity and societal expectations.
- Audience response: empathy, understanding of cultural references, introspective examination of societal norms.

## IV. Body Paragraph 3: Romeo's tragic end

- Analysis of Romeo's final soliloquy in Act 5, Scene 3: violence and vengeance, glorification of Juliet, determination to join Juliet in death.
- Examination of audience response: regret, empathy, reflection on the consequences of the feuding families, questioning what is worth fighting and dying for.

## V. Conclusion

- Reiteration of argument: Shakespeare's use of Romeo to engage audience's emotions and explore complex themes.
- Extended discussion: influence of the cult of honor on societal norms, gender roles, and other aspects of life.
- Reference to Juliet's 'what's in a name?' soliloquy to discuss the absurdity of the feud and the importance of individual worth over names.
- Final points: tragic consequences of extreme beliefs, potential for peace when pride is set aside, the play as a criticism and warning about going to extremes in societal beliefs.





## ESSAY TABLE

Topic	Quote	Author's Technique	Effect on Audience	Author's Purpose	Historical Context
Romeo's Emotional Turmoil	'O brawling love! O loving hate!'	Use of oxymorons and paradoxes	Elicits empathy, understanding of Romeo's struggle, and sorrow or pity	To highlight Romeo's struggle with love and hate, and the destructive family feud	Reflects the emotional turmoil prevalent during the Renaissance period
Conflict with Renaissance Ideals of Masculinity	'Beauty has made me effeminate / and in my temper softn'd valour's steel.'	Character contrast and Shakespeare's portrayal of Romeo	Elicits empathy, understanding, sympathy, and prompts introspective examination of societal norms	To demonstrate the struggle of conflicting ideals of masculinity	Mirrors the crisis of masculine identity and the rigid societal standards during the Renaissance







<b>Romeo's Tragic End</b>	'For fear of that, I still will stay with thee; / And never from this palace of dim night / Depart again: here, here will I remain.'	Soliloquy, foreshadowing, and metaphor	Stirring a sense of longing, empathy, and reflection on the devastating consequences	To show the depth of Romeo's love, the consequence of the family feud, and to prompt reflection on societal values	Reflects the tragic consequences of societal conflicts, feuds, and norms during the Elisabethan era
<b>Deeper Problem: Obsession with Honour</b>	'that which we call a rose / By any other name would smell as sweet.'	Soliloquy, metaphor	Encourages critical thinking about societal norms and beliefs, questions the value of a name, and exposes the ridiculousness of the feud	To criticise societal obsession with honour, meaningless feuds, and to encourage peace and understanding	Reflects the obsession with honour in the Early Modern society, and the effects on all aspects of life, including masculinity, love, and identity





