William Shakespeare’s *The Tragedy of Romeo and Juliet*  

vs.  

Baz Luhrmann’s *William Shakespeare’s Romeo and Juliet*

**ACT I REVIEW**

1. Briefly summarize the *exposition* from Act I.

2. Briefly summarize the *conflict* from Act I.

3. How does character rank relate to Shakespeare’s use of blank verse vs. prose?

**ACT II, PROLOGUE**

1. Paraphrase the prologue for Act II and analyze the rhyme scheme below. Open your textbook to pg. 795-796 to examine the footnotes.

<table>
<thead>
<tr>
<th>ORIGINAL TEXT</th>
<th>RHyme Scheme</th>
<th>PARAPHRASED TEXT</th>
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</thead>
<tbody>
<tr>
<td>Now old desire doth in his death-bed lie,</td>
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<td>And young affection gapes to be his heir;</td>
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<td>That fair for which love groan’d for and would die,</td>
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<td>With tender Juliet match’d, is now not fair.</td>
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<td>Now Romeo is beloved and loves again,</td>
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<td>Alike betwitched by the charm of looks,</td>
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<td>But to his foe supposed he must complain,</td>
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<td>And she steal love’s sweet bait from fearful hooks:</td>
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<td>Being held a foe, he may not have access</td>
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<td>To breathe such vows as lovers use to swear;</td>
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<td>And she as much in love, her means much less</td>
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<td>To meet her new-beloved any where:</td>
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<td>But passion lends them power, time means, to meet</td>
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<tr>
<td>Tempering extremities with extreme sweet.</td>
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ACT II, SCENE 1

1. If Act I features the exposition and conflict, Act II begins the _________________________________.
   What is the primary purpose of this element of plot?

2. As the party ends, Mercutio, Benvolio, and all their companions depart together—except Romeo. Where do they think Romeo is headed?

ACT II, SCENE 2

1. Define **aside**.

2. Define **shared verse**.

3. Read Act II, Scene 2 in its entirety below. Create illustrations for each the underlined words and phrases. You may use the footnotes from pg. 796-802 to assist you.

   **CLOSE AND CRITICAL READING:**

   **A.** Highlight hyperboles and metaphors that Romeo uses to describe Juliet.
   HINT: Many of these examples are BOTH of these literary devices.

   **B.** Highlight references to light.
   HINT: Also consider what light may symbolize.

   **ROMEO**

   [Coming forward] He jests at scars that never felt a wound.

   Enter Juliet above.

   But soft, what light through yonder window breaks? It is the East, and Juliet is the sun.
   Arise, fair sun, and kill the envious moon,
   Who is already sick and pale with grief
   That thou, her maid, art far more fair than she.
   Be not her maid since she is envious.
   Her vestal livery is but sick and green,
   And none but fools do wear it. Cast it off.

   It is my lady. O, it is my love!
   O, that she knew she were!
   She speaks, yet she says nothing. What of that?
   Her eye discourses; I will answer it.
   I am too bold. 'Tis not to me she speaks.

   Two of the fairest stars in all the heaven,
   Having some business, do entreat her eyes
   To twinkle in their spheres till they return.
   What if her eyes were there, they in her head?
   The brightness of her cheek would shame those stars

   As daylight doth a lamp; her eye in heaven
   Would through the airy region stream so bright
That birds would sing and think it were not night.
See how she leans her cheek upon her hand.
O, that I were a glove upon that hand,
That I might touch that cheek!

25

JULIET
Ay me.

ROMEO
She speaks.

O, speak again, bright angel, for thou art
As glorious to this night, being o’er my head,
As is a wingèd messenger of heaven
Unto the white-upturnèd wond’ring eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy puffing clouds
And sails upon the bosom of the air.

30

JULIET
O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name,
Or, if thou wilt not, be but sworn my love,
And I’ll no longer be a Capulet.

35

ROMEO
Shall I hear more, or shall I speak at this?

JULIET
’Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What’s Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What’s in a name? That which we call a rose
By any other word would smell as sweet.

40

So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And, for thy name, which is no part of thee,
Take all myself.

45

ROMEO
I take thee at thy word.

Call me but love, and I’ll be new baptized.
Henceforth I never will be Romeo.
CONT. CLOSE AND CRITICAL READING:

F. Highlight evidence from the text that suggests that Romeo is a reckless character.

G. Highlight examples of hyperboles.

55 My name, dear saint, is hateful to myself
Because it is an enemy to thee.
Had I it written, I would tear the word.

60 Art thou not Romeo, and a Montague?

Neither, fair maid, if either thee dislike.

JULIET
How camest thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

With love’s light wings did I o’erperch these walls,
For stony limits cannot hold love out,
And what love can do, that dares love attempt.
Therefore thy kinsmen are no stop to me.

