

Lord of the Flies Love and Hatred as in Shakespeare's *Romeo and Juliet*

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Abstract

This investigation aims to learn more about love and hatred in Shakespeare's Romeo and Juliet. This research is qualitative since the data are in the form of words rather than numbers. In collecting the data, the writer used primary and secondary sources. The primary source is the play, Romeo and Juliet. The secondary sources are books, the internet, and some relevant articles. In analyzing the data, the writer used a mimetic approach. The result shows that human beings are born to love each other. However, in Romeo and Juliet, Shakespeare portrays not only love but also hatred that destroys the lives of human beings who are falling in love with each other. Shakespeare portrays a couple who are not allowed to continue their love relationship because their families are against each other. They are not allowed to meet each other because the families hate each other. Romeo and Juliet is a tragedy written by William Shakespeare early in his career about two young star-crossed lovers whose deaths ultimately reconcile their feuding families.

Keywords: Love, hatred, tragedy

Abstrak

Investigasi ini bertujuan untuk mempelajari lebih lanjut tentang cinta dan kebencian dalam Romeo and Juliet karya Shakespeare. Penelitian ini bersifat kualitatif karena datanya berupa kata-kata bukan angka. Dalam mengumpulkan data, penulis menggunakan sumber primer dan sekunder. Sumber utamanya adalah lakon, Romeo dan Juliet. Sumber sekunder adalah buku, internet, dan beberapa artikel yang relevan. Dalam menganalisis data, penulis menggunakan pendekatan mimetik. Hasilnya menunjukkan bahwa manusia dilahirkan untuk saling mencintai. Namun, dalam Romeo and Juliet, Shakespeare tidak hanya menggambarkan cinta tetapi juga kebencian yang menghancurkan kehidupan manusia yang saling jatuh cinta. Shakespeare menggambarkan pasangan yang tidak diperbolehkan untuk melanjutkan hubungan cinta mereka karena keluarga mereka bertentangan satu sama lain. Mereka tidak diperbolehkan bertemu satu sama lain karena keluarga saling membenci. Romeo dan Juliet adalah sebuah tragedi yang ditulis oleh William Shakespeare di awal karirnya tentang dua kekasih muda yang bernasib sial yang kematiannya akhirnya mendamaikan keluarga mereka yang bertikai.

Kata kunci: Cinta, kebencian, tragedi

I. INTRODUCTION

Human beings are born to love each other. However, in Shakespeare's *Romeo and Juliet*, Shakespeare portrays not only love but also hatred that destroys the lives of human beings who are falling in love with each other. Shakespeare depicts a couple who are not only not allowed to continue their relationship because their families are feuding. They are not allowed to meet each other because the family hates each other. *Romeo and Juliet* is a tragedy written by William Shakespeare early in his career about two young star-crossed lovers whose deaths ultimately reconcile their feuding families. It was among Shakespeare's most popular plays during his lifetime and, along with *Hamlet*, is one of his most frequently performed plays. Today, the title characters are regarded as archetypal young lovers.

II. REVIEW OF LITERATURE

Shakespeare's Tragedy

Romeo and Juliet belong to a tradition of tragic romances stretching back to ancient Greece. Its plot is based on an Italian tale, translated into verse as *Romeo and Juliet* by Arthur Brooke in 1562 and retold in prose in *The Palace of Pleasure* by William Painter in 1582. Brooke and Painter are Shakespeare's chief sources for *Romeo and Juliet*. He borrowed heavily from both but developed minor characters, particularly Mercutio and Count Paris, in order to expand the plot. The play was probably written around 1595–6 and first published as a first quarto in 1597. The text was of poor quality, and later editions corrected it, bringing it more in line with Shakespeare's original text.

In Shakespeare's *Romeo and Juliet*, the incredibly young ages of the two lovers, *Romeo and Juliet*, play a crucial role in the direction and outcome of the play. An essay by J. Karl Franson called "Too Soon Married" is my primary source for this paper. In it, Franson writes about the symbolism of numbers Shakespeare uses throughout the play. Their age suggests that they are not responsible for the tragic ending to the play or the circumstances in which they find themselves involved. Throughout the play, many references are given to suggest the ages of *Romeo and Juliet*. The theory I found to back up this claim involves the symbolizing of numbers in reference to Juliet's age. Although *Romeo and Juliet* was set during the Elizabethan period, there are many distinct parts that are not felt by historians to be accurate. such as the idea that Elizabethan couples married

at such a young age, as in *Romeo and Juliet*. In contrast, most Elizabethan women married between the ages of 25 and 26, and the men between 27 and 29. This is the oldest average marriage age for any known society (Franson, p. 2). Actually, Elizabethans believed that women's being married at a young age and having sex with their husbands led to permanent damage to their health. For the young man, getting married and having sex would lead to impaired physical and mental development, and together, the young married couple would produce sickly children. (Franson p.1) The earliest accepted age to become a mother was 18 years old, and the ideal ages for women to be married were 20 and for men, 30 years old. It has been said by one historian that Shakespeare wrote this play about the young lovers to show the dangers of marrying at such a young age, and it has even been suggested that this stemmed from his first marriage at age 18, which was not successful (Franson p. 112).