## STEP 1: OUTLINING - Complete Your 100% Essay Outline

Criteria	Status	INTRODUCTION - Do not make this too detailed.
<u>Hook AO1</u>  fact/statistic ▾	Complete ▾  (only mark complete when steps 1-5 are ALL complete)	Shakespeare's play about Romeo and Juliet of Verona is probably the most famous story of doomed and tragic young love ever written.
<u>Building sentence(s) AO3</u>  <input checked="" type="checkbox"/> counter argument <b>OR</b> <input checked="" type="checkbox"/> some contextual info	Complete ▾  (only mark complete when steps 1-5 are ALL complete)	Caught in a whirlwind of feuding families and conflicting Renaissance ideals of masculinity, the character of Romeo, in Shakespeare's timeless tragedy, offers a rich exploration of love, hate, identity, and consequence, revealing a mirror to the audience's own emotional complexities and societal norms.
<u>Thesis statement AO1</u>  <input checked="" type="checkbox"/> key-idea 1 <input checked="" type="checkbox"/> key-idea 2 <input checked="" type="checkbox"/> key-idea 3	Complete ▾  (only mark complete when steps 1-5 are ALL complete)	Therefore, this essay will argue that through Romeo's portrayal as a sensitive and passionate lover, his conflict with Renaissance ideals of masculinity, and his tragic end, Shakespeare engages with the audience's emotions to explore complex themes of love, hate, identity, and consequence, thereby prompting both an emotional response and a critical reevaluation of societal norms and values.
Criteria	Status	BODY PARAGRAPH 1 - only focus on KEY IDEA #1
<u>WHAT? Topic sentence AO1</u>  <input checked="" type="checkbox"/> key-idea 1	Complete ▾  (only mark complete when steps 1-5 are ALL complete)	Romeo's introduction in Act 1, Scene 1, is starkly distinguished from the preceding violent confrontation between the Montagues and Capulets, acting as a symbol of sensitivity, which contrasts him against the aggressive, turbulent backdrop of the family feud.
<u>HOW? Supporting sentences AO2</u>  <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis <input checked="" type="checkbox"/> effects*	Complete ▾  (only mark complete when steps 1-5 are ALL complete)	In fact, his dialogue is replete with oxymorons and paradoxes, which are a testament to his emotional turmoil. Additionally, Romeo's oxymoronic exclamations, 'O brawling love! O loving hate!' denote his struggle to reconcile the diametrically opposed emotions of love and hate, with love being the source of his suffering, and hate being the catalyst for the societal chaos around him. Furthermore, these phrases can be seen as an encapsulation of the paradoxical world he inhabits, one in which love and hate coexist and intertwine in a dangerous and destructive dance. This statement aptly mirrors the hostile yet intimately connected relationship between the Montague and Capulet families; just as love and hate are opposing forces, so





		too are the Montagues and Capulets. They are 'brawling' and 'loving' in the sense that they are deeply intertwined and connected through their mutual history, yet their interaction is characterised by conflict and hostility, much like Romeo's love for Rosaline at this point of the play. These techniques can elicit empathy from the audience as they begin to understand Romeo's emotional state and the challenges he faces due to the ongoing feud and his unrequited love for Rosaline.
<p><a href="#">WHY? Concluding sentence(s) AO2/AO3</a></p> <p><input checked="" type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	They may also feel sorrow or pity for Romeo as he seems to be trapped in a world where love, which is supposed to bring joy, is causing him great distress.
Criteria	Status	BODY PARAGRAPH 2 - only focus on KEY IDEA #2
<p><a href="#">WHAT? Topic sentence AO1</a></p> <p><input checked="" type="checkbox"/> key idea 2</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Additionally, in many ways, the fight in the play's opening scene, together with Shakspeare's lovesick portrayal of Romeo can also be seen as a reflection of the crisis of masculine identity that was prevalent during the Renaissance; although we often hear about women's struggles, ideal manhood during the Early Modern Period was nearly as rigidly defined as ideal femininity and was often challenging for men to obtain and retain.
<p><a href="#">HOW? Supporting sentences AO2</a></p> <p><input checked="" type="checkbox"/> terminology</p> <p><input checked="" type="checkbox"/> evidence</p> <p><input checked="" type="checkbox"/> close analysis</p> <p><input checked="" type="checkbox"/> effects<sup>2</sup></p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Thomas Elyot (c. 1490 - 1546), an English diplomat and scholar wrote that 'a man in his natural perfection is, 'fierce, hardy, strong in opinion and covetous of glory', while at the same time, love, it was felt, could effeminise a man as reflected by Romeo's concern that Juliet's 'Beauty has made me effeminate / and in my temper softn'd valour's steel' in Act 3, Scene 4. Additionally, when we are introduced to him, he is running around in the woods, moping over his unrequited love for Rosaline, qualities that were the complete antithesis of ideal Renaissance manhood but were, contrarily, the exact qualities of the ideal lovelorn hero found in the fanciful poetry and fiction of the time. These contradictory criteria for masculinity were regularly dramatised on the Renaissance stage, which often pitched different kinds of manhood against each other; for example, the lovelorn Romeo is contrasted to the other men of Verona who are aggressive and belligerent, such as Capulet who tries force Juliet to marry Paris. For the audience, such characterisation and context would elicit empathy as they would understand and identify with the cultural references and the standards of masculinity at the time.





