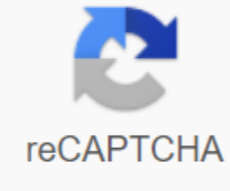




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Rosaline romeo and juliet

If you are ever looking for a healthy dose of cynicism, I highly recommend a trip to the Goodreads review page for Romeo and Juliet. You'll find a handful of Shakespeare nerds to be sure of rhapsodizing over a beautiful, tragic love story. But you will also find a rich vein of vitriolic Romeo and Juliet hate. And I mean hate. It seems that a large proportion of the population who feel personally victimized by the fictional, 400-year-old teenagers Romeo and Juliet. According to their reviewers, the play is a horror story for older teens and all characters behave like idiots. The plot is boring, incredibly unrealistic, and there is no love story, Romeo is a moody crybaby and Julia is naive, too young, and too anxious to take her panties off. Modern readers are furious that these teens fall in love so quickly, furiously, that Romeo liked another girl before Julia, and furious that the children would not obey their family in order to be together after meeting just once. The word emo is often used. They're not the first to hate Juliet and Romeo. Samuel Pepys wrote that this is the play itself the worst that I have ever heard of in my life, way back in 1662. And yet, Romeo and Juliet remains one of the most popular plays of all time. It competes with Hamlet for Shakespeare's most performed piece. It is often studied in schools, adapted to films, musicals for mistakes and tweets, and is read by teenagers and non-teenagers all over the world. Why do people hate it so much? Well... mainly because we as a society hate young people. Especially young girls. And especially young girls who are too worried to take their panties off. To be fair to the fine people of Goodreads, most readers first encounter Romeo and Juliet when they are in high school. And very few high school teachers take the time to explain every one of Romeo and Juliet's many (many) dick jokes, which is a shame. Language can be difficult for high school children who haven't seen or read much Shakespeare. Plus, relatively few hormonal teens are interested in having adults painstakingly explain the story of hormonal teens to them. Much like Twilight, it's easier to hate Romeo and Juliet and silly, romance-obsessed girls who like to defend themselves against one of these silly girls. And let's face it: it's OK if Shakespeare's tragedies aren't just to your liking. It's okay. What's strange, however, is that people seem to hate characters Romeo and Juliet even more than play themselves. Romeo is a canonically shy brother in poetry. He opens up the play of moping over this girl Rosaline, pining and sighing and just generally being extra because she doesn't like her back. His friends ridicule him constantly for being girly and romantic, instead of being a cool guy bro like Mercutio or Tybalt who wants to fight and come having fun as soon as she meets Juliet, although she forgets everything about Rosaline because yes, Romeo is a sap who is a little in love with Love himself. But for her, Juliet's love is herself. The girl likes her back for the first time in her short, teenage life, and suddenly she goes writing sadboy poetry on her chemistry laptop, squirting love poems at the top of her lungs. Some people might call him moody, but these people clearly don't remember the earth-shattering difference between your hot, reluctant fall in love and sharing your first kiss with some cute nerd who really likes you. It's a whole different ball game. Romeo criticizes almost everyone, including himself, for being effeminate and not masculine enough. Even his readers seem not to like him mainly because he prefers flowery metaphors to blood feuds, and because he is a boy who is all about gushiest gushy romance. Juliet, on the other, isn't exactly a spunky schoolgirl. He's sharp. He's grounded. She's a little more economical when it comes to metaphors: ROMEO Lady, by yonder blessed with the moon I swear It hints at silver all those fruit-tree tops-JULIETO, swear not the moon, the unstable month that monthly becomes her circular orphan, Otherwise your love will prove similarly variable. He's worried their timing's bad. He overthinks his behavior, wondering if he should play hard to get or if Romeo really loves him or if he talks too much or acts too weird or if it really even happens. He's the one who immediately goes into scheduling mode and decides they should get married in the morning. And he's the one who gets the whole dang monologue about how freaking excited he is to have sex Romeo.As he looks anxiously at Romeo to come over, he fantasizes about when he dies or when I die (it varies from different editions to play), which feels like a morbid, hyper-dramatic line to modern audiences. But for the Shakespearean crowd, it was a very common euphemism for having an orgasm:Give me my Romeo; and when I die, take her and cut her out in little letters, and she will make the