

# Theme Quotes & Analysis

## Juliet

THEME	ACT	QUOTES	ANALYSIS
Submissive women & the patriarchy	Act 1	<u><i>Madam I am here. What is your will?</i></u>	She addresses her mother using a formally using the <b>pronoun "madam"</b> and she poses a question, both of which demonstrating the <b>immense</b> respect she is expected to show as a daughter.
	Act 1	<u><i>endart mine eye, than [her father's] consent gives strength to make it fly</i></u>	The <b>rhyming couplets "eye"</b> and <b>"fly"</b> puts emphasis on the phrase, which later turns out to be untrue. Juliet appears from the opening to be a <b>typically passive and obedient aristocratic daughter</b> , doing as her father pleases, but the <b>flourishes</b> (ornaments) in her language and subtle disagreements with her parents <b>foreshadow</b> her later <b>betrayal of their will</b> .
	Act 2	<u><i>How art thou out of breath when thou hast breath / To say to me that thou art out of breath</i></u>	The <b>repetition</b> she uses sounds <b>light-hearted</b> and she is <b>indignant</b> , a tone that she would not use with her mother. She is clearly closer with her nurse than her mother.
	Act 4	<u><i>I long to die / If [...you...] speak not of remedy"</i></u>	Her tone is far more <b>unfiltered</b> than it is with her father or mother. Possibly she can be more unfiltered with friar Lawrence and the nurse because they are of <b>lower status</b> .
	Act 4	<u><i>"learned [...] to repent"</i></u>	<b>"Repent"</b> <b>evokes religious imagery</b> and in the context of her <b>pretence</b> (act) it almost seems like she is <b>ridiculing religion</b> , as she is <b>ridiculing</b> the passive woman by pretending to be her. Ridiculing her at least in the eyes of the audience.
	Act 4	<u><i>"Henceforward I am ever ruled by you"</i></u>	The <b>noun "ruled"</b> seems a <b>superfluous</b> addition to her lines to her father. It emphasises that she has no freewill, but it seems unnecessary to say this <b>if not to</b> she is <b>ridiculing</b> how ridiculous her position is.

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Folly of youth	Act 1	<u><i>lips that they must use in prayer</i></u>	Her mention of <b><u>"saints"</u></b> <b>parodies religion in that she is unconventionally sexually</b> forwards and foreshadows her hastiness in her later eloping.
	Act 1	<u><i>you kiss by the book</i></u>	Shows that she is at least a little bit apprehensive about the rashness of their affair.
	Act 2	<u><i>swear not by the moon, th'inconstant moon</i></u>	She implies the moon to be <b>inconsistent</b> and not something she would want love to be <b>synonymous</b> (similar) with. This shows she has set standards and is not too quick to settle despite her hastiness. The moon also typically represents <b>virginity</b> , as it is associated with the <b>Goddess Diana</b> which shows she is aware of the value of her virginity and thus the consequences of rashness.
	Act 2	<u><i>it is too rash, too unadvised, too sudden</i></u>	Her passion does not entirely consume her – she seems to be aware that her <b>professions</b> (expressions) of <b>desire</b> are far too <b>hasty</b> (quick), as she claims that. Her listing of reasons why they should not be together at shows a <b>fraction of doubt</b> in her mind.
	Act 3	<u><i>"wedding bed"</i></u> <u><i>"maidenhead"</i></u>	The <b>rhyming couplets</b> combined with <b>the imagery of love</b> evoked by <b><u>"maidenhead"</u></b> puts emphasis on this line, showing love to <b>supersede</b> (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.
	Act 4	<u><i>"Romeo [...] I drink to thee".</i></u>	She puts a <b>grim spin</b> on the <b>convention</b> of drinking to celebrate and drinks the potion. Love is shown to have made her <b>impetuous</b> and rash in her decision making. She has become <b>desperate</b> and is willing to risk anything to be with her love, even death.
	Act 5	<u><i>"Thy lips are warm"</i></u>	Warm <b>connotes familiarity and love</b> which validates her rashness if she gains so much out of her love for Romeo. At the play's end we see that the lovers truly love each other deeply and her rashness doesn't seem as crazy.