<u>WHY? Concluding sentence(s) AO2/AO3</u> <input type="checkbox"/> author's purpose <input checked="" type="checkbox"/> (final thought / context about the key idea)	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	The audience might feel sympathy for Romeo's struggle to reconcile the conflicting ideals of masculinity— the heroic lover and the macho, aggressive man— and this could lead to an introspective examination of their own actions and societal norms.
<b>Criteria</b>	<b>Status</b>	<b>BODY PARAGRAPH 3 - only focus on KEY IDEA #3</b>
<u>WHAT? Topic sentence AO1</u> <input checked="" type="checkbox"/> key-idea-3	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	Romeo's final soliloquy in Act 5, Scene 3 mirrors his close association with love as we saw in Act 1, Scene 1; however, because of his love for Juliet and his decision to join her in death, the audience is compelled to take him much more seriously.
<u>HOW? Supporting sentences AO2</u> <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis <input checked="" type="checkbox"/> effects*	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	Romeo addresses Paris, 'Mercutio's kinsman, noble County Paris!' who he has just slain; the reference to Mercutio, Romeo's friend killed earlier by Tybalt, is crucial as it links back to the continuous thread of violence and vengeance in the play. This dialogue invokes regret, guilt, and foreshadows Romeo's imminent death, offering the audience a bitter taste of the wasteful and relentless cycle of revenge. Then, Romeo refers to Juliet's tomb as a 'lantern' that is 'a feasting presence full of light', a metaphor that illuminates Juliet's beauty, which even in death, remains untarnished. This glorification of Juliet can stir a sense of longing in the audience and an understanding of the intensity of Romeo's love, as he struggles to comprehend her death. His questions bring to the fore the unfairness of their situation, igniting feelings of empathy within the audience. In particular, his resolve to stay with Juliet is laid out in the lines, 'For fear of that, I still will stay with thee; / And never from this palace of dim night / Depart again: here, here will I remain.'
<u>WHY? Concluding sentence(s) AO2/AO3</u> <input checked="" type="checkbox"/> author's purpose <input type="checkbox"/> (final thought / context about the key idea)	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	The repetition of 'here' underscores Romeo's determination to be with Juliet in death, which might be led to reflect on the devastating consequences of the feuding families and to consider what is truly worth fighting and dying for.
<b>Criteria</b>	<b>Status</b>	<b>CONCLUSION - CRUCIAL!</b>





<p><u>Restated thesis AO1</u></p> <p>(Re-write your thesis statement in different words.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>In conclusion, this essay has argued that by presenting Romeo as a sensitive and passionate lover, illustrating his struggle with the Renaissance ideals of masculinity, and leading him to a tragic conclusion, Shakespeare successfully utilises the audience's emotions to delve into the intricate themes of love, hate, identity, and consequence, thereby stimulating an emotive response and encouraging a critical reassessment of societal norms and values.</p>
<p><u>Summary of controlling concept AO1</u></p> <p>How does your thesis link to the central theme of the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Ultimately, however, these conflicting extreme ideals can be seen as symptoms of a deeper problem; an elaborate cult of honour had exerted a powerful grip on Early Modern society, and its effects extended beyond gender roles to all other aspects of life, including masculinity, love, and identity. Juliet recognises this in her profound 'what's in a name?' soliloquy, which questions the true value of names, the object of Capulets and Montagues' feud. On the contrary, Juliet suggests that a name is simply a label to distinguish something from another. It does not create worth nor does it create true meaning. What is important is the worth of the individual or thing because 'that which we call a rose / By any other name would smell as sweet.' Juliet likens the rose to Romeo - Romeo is still the man she loves had he a different name; Romeo's name does not define him as a man.</p>
<p><u>Summary of author's central purpose AO1/AO3</u></p> <p>How does the controlling concept reflect the MAIN reason that the author wrote the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Just as he does through Samson and Gregory, Shakespeare uses Juliet here to expose the ridiculousness of the feud between the two families over, simply, who they are. What the feud is about is, therefore, unknown and irrelevant. Juliet's soliloquy suggests that Shakespeare believed that a name means little - it is the worth of the individual that counts; however, he illustrates how even the most trivial of actions can result in tragedy and, perhaps, therefore, Shakespeare wants us to see the play as a criticism and warning about going to extremes in beliefs such as the Early Modern beliefs about honour. In essence, he suggests that obsessions with honour were meaningless, but ultimately result in violence and if powerful individuals fight each other, the whole state and the ordinary citizens will suffer.</p>
<p><u>Universal message AO1</u></p> <p>(What is the MAIN message of the text? Focus on the end.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>The reconciliation at the end between the two families, therefore, can be seen as the lesson of the play; peace is only achievable when we put our pride aside and see each other as family, not enemies.</p>