The Elements of *Romeo and Juliet*

Character:

Romeo

In the beginning of the play, Romeo pines for an unrequited love, Rosaline. To cheer him up, his cousin and friend Benvolio and Mercutio take him to the Capulets' celebration in disguise, where he meets and falls in love with the Capulets' only daughter, Juliet. Later that night, he and Juliet meet secretly and pledge to marry, despite their families' long-standing feud. They marry the following day, but their union is soon thrown into chaos by their families; Juliet's cousin Tybalt duels and kills Romeo's friend Mercutio, throwing Romeo into such a rage that he kills Tybalt, and the Prince of Verona subsequently banishes him. Meanwhile, Juliet's father plans to marry her off to Paris, a local aristocrat, within the next few days, threatening to turn her out on the streets if she doesn't follow through. Desperate, Juliet begs Romeo's confidant, Friar Laurence, to help her escape the forced marriage. Laurence does so by giving her a potion that puts her in a deathlike coma. The plan works, but it is too soon for Romeo to learn of it; he genuinely believes Juliet to be dead and so resolves to commit suicide by drinking the bottle of poison (illegally bought from the apothecary upon hearing the news of Juliet's "death"). Romeo's final words were "Thus with a kiss, I die." He kills himself at Juliet's grave, moments before she awakes; she kills herself in turn shortly thereafter.

Juliet Capulet

The female protagonist is the only daughter of Capulet, the patriarch of the Capulet family. As a child, she was cared for by a nurse, who is now her confidante. Juliet dies at the end of the play, and the sacred lovers are reunited on the same deathbed. Both their families realize what they have done by trying to separate the star-crossed lovers, with the result that the Capulets and Montagues are reunited and their fighting ends.

Prince Escalus

Prince Escalus, the Prince of Verona, is the desperate resolver of the feuding families. He is based on the actual Scaligeri family, which ruled Verona, possibly on Bartolomeo I. Escalus is the voice of authority in Verona. He appears only three times within the text and only to administer justice following major events in the feud between the Capulet and Montague families. He first punishes Capulet and Montague for the quarrel between Tybalt, Benvolio, and a handful of servants. He returns too late to stop the fatal brawls between Tybalt and Mercutio and, subsequently, Tybalt and Romeo. Escalus is prepared to execute Romeo for his offense—Romeo's killing Tybalt—but lightens the sentence to lifetime banishment from Verona when Benvolio insists that Tybalt started the quarrel by murdering Mercutio, a kinsman of the Prince. He yells at Lord Montague for engaging in the feud, which really is the root cause that led to Tybalt killing Mercutio. So, according to him, he lost his dear kinsman because of Lord Montague, so by exiling Romeo, Escalus gives him a "taste of Montague's own medicine" to see how Montague feels when he loses a loved one. Prince Escalus returns in the final scene (V.iii) following the double suicide of Romeo and Juliet, and at last declares the Lords Montague and Capulet guilty of Romeo and Juliet's death, and angrily tells them that their totally useless feud resulted in the deaths of not only their own loved ones (Lady Montague, Romeo, Juliet, and Tybalt), but also in the deaths of Escalus' loved ones (Mercutio and Paris). He curses the feud that kills Romeo and Juliet, whom he really feels sad for, just before the Lords come to peace with each other. In the end, Prince Escalus becomes very happy that the feud has finally ended, even if at a heavy price since it ended late.

