

KEY WORDS

Toxic masculinity, Patriarchal, Effeminate, Palpable, Repetition, Enjambement, Dramatic Irony, Personify, Inflated sense of power, Semblance, Equilibrium, Parody.

Romeo Act 3

ROMEO IS TORTURED BY THE ABSENCE OF LOVE

- When Romeo is sentenced to exile he is most unhappy because he is to be separated from Juliet. **"Exile hath more terror in his look"** he claims. In **personifying "exile"** he makes it more **palpable** (real/tangible) and thus more horrifying.
- He likens exile to **"purgatory"** which he claims is really **"hell itself"**. In using **religious imagery** he shows the compares the **absence** (lack) of heaven, purgatory, to be a fate similar to hell and by extension, the absence of love, to be the same.
- Romeo repeats the word **"banished"** in this scene, and this **repetition** illustrates him contemplating the word, **hyper-analysing** it which is demonstrative of his declining mental state. The absence of love, before it has even begun, is already making him **frenzied** (crazy) and **delirious**.
- He uses **murderous imagery** to beg for death over exile, questioning whether the friar has **"no poison mixed, no sharp ground knife, / No sudden mean of death"**. Furthermore the **enjambement** at play is a **linguistic representation** of his long, gruelling (horrible), exile.
- Shakespeare shows death to be painful, but absence of love to **supersede** (exceed) death in terms of pain. It almost makes love itself seem cruel, if **its absence is able to cause such agony**.
- Romeo's begging for death is **dramatically ironic** given his gruesome end, but it also shows absence of love to make life not worth living. Love is an extremely strong force that drives people to what was considered the **worst sin of all, suicide**.

COMPARISON

Shakespeare uses Tybalt as a criticism of **toxic masculinity** and his violent **disposition** is demonstrative of this. He is a huge contrast to Romeo who is passionate, kind and **effeminate** at times.

ROMEO IS VIOLENT BECAUSE OF THE PATRIARCHY

- Romeo begins his **exchange** (conversation) with Tybalt **composedly** (calmly). He postulates (claims) that he **"love[s]. [Tybalt] better than [he] canst devise"**. His tone is alarmingly **serene** (calm) considering Tybalt is threatening a duel and this shows his **disposition** (nature) to be hugely influenced by his encounter with true love.
- Love is shown to be dominant, at the very least in Romeo, at the beginning of this scene.
- Even when Mercutio is hurt after the duel **ensues** (takes place) he maintains his calms, telling him **"courage man"**.
- After Mercutio is **slewn**, however, Romeo's disposition becomes noticeably more **vengeful**. This point in the play is a key **turning point** for Romeo because it is the moment which **spurs** (begins) his capacity for violence which stems from **patriarchal** (male based) ideals.
- Romeo's **"reputation [is] stained"**, as he puts it. The idea of reputation is a **patriarchal concept** which is derived (comes) from men taking pride in their good reputations and acting with violence against anyone who might threaten it.
- He even claims Juliet's **"beauty hath made [him] effeminate"** showing violence to be an **inherently** (naturally) masculine trait and implying femininity to be **inferior** (not as good).
- However even in his slander of femininity he is still **effeminate** (typically associated with women) in his language, he **retains** (keeps) his **iambic pentameter**, which if beauty is associated with femininity as he claims it to be, is an effeminate expression of language.
- Mercutio's death marks an **irreversible** (cannot undo) change in Romeo's **temperament** (same as disposition) in that he becomes **cognizant** (aware) of the fact that his overly feminine nature has resulted in tragedy. Thus, Romeo vowing to become more violent to **avenge** (get revenge) Mercutio is associated with him becoming more masculine which evidently proves that **male violence arises from a male system of power that existed at the time**.

Mentioning how a character changes in a scene is a great example of how to include structural points in your answer (AO2).

Use square brackets to ensure your quotes are **judicious** and efficiently make your point. They also make **embedding quotes** far easier as you can use them to match the quotes tense to the tense of your sentence.



COMPARISON

Romeo's **melancholy** at his unrequited love for Rosaline at the start of the play is a **parody** (joke) of his later true **melancholy** (sadness) when he is exiled and must part from Juliet. His love for Rosaline is shown to be childish in comparison to his current love which demonstrates character development

COMPARISON

Romeo begs for death many times in the play and Act 3 Scene 5 is one of them but we there is **dramatic irony** at play because we know, due to the **prologue**, it is not time for his death just yet.

COMPARISON

Mercutio is a foil to Romeo and this is seen again in this act when he is **jesting** and joking, even while dying and Romeo is passionate and emotional. The two characters balance each other out, maintaining an **equilibrium** (balance), but upon Mercutio's death that equilibrium is **eradicated** (gone). The play's comic relief is **abolished** (gone) and the play becomes a **fully fledged** tragedy.

ROMEO IS WILLING TO DEFEY NATURE TO BE WITH JULIET BUT ULTIMATELY, HE IS JUST A MAN

- On the morning of Romeo's exile, he attempts to ignore the signs of dawn, signalling he must leave. **"Yon grey is not the morning's eye"** he asserts wrongly, attempting to **ignore the inevitable passage of time**. He **personifies** morning giving it human features which portrays it as human like, a force he **surmounts** (conquer).
- **"That is not the lark"** he continues, again **evoking** a force he has a chance of overcoming. But he is losing power quickly as the scene progresses and he makes a final plea of **"it is not day"**, though it is **evident** (clear) that it is.
- He ends his wrestling with time by concluding that **"more light and light, more dark and dark [their] woes!"**, using repetition to **accentuate** (emphasise) his frustration.
- At the start of this scene he attempts to **contend** (battle) time, willing it not to pass but despite the fact that their love is shown to be **a mighty force**, it is not so mighty that it can **terminate** (stop) the passing of time.
- Though Romeo is willing to die for love, declaring: **"come, death, and welcome"**, he is ultimately, in this scene, shown to be simply a man, a human.
- Using this scene Shakespeare shows the **inflated** (boosted) sense of power love can give a lover, but shows that sense of power to be merely a **semblance** of power (not real) and not a reality.



TOPIC SENTENCES

- Tybalt's **slewing** (killing) of Mercutio, an act of violence that **ensued** (happened) as a result of a combination of **hubris** (extreme pride) and **toxic masculinity**, is the origin from which Romeo's capacity for violence **arises**.
- Love, in Romeo and Juliet, is shown to be cruel. Romeo is melancholy when he desires love and tortured by the **absence** (away from) of it.
- Romeo's love for Juliet is strong, but it cannot defy the passage of time and this brutally humanises him, showing him to be simply a man, who is unable to overcome the power of time and nature.