face of heaven so beautiful that the whole world will be in love with the night. Juliet has a love-sick display. But overall, Juliet is a traditionally masculine two: she is more rational and less shy, and she just can't wait to bone. And if the morning after the scene is any indication, she is pretty happy with her wedding night. Even today, we have precious little teenage girl characters who can be quite so honest and sexual. But then, of course, things go sour for our star-crossed lovers. Many readers seem to think that Romeo and Juliet's love was not real because they would never have lasted like a couple in real life. What I'm going to say... yes, probably not, what are you saying? The play is the first love at a glance, whether children should be allowed to marry in high school or not. Other readers declare that the play is a satire about moody youth, or that Romeo and Juliet are a cautionary tale against love at first sight... So essentially, these readers have been half-Lord Capuletti, who berates his daughter and threatens to throw her into the street if he doesn't obey her. Or they're with Juliet's sister, who says it would end up being better if Juliet ignored her feelings and married Paris instead of causing a big scene. To be furious two teens in love just because they are teenagers in love, but to give a free pass to many, many adults who fail them seem... Odd? Why aren't people mad at monks who are the solution to everything, eh, I think fake their own death? Why not be angry with the parents who have kept this feud alive for no reason? Or Mercutio and Tybalt, who think love is and the fight is cool and masculine? Or that Romeo and Juliet show us a society where children dying on the streets are more socially acceptable than children making out in unison on the streets? Where should young people die for their parents' grudges? In short, you don't have to love Romeo and Juliet. You are allowed to turn your eyes to the idea of young love and be a general anti-kissing curmudgeon. But let's stop beating Romeo and Juliet as a stupid story about stupid teenagers. Let's stop beating up sensitive, romantic young men and, frankly, beating up sexual young women. And let's stop pretending that emotions like love and anger only count to full-fledged adults. Romeo and Juliet's story of young people whose parents would rather defend the violent status quo than listen to their children's feelings. And unfortunately, it's a story we still need. The example of an empty verse in William Shakespeare's Romeo and Juliet is: And when he dies, / Take him out and cut him out in little letters, / And he makes the face of heaven so beautiful / that the whole world is in love with the night / and does not pay for worshipping the garish sun. Another example of an empty verse is: How are you out of your soul when you have a breath / Tell me that you are out of breath? / Excuse that you do not make this delay / is longer than the story you do not apologize for. Shakespeare wrote three types of text structure, known for rhyming verse, prose and empty verse. An empty verse is defined by rhythm, but the lines do not rhyme at the end, which increases their informality. The empty verse is often used by Romeo and Juliet because it is considered romantic due to its relaxed, personable feeling. The rhyming verse is similar to the empty verse that it has a defining rhythm, but it rhymes with the ends of the lines. Prose is simply the structure of a paragraph and uses plain text without an undefined rhythm. Romeo and Juliet. is a 2111 line of empty verse in the second quarto. In fact, most of Romeo and Juliet are in an empty verse. The rhythm in an empty verse comes from an iambipenemeter. Henry Howard introduced England in 1540. One example of oxymoron Romeo and Juliet comes from Act I, a scene i when Romeo says: O brawling love! O loving hatred! William Shakespeare used oxymorons in his tragedy. Oxymoron is a statement or phrase that uses seemingly contradictory terms. Kicking doesn't seem synonymous with love or love with hate. Romeo continues in the same speech to use many more oxymorons when he says: O severe lightness, serious vanity / Misshapen chaos in well-seeming forms! / Feather lead, bright smoke, cold fire, ill health! Using these oxymorons, Shakespeare allows Romeo to show how confused he is with his new emotions of love for Julia. Juliet herself uses oxymoron Act I, scene ii, when she says: Goodnight! Good night! Leaving is such a sweet sadness. The word sweet is not usually used to describe sadness. When Juliet learns from Law III that Romeo has killed his cousin Tybalt, he uses oxymorons to describe the man he loves who has done this terrible act for his family, saying he is a beautiful tyrant. This oxymoron shows how torn his heart is at this point around Romeo. The word oxymoron is actually oxymoron because it comes from two Greek languages, which are opposites: sharp and boring. Dull.

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