Count Paris

Count Paris is Prince Escalus's handsome kinsman who wishes to marry Juliet. Paris makes his first appearance in Act I, Scene II, where he expresses his wish to make Juliet his wife and the mother of his children. Capulet demurs, citing his daughter's young age as a reason and telling him to wait until she is more mature. (Paris disagrees, however.) Nevertheless, Capulet invites Paris to attend a family ball being held that evening and grants permission to woo and attract Juliet. Later in the play, however, Juliet refuses to become Paris' "joyful bride" after her cousin Tybalt dies by her new husband Romeo's hand, proclaiming that she now wants nothing to do with him. If she does not agree to the marriage, her parents threaten to disown her or cut ties with her. Then, while at Laurence's cell at the church, Paris tries to woo her by repeatedly saying that she is *his* wife and that they are to be married on Thursday. He kisses her and then leaves the cell, prompting Juliet to angrily threaten to kill herself with a knife. His final appearance in the play is in the cemetery, where Juliet is "laid to rest" in the Capulet family tomb. Believing her to be dead, Count Paris has come to mourn her death in solitude and privacy, and he sends his manservant away. He professes his love to Juliet, saying he will nightly weep for her (Act V, Scene III). Shortly thereafter, Romeo arrives. Paris sees him and thinks he is trying to vandalize the tomb, so he tries to arrest him. They fight, and Romeo kills Paris. Romeo grants Paris' dying wish to be placed next to Juliet in the tomb.

Mercutio

Mercutio is a close friend of Romeo and his cousin Benvolio, as well as the cousins of Prince Escalus and Count Paris. He supports and fights on the Montague side of the feud, and just like a Montague, he hates the Capulet family. The invitation to the Capulets' party reveals that he has a brother named Valentine. Mercutio is apt to make long, drawn-out speeches (the most famous of which is the Queen Mab speech) and is generally thought to be reckless, a jester, and a free spirit. Due to his reckless and flamboyant personality, Mercutio is one of Shakespeare's most popular characters. Mercutio is the instigator of many fights with his rather mean-spirited humor and often insults Tybalt, a renowned swordsman. It is Tybalt's temper that leads to Mercutio's death, Romeo's banishment, and the tragedy that follows.

After Romeo receives a death threat from Tybalt, Mercutio expects Romeo to engage Tybalt in a duel. However, Romeo refuses to fight Tybalt, as Tybalt is Juliet's cousin and therefore his kinsman. Not knowing this, Mercutio is incensed and decides to fight Tybalt himself. Romeo, not wanting his best friend or his relative to get hurt, intervenes, causing Mercutio to be killed by Tybalt's stabbing under Romeo's arm.

Mercutio casts "a plague on both your houses!" before dying. He makes one final pun before he dies: "Ask for me tomorrow, and you shall find me a grave man." In revenge for the murder of his best friend, Romeo slays Tybalt, thus leading to his banishment from Verona and the increasingly tragic turn of events that follows.

From Paris to Page

Another page accompanies Paris to the Capulets' crypt when he goes to mourn Juliet. He stands guard as Paris enters, ordered to "whistle then to me, as a signal that thou hearst something approaching." When Romeo and Paris break into a brawl, the page runs away to call the Watch. He returns with the Watch too late to stop the fray and later testifies to the Prince of Paris' intentions.

Lady Capulet

Capulet's wife is the matriarch of Capulet and Juliet's family. She plays a larger role than Montague's wife, appearing in several scenes. In Act 1, Scene 3, she speaks to Juliet about the marriage of her daughter and Paris; we see this as she compares him to a book, and Juliet is the cover. However, in Scene 4, she is pleased about Count Paris' "interest" in her daughter. When Tybalt is killed in Act 3, she expresses extreme grief and a strong desire for revenge on Romeo by wishing death upon him. In Act 3, Scene 5, she becomes very angry with Juliet for refusing to marry Paris and coldly rejects her, saying: "Talk not to me, for I'll not speak a word; do as thou wilt, for I am done with thee." By the final act, she is nearly overcome by the tragic events of the play; this is where the grief-stricken mother comes out. We know Juliet's mother bore her first child by the time she was 14, Juliet's age, and her husband is many years older than she. Calling her "Lady Capulet" is a modern addition; it is an echo of Juliet's form of address in 3.5.65: "my lady mother." In the first texts, the stage direction and speech headings can be "mother," "wife," or even "old lady," but nowhere is it "Lady Capulet."

Tybalt

Tybalt is the son of Lady Capulet's brother and Juliet's hot-headed first cousin. As a skilled swordsman, he serves as the story's principal antagonist. Tybalt is angered by the insult of Romeo and Benvolio's uninvited presence at the ball in the Capulets' home. Tybalt shares the same name as the character Tibert (or Tybalt), the "Prince of Cats" in Reynard the Fox, a point of both mockery and compliment to him in the play. While Mercutio repeatedly calls Tybalt "Prince of Cats" (referring to Tybalt's speed and agility with the sword), Mercutio is also insulting Tybalt—the phrase refers not only to Reynard but to the Italian word cazzo (pr. CAT-so), meaning "penis."

Tybalt is first seen coming to the aid of his servants, who are being attacked by the Montagues' servants. He is also present at Capulet's feast in Act I, Scene 5, and is the first to recognize Romeo. His last appearance is in Act 3, Scene 1, wherein Mercutio insults Tybalt and ends up fighting with him. Tybalt kills Mercutio, and, in retaliation, Romeo rages and kills Tybalt, resulting in Romeo's banishment.

