

## Romeo And Juliet Tragedy Essay

This sample essay on Romeo And Juliet Tragedy Essay provides important aspects of the issue and arguments for and against as well as the needed facts. Read on this essay's introduction, body paragraphs, and conclusion.

It is my opinion that no one person can be held responsible for the tragic deaths of the two lovers, Romeo and Juliet. Rather it is a combination of people and circumstances that contrive to form a tragic ending. Obviously, Romeo and Juliet is a tragedy, and thus has all the generic features of a tragedy; that there is a fatal flaw on the part of the main characters, in this case their passionate love at first sight for each other, "Did my heart love *me* till now? This passionate love means the two lovers cannot be separated, and their desperation to be together could be the reason for their plight.

Alternatively, it could also be argued that Shakespeare built up dramatic expectation, via prophetic fallacy and short scenes accelerating to a climax, that the death was necessary as a dramatic ending. This structure can be clearly seen throughout the play as a whole as Shakespeare uses lower status characters (talking in prose) usually to speed up the pace, using riots and conflicts, whereas he uses the higher status characters (talking in verse) at balls or parties to slow down the pace and deepen the play.

Therefore, due to Shakespeare's deliberately convoluted plot, it is imperative to discuss each topic in turn, evaluating how and to what extent, each factor was responsible; starting with, arguably, one of the most important reasons; fate, or chance. Fate, or chance, was an accepted philosophical belief in Elizabethan England, and both were linked to astrology; the belief that you can see the future in the planets, "Some consequence yet hanging in the stars! The belief that the two lovers have a preordained destiny, i. . that the two, "star-cross'd lovers" cannot change their fate, recurs frequently throughout the play. Shakespeare's references to fate are, almost without exception, asides, "Some consequence yet hanging in the stars", which meant that the character was talking to himself (and therefore the audience), and showed that Shakespeare really wanted to emphasise this point in the play to the onlookers. On looking through the play, I found there were far more references to fate in the first two acts than the last ones.

### What Is Romeo And Juliet's Tragic Flaw

This may be because these references to fate are coupled with prophetic fallacies; which are used to build tension and dramatic expectation, to maintain interest in the first half and then allow the omniscient audience to see the inevitable consequences. I believe Shakespeare used fate as the classic medium to create the fall from power, another traditional feature of a tragedy, and then used the portents to allow the pair to see their unavoidable downfall. This fateful incurrance provides the struggle of t

# The Tragedy Of Romeo And Juliet Essay

**M Woodhall**



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*Romeo and Juliet* William Shakespeare,2019-08-11 The tragedy Romeo and Juliet is one of the most famous plays written by the English author William Shakespeare It s one of the most famous love themed tragedies ever It was the first tragedy ever written by Shakespeare He wrote it in 1593 after completing his two comedies which are less known nowadays The piece was written during the first phase of his career as a writer It was inspired by a commonly known legend about two lovers from Verona who ended their lives tragically because of love Even Dante mentioned the tragedy of the families Montague and Capulet in his Divine Comedy in part referring to the Purgatory Additionally there are records pointing to the fact that it was a historical event from 1303 Also the love story was mentioned in work called History of Verona which was printed in the period around 1595 Several authors used the motif of a tragic couple of Verona in their works before Shakespeare however Shakespeare s version remained the most famous one The tragedy tells the story about two young people that fall in love with each other despite the animosity between their families that are consumed by hatred and rivalry Their love seems impossible at first but they get married secretly In the course of various conflicts occurring between the two families Romeo murders Juliet s cousin and thus has to leave the country However he remains in hiding not to leave Juliet behind Juliet s parents want to marry her to a prominent nobleman but she would rather die than violate her love and marriage with Romeo She receives help again from the priest who married them He gives Juliet a potion that would put her to sleep but not kill her so that her family would think she is dead setting her free The priest sends the message to Romeo telling him that Juliet is alive However the message never reaches him After hearing about Juliet s death Romeo arrives at her tomb where he takes his life by drinking poison because he sees no sense in living a life without Juliet Upon that Juliet wakes up and tries to drink the last drops of poison from Romeo s lips to die but when she sees that it is not enough she takes a dagger and commits suicide Both families then realize that their irrational hatred took the lives of young people but it failed to stop true love which is the sole morality of the story This tragedy is the source of several timeless sentences that remain quoted to this day Among them is the most famous one O Romeo o Romeo wherefore art thou Romeo It is as if Juliet almost curses her fate for falling in love with Romeo yet it does not stop her from loving him The balcony scenes in which Romeo