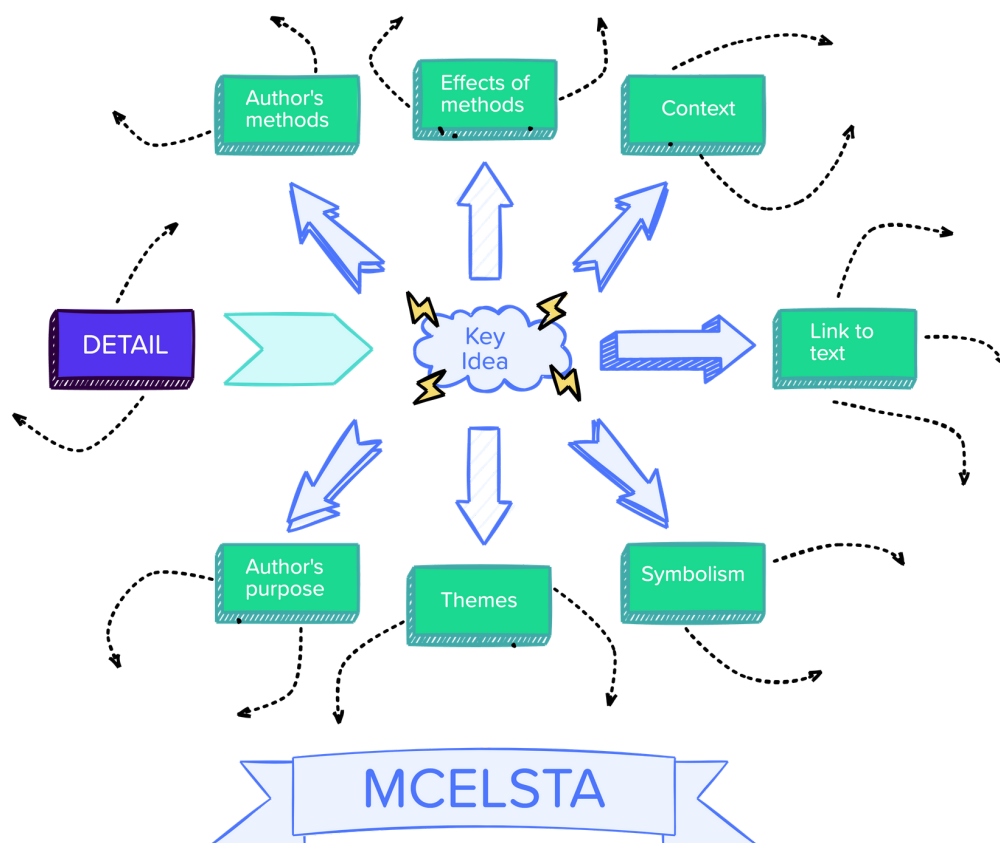




## STEP 2: ADDING DETAIL-Complete the *TTECEA* Checklist for Detail

1. To achieve a grade 9 level of detail, ensure that you link your key idea in each of your body paragraphs to as many of the elements of the *TTECEA* mnemonic as possible (aim to write about 650-950 words maximum for the entire essay)
2. You do not need to have each of the *TTECEA* elements in each paragraph, but make sure you have all of them in the entirety of your essay.
3. Each item on the checklist should only have 2 main purposes:
  - a. **to link to your key idea in each paragraph**
  - b. **and support your argument.**

- ✓ **TOPIC SENTENCE:** Introduce the key idea of your body paragraph.
- ✓ **TECHNIQUE:** Select a key technique the author uses (one you can explore in detail, eg, metaphor, simile, etc).
- ✓ **EVIDENCE:** EMBED a quote to back up your ideas.
- ✓ **CLOSE ANALYSIS:** Break the technique into smaller pieces, zoom in and analyse them PERCEPTIVELY.
- ✓ **EFFECTS ON THE READER\*:** Explore what the author's method makes us focus on, feel (emotionally) or think.
- ✓ **AUTHOR'S PURPOSE:** Explore why the might want to make us feel a certain way about certain ideas.





## STEP 3: REVISING - Revise Your Essay

Ensure you have revised the following aspects of your essay:

- ☒ Removed/replaced ALL redundant repetition.
- ☒ Replaced ALL instances of the word 'shows' with more accurate and specific verbs for inferring effects of the author's methods (check toolkit).
- ☒ Revised essay for coherence: are the ideas in each of the paragraphs clearly connected to each other?
- ☒ Revised essay for cohesion: check the toolkit for help.
- ☒ Removed all instances of the following words and replace them with specific details of the topics you are exploring:
