

KEY WORDS

Juxtaposes, Innate, Semantic field, Inner Turmoil, Contempt, Opposing clan, Rhyming couplets, Foreshadowing, Paramount, Permeate, Burdened, Obligation, Indignant, Vocal

Juliet Act 3

LOVE VS HATE (ACT 3 SCENE 2)

COMPARISON

Juliet is young and, as many young people are often ruled by emotion and impulse, but her impulsiveness seems to increase as the play goes on and we can see this in this scene. It seems that the influence of love makes her more impulsive and hasty.

COMPARISON

In the way that Romeo is **ruled by violence** as well as passion, so is Juliet. Although, because she is a woman, she is only able to express that violence through her **language**, in the way that she **slanders** (talks bad about him) Romeo. She does not have as much **liberty** (freedom) to be physically violent and thus she must resort to words to express her frustrations.

COMPARISON

We see a **glimpse** (look) of Juliet's anger in this scene in the way she speaks to nature. But later in the scene we finally see her express any form of anger towards her parents. This shows that she has **developed as a character**, and she is no longer the **passive** girl that follows her parents every command.

COMPARISON

Juliet loves Romeo so much that she is willing to **curse** nature, that which she has shown **immense** value of previously in the play. This characterises their love as **all-consuming and immense**.

- When Juliet hears of Romeo's **slewing** (murdering) of her cousin, for a moment she is **overcome** with hatred, saying that he has a **"serpent heart hid with a flowering face"**. She **juxtaposes** his **temperament** (nature) against his looks, using a **semantic field of nature** with **"serpent"** and **"flowering"** and in turn making hatred and love seem natural and **innate**.
- Her **animosity** (anger) towards Romeo is such a contrast to the passionate love she has expressed for him. She declares him a **"dove-feathered raven"**, continuing the **semantic field of nature** but also **evoking imagery of dark versus light**. Her language represents the inner turmoil she feels, the conflict of her **contempt** (hatred) being as strong as her love for Romeo.
- She revokes her slander, however, labelling herself as a **"beast [...for...] chid[ing] him"**. Her sudden change in tone is demonstrative of the power of love, in that it is just as strong as a hate.
- This is a theme which, indeed, is one of the **central** ones of this play. For it is also the lovers parents who battle are **overcome** with hatred for their **opposing clans** (families), but also by love for their children.
- But in this scene, it is love that **prevails** (wins). Juliet decides that she can forgive Romeo for his sins and goes to her **"wedding bed"** for him to come and take her **"maidenhead"** (her virginity).
- The **rhyming couplets** combined with the **imagery of love** evoked by **"maidenhead"** puts **emphasis** on this line, showing love to **supersede** (more important than) hate in this scene.
- Women's virginity, at this time, was valued highly and her willingness to give him her **"maidenhead"** shows extreme vulnerability and trust on her part.
- The defeat of hate over love is also **foreshadowing** for the plays end, in which love also prevails. The lovers die for each other and upon finding them, the Capulets and the Montagues put aside their hatred for each other.
- Shakespeare shows love to ultimately be **paramount** (important) and hatred to be **counterproductive** (not productive) and Juliet's forgiving of Romeo is **representative** of a theme which **permeates** (is in) the whole play, that being love prevailing over hate.



OBLIGATION

- Juliet is **burdened** (loaded / overwhelmed) by **obligation**, even when she believes she has escaped it. She has finally married her love and now he must leave due to his **exile**.
- She says that it is ***"nightingale, and not the lark [...] on yon pomegranate tree"***, attempting to persuade him to stay. ***"Pomegranate"*** evokes ideas of **the mythical Hades and Persephone**, as though Romeo is **whisking** (taking) Juliet away from her world to his.
- Like the mythological lovers, their union results in **wrath** (anger) from their families.
- Juliet is **indignant** (annoyed) towards nature in her tone, she bids the dawn ***"hence! Be gone"*** and says that the lark sings ***"harsh discords and unpleasing sharps"***. Her **exclamative, sharp tone** paints her as frustrated with the obligation that Romeo must leave, and she must return back to her parents.
- Nature, with which she has created such **elegant metaphors** in the past, is another **reinforcer of her obligation**. The sun rising means Romeo must leave.
- One of her parting lines, is ***"let day in, let life out"***, which accurately **summarises** the obligation she feels to let Romeo leave but how depressed she is about it.
- Juliet is haunted by obligation and the **dramatically ironic** thing is that later in this scene, her father orders her to marry Paris, yet another **obligation**. She is unable to escape.
- This scene, however, allows her to be more **vocal** (expressive) about her frustrations, even if it is simply to nature; she is able to express her anger towards her **obligations**.

TOPIC SENTENCES

- Juliet's love for Romeo **supersedes** (surpasses) her hatred of his **slewing** of her cousin, which establishes the theme of love **prevailing** (winning) over hatred; a theme which is present throughout the entire play.
- Obligation is a **burden** that stalks Juliet throughout the whole play and even when she thinks she can escape.