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Juliet change	Act 1	<u><i>an honour [she] dream[s]</i></u> <u><i>not of</i></u>	Juliet starts the play passive, using the <b>noun</b> honour to distract from the idea that she is not keen to marry. Juliet's <b>compliant</b> (submissive) nature indicates her to be aware of the expectations placed upon her by her parents.
	Act 1	<u><i>look to like if looking</i></u> <u><i>liking move</i></u>	There are the earliest signs of her later rebellion that is to come in her <b>subtle assertion of agency</b> . The alliterative sounds show her asserting that agency over her language.
	Act 2	<u><i>no longer be a Capulet</i></u>	Shows that she is willing to <b>forgo</b> (renounce) her <b>lineage</b> (family) for this man she has just met. This <b>declaration</b> exemplifies her to be rather <b>impulsive</b> and <b>fervid</b> (passionate) in the way that she loves which marks the start of her change.
	Act 3	<u><i>He shall not make me</i></u> <u><i>there a joyful bride</i></u>	The <b>juxtaposition</b> between <b>"not"</b> and <b>"joyful bride"</b> parodies the way in which women were expected to be <b>obedient and spineless</b> and exemplifies her change as a character. Now she is more headstrong in asserting her will.
	Act 3	<u><i>Proud can I never be of</i></u> <u><i>what I hate</i></u>	Again, there is a <b>juxtaposition</b> here between <b>"proud"</b> and <b>"hate"</b> and their <b>syntactical closeness</b> makes it so even the language is demonstrating the change she has undergone. As a character she becomes far more assertive.

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Conflict & obligation	Act 1	<u><i>endart mine eye, than [her father's] consent gives strength to make it fly</i></u>	Juliet is conflicted throughout the whole play, but here she is <b>conflicted</b> between not wanting to <b>"endart"</b> her <b>"eye"</b> and also pleasing her parents. She feels a sense of <b>obligation</b> to do as they please.
	Act 1	<u><i>lips that they must use in prayer</i></u>	Again the religious imagery evoked by <b>"prayer"</b> shows the conflict she feels between feeling <b>lustful</b> but wanting to remain <b>chaste</b> to please her parents and society.
	Act 2	<u><i>all my fortunes at thy foot I'll lay</i></u>	<b>"foot"</b> reminds us the trust Juliet is placing in Romeo and evokes a sense of worship towards him and yet <b>"fortunes"</b> reminds us of all she is risking and the conflict she feels because of that risk.
	Act 3	<u><i>dove-feathered raven</i></u>	The oxymoron here demonstrates the conflict she feels between hating Romeo because of his slewing of Tybalt but also feeling immense love for him. This is a notable point of comparison for Juliet's <b>transition from passive to violent (she can only be violent verbally as she is constrained by her femininity within the patriarchal society)</b>
	Act 3	<u><i>harsh discords and unpleasing sharps</i></u>	Her <b>exclamative, sharp tone</b> paints her as frustrated with the obligation that Romeo must leave, and she must return back to her parents. Nature, <b>with which</b> she has created such <b>elegant metaphors</b> in the past, is another <b>reinforcer of her obligation</b> and the conflict she feels between having to let him leave but wanting him to stay.
	Act 3	<u><i>let day in, let life out</i></u>	This line accurately <b>summarises</b> the obligation she feels to let Romeo leave but how depressed she is about it. Juliet is haunted by obligation and the <b>dramatically ironic</b> thing is that later in this scene, her father orders her to marry Paris, yet another <b>obligation</b> . She is unable to escape conflict and obligation.
	Act 5	<u><i>To make me die with a restorative</i></u>	Only in death can Juliet escape her life full of conflict and obligations hence why she views suicide as <b>"restorative"</b> . It is <b>ironic</b> that she talks of death in a way that connotes life but for her death has more appeal and is more healing than life.

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Love	Act 1	<u><i>Then have my lips the sin that they took</i></u>	Love is shown to be a corrupting influence on Juliet. The word <u><i>"sin"</i></u> characterises their love as wrong or unnatural. It also <b>connotes temptation</b> .
	Act 2	<u><i>I must confess [...] my true love's passion</i></u>	Again ideas are <b>religion</b> are evoked with <u><i>"confession"</i></u> and it shows love to be strong, something that she can no longer keep to herself.
	Act 3	<u><i>Serpent heart hid with a flowering face</i></u>	She <b>juxtaposes</b> his <b>temperament</b> (nature) against his looks, using a <b>semantic field of nature</b> with <u><i>"serpent"</i></u> and <u><i>"flowering"</i></u> . She shows love to be complex and to involve a lot of sacrifice.
	Act 3	<u><i>beast [...for...] chid[ing] him</i></u>	Her sudden <b>change in tone</b> is demonstrative of the power of love, in that it is just as strong as a hate.
	Act 4	<u><i>[talking about her face] It is not mine own</i></u>	In the <b>absence of love</b> Juliet is depersonalised. She becomes a <b>shadow of her former self</b> and lacks all the qualities that make her, her.
	Act 5	<u><i>will be brief</i></u>	She is <b>putting an end to her life</b> as quickly as possible. This moment is a <b>harsh reminder</b> of how desperate she is to be with her lover in death. Juliet spends the whole play speaking at length about her feelings and <b>using language to express herself</b> and yet when it comes to her death, she is <u><i>"brief"</i></u> . She has no desire to live in a world without love and thus love is shown to be <b>like a drug</b> that she cannot live without.