  - How
  - Shows
  - Some
  - Something
  - Thing
  - This
  - Way
  - What
- ☒ Your vocabulary is academic – no informal language unless quoting directly.
- ☒ Revised essay for clarity – is your essay easy to read? Ask a peer to read it and give you feedback.











## STEP 4: EDITING - Edit Your Essay

Ensure you have edited the following aspects of spelling, punctuation, and grammar:

- ☒ All words are spelt correctly.
- ☒ All sentences and names begin with a capital see guidelines below 
- ☒ All sentences end with a full stop.
- ☒  No sentences are separated with a comma  
- ☒ I used a comma before and after the following words or phrases:
  - for example,
  - however
- ☒ I have used ellipses to indicate missing words in quotes.
- ☒ I have used at least one semi-colon to separate or join closely related sentences.
  - The language paper focuses on various forms of writing; the literature paper focuses primarily on academic essay writing.
  - There are five keys to a grade 9 essay: structure, conceptualisation, context, detail, and convincing evidence.
- ☒ I have used a colon to introduce a quote, phrase, word, etc.

### HOW TO REMEMBER CAPITALS - **ABLE PRINTS**:

- **Abbreviations: U.K., USA, UAE**
- **Beginnings of sentences: Nobody** saw it coming.
- **Languages: French, Spanish, Italian, Arabic,**
- **Emphasis - I LOVE CHEESE!** (avoid this)
  
- **Places: Africa, Mecca, London, Zimbabwe**
- **Religions and words related to them: Islam/Muslim, Christianity/Christian, Judaism/Jewish, Hinduism/Hindu**
- **I, as in me**
- **Names (specific) of people, places, businesses, e.g., Shakespeare, Apple, London.**
- **Titles of books, movies, or programmes, e.g., The Lion King, Macbeth,**
- **Special days: Eid, Christmas, Diwali**

