



Romeo and Juliet

Study Guide by Course Hero



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👁️ Book Basics

AUTHOR

William Shakespeare

YEARS WRITTEN

c. 1591–1596

GENRE

Tragedy

PERSPECTIVE AND NARRATOR

In the style of ancient Greek theater, a chorus sets the stage for the audience in *Romeo and Juliet*.

TENSE

Romeo and Juliet is written in the present tense.

ABOUT THE TITLE

Romeo and Juliet takes its title from the two young lovers whose fates lead them to a tragic end.

🕒 In Context

The World of the Renaissance

Romeo and Juliet was performed during the Renaissance, a time of considerable cultural, religious, political, scientific, and artistic change across Europe. The movement centered on the concept of humanism, which sought to use education to empower citizens—and not just their rulers—to be virtuous and to influence others' virtue.

Shakespeare's audiences lived within a strong patriarchal, or male-controlled, community with strict moral values that often conflicted with the individual's wills and desires. The patriarchal structure meant that the father was the lord of his household with legal authority over everyone in it. Children were considered property and were often given in marriage as part of a political or financial transaction. Indeed, Lord Capulet's arrangement with Paris is partially a business deal in which the marriage will enhance both men's prestige.

Women, whether wife, mother, daughter, or servant, were powerless outside of their household roles. The roles of female characters in *Romeo and Juliet* reflect the boundaries of their historical setting. Lady Capulet's influence, for example, is restricted to how much she can affect her husband's thoughts and behaviors. Lady Montague has little visible impact and dies parenthetically offstage in the final act. Her character can be seen as a comment on the powerlessness of women. A young daughter like Juliet, her family's wealth and prestige notwithstanding, would have had no direct authority over others and only minimal control of her own life.

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Film and Radio Discussion Guide ,1954 **Student** ,1889 Guide to Shakespeare David M. Zesmer,1976 *Secret Architecture of Shakespeare's Sonnets* Steven Monte,2021-11-09 This book argues the idea that Shakespeare was deeply engaged with other poets and with pursuing a career as a poet and that the organisational schemes of the Sonnets have been hiding in plain sight for over four centuries The fundamental reason why his schemes have gone unnoticed is historical within decades of his death conventions of sonnet sequences became unfamiliar and they have largely remained so since Weaving together ideas of the Sonnets as a free standing sequence and as a sonnet sequence among other poets complex sequences we discover new insights into Shakespeare s career as a poet **Whitaker's Cumulative Book List** ,1981
International Journal of Religious Education ,1935 **Catalog of Copyright Entries** Library of Congress. Copyright Office,1960 **Books and Pamphlets, Including Serials and Contributions to Periodicals** Library of Congress. Copyright Office,1969-07 **Michigan School Moderator** ,1912 **The Wellesley Prelude** ,1889 **The Sewanee Review** ,1901 *El-Hi Textbooks and Serials in Print* ,2003 **British Books in Print** ,1978 **The World Book Encyclopedia** ,1959 **Botanical Poetics** Jessica Rosenberg,2022-10-25 During the middle years of Queen Elizabeth s reign the number of books published with titles that described themselves as flowers gardens or forests more than tripled During those same years English printers turned out scores of instructional manuals on gardening and husbandry retailing useful knowledge to a growing class of literate landowners and pleasure gardeners Both trends Jessica Rosenberg shows reflected a distinctive style of early modern plant thinking one that understood both plants and poems as composites of small pieces slips or seeds to be recirculated by readers and planters Botanical Poetics brings together studies of ecology science literary form and the material text to explore how these developments transformed early modern conceptions of nature poetic language and the printed book Drawing on little studied titles in horticulture and popular print alongside poetry by Shakespeare Spenser and others Rosenberg reveals how early modern print used a botanical idiom to anticipate histories of its own reading and reception whether through replanting uprooting or fantasies of common property and proliferation While our conventional narratives of English literary culture in this period see reading as an increasingly private practice and literary production as more and more of an authorial domain Botanical Poetics uncovers an alternate tradition of commonplaces and common ground of slips of herbs and poetry circulated shared and multiplied **Bookseller and the Stationery Trades' Journal** ,1981 Cumulated Index to the Books ,1999 *Subject Guide to Books in Print* ,1996

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