70 If they do see thee, they will murder thee.

With love’s light wings did I o’erperch these walls,
For stony limits cannot hold love out,
And what love can do, that dares love attempt.
Therefore thy kinsmen are no stop to me.

JULIET
I would not for the world they saw thee here.

75 I have night’s cloak to hide me from their eyes,
And but thou love me, let them find me here.
My life were better ended by their hate
Than death proroguèd, wanting of thy love.

5 secret thoughts
6 fly over
7 protected, as by armor
8 unless
9 post-poned
JULIET
By whose direction found'st thou out this place?

ROMEO
80  By love, that first did prompt me to inquire.
He lent me counsel, and I lent him eyes.
I am no pilot; yet, wert thou as far
As that vast shore washed with the farthest sea,
I should adventure\(^\text{10}\) for such merchandise.

JULIET
85  Thou knowest the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak tonight.
Fain would I dwell on form;\(^\text{11}\) fain, fain deny
What I have spoke. But farewell compliment.\(^\text{12}\)
Dost thou love me? I know thou wilt say “Ay,”
And I will take thy word. Yet, if thou swear’st,
Thou mayst prove false. At lovers’ perjuries,
They say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully.

90  Or, if thou thinkest I am too quickly won,
I’ll frown and be perverse\(^\text{13}\) and say thee nay,
So thou wilt woo, but else not for the world.
In truth, fair Montague, I am too fond,\(^\text{14}\)
And therefore thou mayst think my behavior light.\(^\text{15}\)
But trust me, gentleman, I’ll prove more true
Than those that have more cunning\(^\text{16}\) to be strange.
I should have been more strange,\(^\text{17}\) I must confess,
But that thou overheard’st ere I was ware
My true-love passion. Therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discoverèd.\(^\text{18}\)

ROMEO
Lady, by yonder blessèd moon I vow,
That tips with silver all these fruit-tree tops—

JULIET
O, swear not by the moon, th’ inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.

---

\(^{10}\) risk a long journey, like a sea adventurer
\(^{11}\) eagerly would I follow convention (by acting reserved or shy)
\(^{12}\) conventional or “normal” behavior
\(^{13}\) act contrary or opposite of my true feelings
\(^{14}\) affectionate
\(^{15}\) my behavior immodest, unserious, or improper
\(^{16}\) cleverness; slyness
\(^{17}\) distant and cold
\(^{18}\) revealed
CONT. CLOSE AND CRITICAL READING:

J. Highlight more evidence from the text that suggests that Juliet is a cautious character.

K. Highlight examples of personification.

L. Highlight examples of simile.

ROMEO
What shall I swear by?

JULIET
Do not swear at all.
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.

ROMEO
If my heart’s dear love—

JULIET
Well, do not swear. Although I joy in thee,
I have no joy of this contract tonight.
It is too rash, too unadvised, too sudden,
Too like the lightning, which doth cease to be
Ere one can say “It lightens.” Sweet, good night.
This bud of love, by summer’s ripening breath,
May prove a beauteous flower when next we meet.
Good night, good night. As sweet repose and rest
Come to thy heart as that within my breast.

ROMEO
O, wilt thou leave me so unsatisfied?

JULIET
What satisfaction canst thou have tonight?

ROMEO
Th’ exchange of thy love’s faithful vow for mine.

JULIET
I gave thee mine before thou didst request it,
And yet I would it were to give again.

ROMEO
Wouldst thou withdraw it? For what purpose, love?

19 bethrothal or engagement
JULIET
But to be frank and give it thee again.
And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep. The more I give to thee,
The more I have, for both are infinite.

[Nurse calls from within.]

I hear some noise within. Dear love, adieu.—
Anon, good nurse.—Sweet Montague, be true.
Stay but a little; I will come again.

[She exits.]

ROMEO
O blessèd, blessèd night! I am afeard,
Being in night, all this is but a dream,
Too flattering sweet to be substantial.

[Reenter Juliet above.]

JULIET
Three words, dear Romeo, and good night indeed.
If that thy bent of love be honorable,
Thy purpose marriage, send me word tomorrow,
By one that I’ll procure to come to thee,
Where and what time thou wilt perform the rite,
And all my fortunes at thy foot I’ll lay
And follow thee my lord throughout the world.

NURSE
[within] Madam.

JULIET
I come anon.—But if thou meanest not well,
I do beseech thee—

NURSE
[within] Madam.

JULIET
By and by, I come.—
To cease thy strife and leave me to my grief.
Tomorrow will I send.

20 generous
21 what I have to give
22 real
23 purpose; intention
24 get
25 at once
26 efforts
CONT. CLOSE AND CRITICAL READING:

N. Highlight an example of a hyperbole.

O. Highlight an example of a rhyming couplet.

P. Highlight an example of an allusion.

Q. Highlight examples of similes.

ROMEO

So thrive my soul—

JULIET

A thousand times good night.