### SPAG RULES

<https://www.grammarly.com/blog/category/handbook/>





## **STEP 5: COMPLETE - Put Your Essay Together as One Complete Piece**

Shakespeare's play about Romeo and Juliet of Verona is probably the most famous story of doomed and tragic young love ever written. Caught in a whirlwind of feuding families and conflicting Renaissance ideals of masculinity, the character of Romeo, in Shakespeare's timeless tragedy, offers a rich exploration of love, hate, identity, and consequence, revealing a mirror to the audience's own emotional complexities and societal norms. Therefore, this essay will argue that through Romeo's portrayal as a sensitive and passionate lover, his conflict with Renaissance ideals of masculinity, and his tragic end, Shakespeare engages with the audience's emotions to explore complex themes of love, hate, identity, and consequence, thereby prompting both an emotional response and a critical reevaluation of societal norms and values.

Romeo's introduction in Act 1, Scene 1, is starkly distinguished from the preceding violent confrontation between the Montagues and Capulets, acting as a symbol of sensitivity, which contrasts him against the aggressive, turbulent backdrop of the family feud. In fact, his dialogue is replete with oxymorons and paradoxes, which are a testament to his emotional turmoil. Additionally, Romeo's oxymoronic exclamations, 'O brawling love! O loving hate!' denote his struggle to reconcile the diametrically opposed emotions of love and hate, with love being the source of his suffering, and hate being the catalyst for the societal chaos around him. Furthermore, these phrases can be seen as an encapsulation of the paradoxical world he inhabits, one in which love and hate coexist and intertwine in a dangerous and destructive dance. This statement aptly mirrors the hostile yet intimately connected relationship between the Montague and Capulet families; just as love and hate are opposing forces, so too are the Montagues and Capulets. They are 'brawling' and 'loving' in the sense that they are deeply intertwined and connected through their mutual history, yet their interaction is characterised by conflict and hostility, much like Romeo's love for Rosaline at this point of the play. Consequently, Shakespeare's portrayal of Romeo may elicit empathy from the audience as they begin to understand Romeo's emotional state and the challenges he faces due to the ongoing feud and his unrequited love for Rosaline. They may also feel sorrow or pity for Romeo as he seems to be trapped in a world where love, which is supposed to bring joy, is causing him great distress.

Additionally, in many ways, the fight in the play's opening scene, together with Shakespeare's lovesick portrayal of Romeo can also be seen as a reflection of the crisis of masculine identity that was prevalent during the Renaissance; although we often hear about women's struggles, ideal manhood during the Early Modern Period was nearly as rigidly defined as ideal femininity and was often challenging for men to obtain and retain. Thomas Elyot (c. 1490 - 1546), an English diplomat and scholar wrote that 'a man in his natural perfection is, 'fierce, hardy, strong in opinion and covetous of glory', while at the same time, love, it was felt, could effeminise a man as reflected by Romeo's concern that Juliet's 'Beauty has made me effeminate / and in my temper softn'd valour's steel' in Act 3, Scene 4. Additionally, when we are introduced to him, he is running around in the woods, moping over his unrequited love for Rosaline, qualities that were the complete antithesis of ideal Renaissance manhood but were, contrarily, the exact qualities of the ideal lovelorn hero found in the fanciful poetry and fiction of the time. These contradictory criteria for masculinity were regularly dramatised on the Renaissance stage, which often pitched different kinds of manhood against each other; for example, the lovelorn Romeo is contrasted to the other men of Verona who are aggressive and belligerent, such as Capulet who tries force Juliet to marry Paris. For the audience, such characterisation and context would elicit empathy as they would understand and identify with the cultural references and the standards of masculinity at the time. The audience might feel sympathy for Romeo's struggle to reconcile the conflicting ideals of masculinity— the heroic lover and the macho, aggressive man— and this could lead to an introspective examination of their own actions and societal norms.





