

# Theme Quotes & Analysis

## Romeo

THEME	ACT	QUOTES	ANALYSIS
Chance/ Fate	Act 1	<u><i>some awful destiny that will result in [his] own untimely death</i></u>	'awful destiny' is <b>grimly foreboding</b> and it shows the power of fate to be so vast that even the characters in the world of the play can feel its effects.
	Act 3	<u><i>his day's black fate on more days doth depend.</i></u>	Again , his description of "fate" is another example of his feeling it's <b>omnipotent</b> power and its effect on him.
	Act 3	<u><i>I am fortune's fool!</i></u>	'fortune's fool' almost inspires a sort of <b>nihilistic</b> (meaningless of life) reaction on the part of the audience in the sense that if Romeo's actions are <b>pre-determined and doomed for death</b> , then the concept of control is an illusion.
	Act 5	<u><i>I defy you, stars!</i></u>	He addresses them with the personal pronoun <b>"you"</b> as though they might reply. Not only does this paint his mental state to be <b>disintegrating</b> but it also shows the <b>vast</b> impact the <b>"stars"</b> have had on him, to the point where they feel like a <b>tangible force</b> (real /physical), to him, that he can address.
	Act 5	<u><i>Unhappy fortune!</i></u>	The <b>exclamative</b> he uses shows his frustration at his <b>fruitless</b> (helpless) attempts to avoid his fate. Fortune has <b>positive connotations</b> relating to money and prosperity and yet here it is that is <b>juxtaposed</b> against his melancholy.
	Act 5	<u><i>lie with thee [Juliet] tonight</i></u>	The <b>verb "lie"</b> <b>connotes</b> peace and rest which shows him to be tired of his constant battle with fate and shows that he is finally submitting.
	Act 5	<u><i>one writ with me in sour misfortune's book</i></u>	His <b>"misfortune"</b> surmises that his bad luck is a <b>product of fate</b> and thus he avoids all blame for his circumstances which are also influenced by his character as well. He essentially uses fate as <b>an excuse for his misfortune</b> which is partly influenced by him as well.

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Hastiness	Act 1	<u><i>"for beauty, starved with her severity, / cuts beauty off from all posterity".</i></u>	The emphasis that Romeo places on Rosaline's 'beauty' shows him to be <b>materialistic and vain</b> . His <b>depthless, ornamental view of women depicts him as childlike and rash in his perception of love</b> .
	Act 2	<u><i>there lies more peril in [her] eye / Than twenty of their swords</i></u>	He implies love to be a dangerous thing with this line, capable of causing far more pain than any physical weapon, which shows he has a distorted, <b>extreme view of love</b> and shows him to be <b>hasty</b> in the way he loves in that he is willing to sacrifice his entire life for a woman he meet.
	Act 2	<u><i>"Death prorogued, wanting of thy love".</i></u>	It is clear that he is willing to <b>surmount</b> (overcome) any obstacle and would rather die than to be without Juliet. This shows him to be extreme in the way he loves yet also highlights his <b>impulsive and rash nature- this being his hamartia</b> .
	Act 3	<u><i>Thine to keep him company.</i></u>	'company' refers to Romeo suggesting Tybalt will join Mercutio in death, which shows his is not just hast in love but in violence to. His hastiness in violence likely stems from the <b>patriarchal</b> pressure men felt to be <b>honourable</b> and brutal in re-claiming their honour if it is lost.
	Act 3	<u><i>Here I'll remain with the worms that are your chambermaids</i></u>	The metaphor he employs is <b>grim and eerie</b> and it shows his commitment to love in that he is willing to die. Given the events of the play take place in three days he is therefore shown to be incredibly <b>hasty and rash</b> in his commitment to love.

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Generational feuds	Act 1	<u><i>"give me my sin again"</i></u>	The term <u><i>"sin"</i></u> implies that he knows his family, society and god will be disapproving and it is thus <b>unscrupulous</b> . the word also connotes temptation, showing that he is willing to fey them.
	Act 2	<u><i>"for stony limits cannot hold love out".</i></u>	<u><i>"stony limits"</i></u> acts as a <b>metaphor</b> for their families preventing them from being together. But Romeo <b>dispels any notion</b> that he is not willing to clear any wall for her and is thus, by extension, willing to ignore his family's feud with hers, to be with her. Generational feuds are shows to cause much unnecessary collateral damage.
	Act 5	<u><i>slaughtered youth</i></u>	He talks of himself in the third person and the word <u><i>"youth"</i></u> reminds us of his young age. It reminds the audience that his life is very much controlled by his parents and his death directly stems from their <b>folly</b> .
	Act 5	<u><i>A lightning before death!</i></u>	His death and thus <b>escaping the burden of his family's expectations</b> makes him feel <u><i>"light"</i></u> and free, thus proving the immense pressure his family's feud places on him.
	Act 5	<u><i>Thus with a kiss I die</i></u>	Shakespeare characters place a high value on family and believe it to be more important than any other relationship. But here Romeo values love first. The <b>syntactical closeness</b> of <u><i>"kiss"</i></u> and <u><i>"die"</i></u> show him to value Juliet over his family which thus shows how generational feuds can create a gap between parents and children who are <b>naïve</b> to the origin of it.

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Violence & the patriarchy	Act 1	<u><i>for beauty, starved with her severity, / cuts beauty off from all posterity.</i></u>	He lacks any violent characteristics at the beginning of the play and is a <b>Petrarchan lover, melancholic and almost feminine in use of couplets</b> and <b>iambic pentameter</b> which makes his language seem <b>flowery and obsequious</b> .
	Act 3	<u><i>beauty hath made [him] effeminate</i></u>	This shows violence to be an <b>inherently</b> (naturally) masculine trait and implying being <b><u>"effeminate"</u></b> to be an inferior trait.
	Act 3	<u><i>reputation [is] stained</i></u>	The idea of reputation is a <b>patriarchal</b> concept which is derived (comes) from men taking pride in their good reputations and acting with violence against anyone who might threaten it.
	Act 5	<u><i>a madman's mercy bid [him] run away".</i></u>	Shows violence to be associated with <b><u>"madmen"</u></b> . His madness reinforced by his speaking in the <b>third person</b> , and this demonstrates that violence is <b>accompanied with the deterioration of ones mental faculties</b> .
	Act 5	<u><i>Have at thee</i></u>	Shows the transition he has made from being <b>not inclined towards</b> violence at the start of the play, to being extremely violent at the end.

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Friendship	Act 1	<u><i>a right good markman</i></u>	He praises Benvolio by comparing him to being skilled at a <b>conventional</b> masculine sport and by extension compare their friendship to archery, of which he calls Benvolio skilled.
	Act 1	<u><i>Peace, Mercutio, peace</i></u>	He is soothing in his tone in response to Mercutio's aggressively passionate speech which demonstrates how he is Mercutio's <b>foil</b> , and they counteract each other as a result.
	Act 3	<u><i>The reason I have to love thee</i></u>	He is even friendly towards Tybalt which shows he has a <b>masculine instinct</b> to befriend other men his age. It also shows friendship to be <b>synonymous</b> with empathy as he is even capable of being cordial towards his friend.
	Act 3	<u><i>Gentle Mercutio, put thy rapier up</i></u>	<u><i>"gentle"</i></u> sounds almost parental, making their friendship seem as close as if they were family. This <b>exacerbating the devastation that catalysed Romeo's violence as a result of his death.</b>