[She exits.]

ROMEO

A thousand times the worse to want thy light.

Love goes toward love as schoolboys from their books,

But love from love, toward school with heavy looks.

[Enter Juliet above again.]

JULIET

Hist, Romeo, hist! O, for a falc’ner’s voice

To lure this tassel-gentle\(^{27}\) back again!

ROMEO

Bondage is hoarse\(^{28}\) and may not speak aloud,

Else would I tear the cave where Echo\(^{29}\) lies

And make her airy tongue more hoarse than mine

With repetition of “My Romeo!”

ROMEO

It is my soul that calls upon my name.

How silver-sweet sound lovers’ tongues by night,

Like softest music to attending ears.

JULIET

Romeo.

ROMEO

My dear.

JULIET

What o’clock tomorrow

Shall I send to thee?

ROMEO

By the hour of nine.

JULIET

I will not fail. ’Tis twenty year till then.

I have forgot why I did call thee back.

---

27 male falcon
28 Being bound in by my family restricts my speech.
29 In classical mythology, the nymph Echo, unable to win the love of Narcissus, wasted away in a cave until nothing was left of her but her voice.
ROMEO
Let me stand here till thou remember it.

JULIET
I shall forget, to have thee still stand there,  
Rememb’ring how I love thy company.

ROMEO
And I’ll still stay, to have thee still forget,  
Forgetting any other home but this.

JULIET
’Tis almost morning. I would have thee gone,  
And yet no farther than a wanton’s\textsuperscript{30} bird,  
That lets it hop a little from his hand,  
Like a poor prisoner in his twisted gyves\textsuperscript{31}  
And with a silken thread plucks it back again,  
So loving-jealous of his liberty.

ROMEO
I would I were thy bird.

JULIET
Sweet, so would I.

Yet I should kill thee with much cherishing.  
Good night, good night. Parting is such sweet sorrow  
That I shall say “Good night” till it be morrow. [She exits.]

ROMEO
Sleep dwell upon thine eyes, peace in thy breast.  
Would I were sleep and peace so sweet to rest.  
Hence will I to my ghostly friar’s\textsuperscript{32} close cell,\textsuperscript{33}  
His help to crave, and my dear hap\textsuperscript{34} to tell.  
[He exits.]

4. Overall, what does the reader learn about Romeo in Act II, Scene 2? Explain.

5. Overall, what does the reader learn about Juliet in Act II, Scene 2? Explain.

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\textsuperscript{30} spoiled, playful child’s
\textsuperscript{31} chains
\textsuperscript{32} spiritual father, much like a priest
\textsuperscript{33} small room
\textsuperscript{34} good fortune
ACT II, SCENE 3

1. Define soliloquy.

2. In Friar Lawrence’s soliloquy, the audience learns that he has a passion for what hobby? Be specific.
   (NOTE: In the film, Friar Lawrence is speaking to two school boys, but in the original text he is completely alone.)

3. What does Friar Lawrence accuse Romeo of doing?

4. Why is Friar Lawrence reluctant to marry Romeo and Juliet?

5. Why does Friar Lawrence ultimately agree to marry Romeo and Juliet?

ACT II, SCENE 4

1. Mercutio, Benvolio, and Romeo are all members of the upper class. Yet, they do not speak in blank verse. Explain why Shakespeare may have chosen to have them speak in prose instead.

2. Where does Mercutio think Romeo has been all night? Be specific.

3. The Nurse gives Romeo a stern warning. What was it? Be specific.

4. Overall, what do Nurse’s words and actions in this scene imply about her character? Explain.
ACT II, SCENE 5

1. Describe Juliet’s mood as she waits for Nurse to deliver Romeo’s message.

2. What does this scene imply about Juliet’s relationship with Nurse?

ACT II, SCENE 6

1. Friar Lawrence gives Romeo a stern warning at the wedding ceremony. Paraphrase and analyze its rhyme scheme. Open your book to pg. 814 to view the footnotes for lines 9-15.

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<tr>
<th>ORIGINAL TEXT</th>
<th>RHyme SCHEME</th>
<th>PARAPHRASED TEXT</th>
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</thead>
<tbody>
<tr>
<td>These violent delights have violent ends</td>
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<tr>
<td>And in their triumph die, like fire and powder,</td>
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<td>Which as they kiss consume: the sweetest honey</td>
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<td>Is loathsome in his own deliciousness</td>
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<td>And in the taste confounds the appetite:</td>
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<td>Therefore love moderately; long love doth so;</td>
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<td>Too swift arrives as tardy as too slow.</td>
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