declares his love to Juliet have remained a synonym to romantic declarations of love to this day and all love stories are compared to this very one known as the greatest love story ever The Tragedy of Romeo and Juliet was written in pentameter The introduction was written in the form of the Shakespearean sonnet comprised of 14 lines *Romeo and Juliet* William Shakespeare, 1998-05-01 The Signet Classics edition of William Shakespeare's timeless story of star-crossed lovers One of the Bard's most popular plays this is both the quintessential story of young love and a cautionary tale of the tragedy that can occur when the forces of passion and familial pride are at odds This title in the Signet Classics Shakespeare series includes An overview of Shakespeare's life world and theater A special introduction to the play by the editor J A Bryant Jr The source from which Shakespeare derived Romeo and Juliet Arthur Brooke's The Tragical History of Romeus and Juliet Dramatic criticism from Samuel Johnson Samuel Taylor Coleridge Michael Goldman and others A comprehensive stage and screen history of notable actors directors and productions of Romeo and Juliet Text notes and commentaries printed in the clearest most readable format Recommended readings **Shakespeare's Tragedies** Dieter Mehl, 1986 Twelve plays are examined individually regarding their origins stage and critical histories and the problems associated with their categorization as tragedy [Eighteenth century essays on Shakespeare, ed. by D.N. Smith](#) David Nichol Smith, 1903 **Essays on Interpretation in Social Science** Georg Simmel, 1980 [Eighteenth Century Essays on Shakespeare](#) David Nichol Smith, 1903 **An Essay Toward a History of Shakespeare in Denmark** Martin Bronn Ruud, 1920 *Eighteenth Century Essays on Shakespeare* David Nichol Smith, 2020-03-16 In *Eighteenth Century Essays on Shakespeare* David Nichol Smith curates a compelling collection of critical essays that reflect the intricate interplay between Shakespeare's works and their evolving interpretations during the eighteenth century This anthology encompasses a diverse array of critical voices showcasing varied literary styles that range from passionate advocacy to skeptical inquiry thus placing Shakespeare within the cultural and philosophical contours of his time Smith contextually situates each essay illuminating how contemporary issues of morality aesthetics and politics influenced perspectives on the Bard's dramatic oeuvre David Nichol Smith a renowned scholar in the field of Shakespearean studies was deeply immersed in the literature of the eighteenth century His academic career and extensive research into the historical context of Shakespeare's plays provided him with unique insight into how subsequent generations grappled with his enduring legacy Smith's meticulous scholarship reveals how societal norms literary traditions and emerging critical theories shaped the reception of Shakespeare's work during this pivotal era This collection is an essential read for scholars students and enthusiasts of Shakespearean drama as it not only enriches our understanding of his impact but also highlights the dynamic nature of literary criticism itself Nichol Smith's thoughtful compilation invites readers to appreciate the intricate layers of commentary that continue to resonate in today's literary discourse **A Companion to Shakespeare's Works, Volume I** Richard Dutton, Jean E. Howard, 2008-04-15 This four volume *Companion to Shakespeare's Works* compiled as a single entity offers a uniquely comprehensive snapshot of current

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Essays and Studies in British and American Literature ,1964 **Guide to the Literature of Shakespeare in the Library [St. Louis Public].** Marie O. Watkins,1916 *William Shakespeare* Brian Vickers,2002-06-01 The Critical Heritage gathers together a large body of critical sources on major figures in literature Each volume presents contemporary responses to a writer's work enabling students and researchers to read for themselves for example comments on early performances of Shakespeare's plays or reactions to the first publication of Jane Austen's novels The carefully selected sources range from landmark essays in the history of criticism to journalism and contemporary opinion and little published documentary material such as letters and diaries Significant pieces of criticism from later periods are also included in order to demonstrate the fluctuations in an author's reputation Each volume contains an introduction to the writer's published works a selected bibliography and an index of works authors and subjects The Collected Critical Heritage set will be available as a set of 68 volumes and the series will also be available in mini sets selected by period in slipcase boxes and as individual volumes

**Bloom's How to Write about William Shakespeare** Paul Gleed,2009 A practical resource guide for writing essays on William Shakespeare with advice for students designed to help them develop their analytical skills and understand Shakespeare's works Lesson Plans: William Shakespeare LessonCaps,2014-01-25 How do you teach Shakespeare in school This book provides five day lesson plans for over a dozen of Shakespeare's greatest known plays Lesson plans include Julius Caesar Coriolanus Othello As You Like It Hamlet Macbeth Romeo and Juliet Midsummer's Night Dream Richard III Love's Labour's Lost Anthony and Cleopatra Henry V King Lear and The Tempest Each lesson plan may also be purchased separately **The Theatre** ,1912 Theatre Magazine ,1913 **The Re-Imagined Text** Jean I. Marsden,2021-10-21 Shakespeare's plays were not always the inviolable texts they are almost universally considered to be today The Restoration and eighteenth century committed what many critics view as one of the most subversive acts in literary history the rewriting and restructuring of Shakespeare's plays Many of us are familiar with Nahum Tate's audacious adaptation of King Lear with

its resoundingly happy ending but Tate was only one of a score of playwrights who adapted Shakespeare's plays. Between 1660 and 1777 more than fifty adaptations appeared in print and on the stage works in which playwrights augmented substantially cut or completely rewrote the original plays. The plays were staged with new characters, new scenes, new endings, and underlying all this novelty, new words. Why did this happen? And why in the later eighteenth century did it stop? These questions have serious implications regarding both the aesthetics of the literary text and its treatment for the adaptations manifest the period's perceptions of Shakespeare. As such, they demonstrate an important evolution in the definition of poetic language and in the idea of what constitutes a literary work. In *The Re-Imagined Text*, Jean I. Marsden examines both the adaptations and the network of literary theory that surrounds them, thereby exploring the problems of textual sanctity and of the author's relationship to the text. As she demonstrates, Shakespeare's works and English literature in general came to be defined by their words rather than by the plots and morality on which the older aesthetic theory focused, a clear step toward our modern concern for the word and its varying levels of signification.

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