Romeo's final soliloquy in Act 5, Scene 3 mirrors his close association with love as we saw in Act 1, Scene 1; however, because of his love for Juliet and his decision to join her in death, the audience is compelled to take him much more seriously. Romeo addresses Paris, 'Mercutio's kinsman, noble County Paris!' who he has just slain; the reference to Mercutio, Romeo's friend killed earlier by Tybalt, is crucial as it links back to the continuous thread of violence and vengeance in the play. This dialogue invokes regret, guilt, and foreshadows Romeo's imminent death, offering the audience a bitter taste of the wasteful and relentless cycle of revenge. Then, Romeo refers to Juliet's tomb as a 'lantern' that is 'a feasting presence full of light', a metaphor that illuminates Juliet's beauty, which even in death, remains untarnished. This glorification of Juliet can stir a sense of longing in the audience and an understanding of the intensity of Romeo's love, as he struggles to comprehend her death. His questions bring to the fore the unfairness of their situation, igniting feelings of empathy within the audience. In particular, his resolve to stay with Juliet is laid out in the lines, 'For fear of that, I still will stay with thee; / And never from this palace of dim night / Depart again: here, here will I remain.' The repetition of 'here' underscores Romeo's determination to be with Juliet in death, which might be led to reflect on the devastating consequences of the feuding families and to consider what is truly worth fighting and dying for.

In conclusion, this essay has argued that by presenting Romeo as a sensitive and passionate lover, illustrating his struggle with the Renaissance ideals of masculinity, and leading him to a tragic conclusion, Shakespeare successfully utilises the audience's emotions to delve into the intricate themes of love, hate, identity, and consequence, thereby stimulating an emotive response and encouraging a critical reassessment of societal norms and values. Ultimately, however, these conflicting extreme ideals can be seen as symptoms of a deeper problem; an elaborate cult of honour had exerted a powerful grip on Early Modern society, and its effects extended beyond gender roles to all other aspects of life, including masculinity, love, and identity. Romeo is characterised as a passionate, lovesick young man, entangled in societal and familial expectations underscored by the honour of one's name. Juliet recognises the tragic consequences of honour in her profound 'what's in a name?' soliloquy, which questions the true value of names, which is the object of Capulets and Montagues' feud. On the contrary, Juliet suggests that a name is simply a label to distinguish something from another. It does not create worth nor does it create true meaning. What is important is the worth of the individual or thing because 'that which we call a rose / By any other name would smell as sweet.' Juliet likens the rose to Romeo - Romeo is still the man she loves had he a different name; Romeo's name does not define him as a man. Consequently, Shakespeare uses Romeo and Juliet to expose the ridiculousness of the feud between the two families over, simply, who they are. What the feud is about is, therefore, unknown and irrelevant. Juliet's soliloquy suggests that Shakespeare believed that a name means little - it is the worth of the individual that counts; however, he illustrates how even the most trivial of actions can result in tragedy and, perhaps, therefore, Shakespeare wants us to see the play as a criticism and warning about going to extremes in beliefs such as the Early Modern beliefs about honour.





## MORE IDEAS

In many of the tragedies of the period, the men struggle to live up to the standards of masculinity or carried them to the extreme and so destroy themselves and others, just as the feud between the two families results in the deaths of both Romeo and Juliet.

On a deeper level, the quote reflects the destructive influence of the feud on love itself. Love, typically associated with peace and harmony, becomes 'brawling' in Verona's toxic atmosphere, marred by the feud. Hate, conversely, becomes 'loving' in that it binds the families together, their identities forged in their mutual animosity, much like Romeo's infatuation with Rosaline fuels his melancholy.

In a broader context, Romeo's words echo the tragic theme of the play, where love is not a sweet, harmonious force but rather a source of conflict, pain, and ultimately, death. It underscores the inherent conflict in loving someone from a family you are conditioned to hate, foreshadowing Romeo's later, fateful love for Juliet. Shakespeare uses this technique to highlight the absurdity and tragedy of allowing a senseless feud to dictate the course of one's life, a reflection of broader societal and historical conflicts that prevent harmonious relationships due to prejudice and hatred.

