



# 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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**Daniel Webster**



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Catalog of Copyright Entries, Third Series Library of Congress. Copyright Office, 1948      *The Shakespearean International Yearbook* Sukanta Chaudhuri, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics      Cornell University Announcements Cornell University, 1919      **Film Guide for Music Educators** Donald J. Shetler, 1968 Alphabetical and topical listing of 16mm films and filmstrips      The World Book Encyclopedia, 1959      *International Journal of Religious Education*, 1935      Whitaker's Cumulative Book List, 1981

Catalog of Copyright Entries, Third Series Library of Congress. Copyright Office, 1948      **Screen Adaptations: Romeo and Juliet** Courtney Lehmann, 2014-09-26 The Screen Adaptations series provides an in depth look at how classic pieces of literature have been adapted for screen It assesses the ways in which alternative screen interpretations offer up different readings of the original text as well as the methodologies and approaches of filmmakers Each title in the series collects together a vast array of study material critical insight and thought provoking comparisons from literary context to the afterlife of the screen versions Shakespeare on Film is a huge area of study and Romeo and Juliet is one of his most popular plays with many teachers using film versions as a way of approaching the text Focussing in the main on West Side Story and Baz Lurhmann's Shakespeare's Romeo Juliet this is a unique and comprehensive insight into the adaptation process providing a vital study aid for students      Shakespeare in the Cinema Stephen M. Buhler, 2012-02-01 Offering a comprehensive look at the strategies that filmmakers have employed in adapting Shakespeare's plays to the cinema this book investigates what the task of Shakespearean adaptation reveals about film in general and focuses on patterns and approaches shared by various cinematic works Buhler provides concise histories of each general strategy which include non illusionistic cinema documentary interpretations mass market productions transgressive and transnational cinema and approaches that see film as either distinct from the stage or as an extension of theatrical traditions The book spans more than a century of film starting with the 1899 King John and extending through Michael Hoffman's A Midsummer Night's

Dream Julie Taymor's Titus and later releases

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