Further, his exclamation 'O heavy lightness! serious vanity!' reflects the weight of his unrequited affection for Rosaline. His sentiments are genuine and heavy, but they feel light and frivolous as they are unreciprocated, painting a stark picture of the sorrow that unrequited love can bear. Another poignant instance is 'Mis-shapen chaos of well-seeming forms!' where the discord within his heart is likened to a well-dressed chaos, perhaps indicative of how his life, while seemingly in order, is in a state of internal disarray.

These contradictions act as a mirror to the tempestuous emotional landscape Romeo traverses due to his unrequited love for Rosaline. Shakespeare's deployment of these rhetorical devices not only underscore Romeo's poetic eloquence but also his emotional anguish, which resonates deeply with the audience, evoking feelings of empathy and sympathy. The play's Elizabethan audience, who would have been acutely aware of societal expectations of courtly love and the pains of unrequited affection, would likely have been deeply moved by Romeo's plight.

Moreover, this emotional connection may have encouraged the audience to introspect on the potential destructive nature of their own unchecked emotions, steering them to seek balance and restraint. In this sense, Shakespeare's careful crafting of Romeo's character serves a dual purpose - it not only develops Romeo's character but also acts as a subtle critique of the extreme emotional states associated with courtly love. This social commentary, wrapped in Romeo's lyrical expressions of love, makes it a powerful tool to incite introspection and potentially influence attitudes toward love and societal expectations. The irony of Romeo's eloquent expressions of pain becoming an instrument of moral and societal critique is a testament to Shakespeare's nuanced storytelling.

In essence, he suggests that obsessions with honour were meaningless, but ultimately result in violence and if powerful individuals fight each other, the whole state and the ordinary citizens will suffer. The reconciliation at the end between the two families, therefore, can be seen as the lesson of the play; peace is only achievable when we put our pride aside and see each other as family, not enemies.







## MORE KEY QUOTES

- 'Here's much to do with hate, but more with love. Why then, O brawling love! O loving hate!' (Act 1, Scene 1)
  - Romeo talks about the paradox of love and hate.
- 'Did my heart love till now? Forswear it, sight! For I ne'er saw true beauty till this night.' (Act 1, Scene 5)
  - Romeo sees Juliet for the first time and is immediately captivated by her beauty.
- 'But soft, what light through yonder window breaks? It is the east, and Juliet is the sun.' (Act 2, Scene 2)
  - Romeo speaks about Juliet's radiant beauty.
- 'O, I am fortune's fool!' (Act 3, Scene 1)
  - Romeo laments his fate after killing Tybalt.
- 'Is love a tender thing? It is too rough, too rude, too boisterous, and it pricks like a thorn.' (Act 1, Scene 4)
  - Romeo talks about his unrequited love for Rosaline.
- 'With love's light wings did I o'erperch these walls, for stony limits cannot hold love out.' (Act 2, Scene 2)
  - Romeo talks about his ability to defy obstacles in the name of love.
- 'Come, bitter conduct, come, unsavoury guide! Thou desperate pilot, now at once run on the dashing rocks thy seasick, weary bark!' (Act 5, Scene 3)
  - Romeo's monologue before he kills himself, showing his desperation and desolation.
- 'Here's to my love! O true apothecary, thy drugs are quick. Thus with a kiss, I die.' (Act 5, Scene 3)
  - Romeo's last words, showing his undying love for Juliet.
- 'Romeo, the love I bear thee can afford no better term than this: thou art a villain.' (Act 3, Scene 1)
  - Tybalt to Romeo, illustrating the hate between the Capulets and the Montagues.
- 'It is my soul that calls upon my name. How silver-sweet sound lovers' tongues by night, like softest music to attending ears!' (Act 2, Scene 2)
  - Romeo speaking about the power of love.