Nurse

The Nurse is a major character in the play, and like the Friar, she is a neutral character. There has been speculation about her name, which Capulet refers to as "Angelica," but the line can be addressed to either the nurse or Lady Capulet. She is the personal servant (and former nurse) of Juliet's. As the primary person who raised Juliet, she is Juliet's confidante and effectively more of a mother to the girl than Lady Capulet.

Peter

The nurse's personal servant is Peter. He appears to be a loyal servant, always quick to obey the nurse. He is chastised for not fighting Mercutio for the Nurse's honor, but he insists that he "saw no man use you for pleasure; if I had, my weapon should quickly have been out." He appears again in Act IV, Scene V, in a brief comic relief scene with a number of musicians.

Gregory and Sampso

Gregory and Sampson are the Capulet servants. Gregory is originally hesitant to start a fight. Sampson, however, bites his thumb at Abram, saying, "Which is a disgrace to them if they bear it." The Montagues then retaliate in earnest. Benvolio arrives to break up the fight but ends up fighting with Tybalt. Gregory and Sampson appear to be friends with their master, Tybalt.

In the opening scene, the two engage in a dialogue full of puns on "coal" and "eye," each intending to outdo the other and get the other ready to fight the Montagues. The rhetorical form is called stychomythia, wherein characters participate in short, quick exchanges of one-upmanship. Their discussion and brawl in this scene set the stage for the rivalry and hatred that fill the rest of the play.

Anthony, Potpan, and unnamed servants

Anthony, Potpan, and two other servants to the Capulet family play out a short comic scene in act one, scene five, arguing over the preparations for Capulet's feast. Capulet's servants are referenced again in Act IV, Scene 1: Capulet orders them to begin preparations for another party: the wedding of Juliet and Paris.

Capulet's servant

A servant to Capulet is sent to deliver party invitations to a number of nobles and friends of Capulet. While walking, he comes upon Romeo and Benvolio and asks them to read the list for him, as he cannot read. As a thank you, he invites the boys to "come and crush a cup of wine," not realizing that they are Montagues. This character may have been intended to be the same as Peter and is usually identified in scripts either as Peter or as a clown.

Old Capulet

Capulet's cousin is Old Capulet. He appears as an elderly man sitting with Capulet at the feast.

Lord Capulet

Lord Capulet is the patriarch of the Capulet family, the father of Juliet, and the uncle of Tybalt. He is very wealthy. He is sometimes commanding but also convivial, as at the ball: when Tybalt tries to incite a duel with Romeo, Capulet tries to calm him and then threatens to throw him out of the family if he does not control his temper; he does the same to his daughter later in the play.

Capulet believes he knows what is best for Juliet. He says his consent to the marriage is conditional on what she wants and advises Count Paris that if he wants to marry Juliet, he should wait a while before approaching her. Later, however, when Juliet is grieving over Romeo's departure, Capulet thinks her sorrow is due to Tybalt's death, and in a misguided attempt to cheer her up, he wants to surprise her by arranging a marriage between her and Count Paris. The catch is that she has to be "ruled" by her father

to accept the proposal. When she refuses to become Paris' "joyful bride," saying that she can "never be proud of what she hates," Capulet becomes furious; threatens to make her a street urchin; calls her a "hilding," "unworthy," "young baggage," a "disobedient wretch," a "green-sickness carrion," and "tallow-face," and says God's giving Juliet to them was a "cure. In addition to threatening to turn her out, he threatens to sentence her to rot away in prison if she does not obey her parents' orders. He then storms away, and his wife also rejects Juliet before following him. He fixes the date of the wedding for Thursday and suddenly advances it to Wednesday out of anger and impulse. His actions indicate that his daughter's wants were irrelevant all the way up to the point when he sees her unconscious on her bed (presumably dead) and later, when she is truly dead during the play's final scene. It is he who asks Lord Montague for his hand to end the feud between their families.

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Lord Montague

Leontes Van De Montague is the ruthless, tyrannical, and Machiavellian prince of Neo-Verona. He, an illegitimate Capulet offspring, and his mother (a prostitute) were born and raised in poverty. The death of his mother sparks his unrelenting and ferocious grudge against the Capulet name and his ambitions to be Duke. He acts coldly toward all

around him, only seeming to care about the Great Tree Escalus. His main goal in the series is to find Lord Capulet's surviving child and kill her before the people still loyal to the Capulets can rebel. He is killed late in the series by a mad Mercutio, moments before surrendering to Juliet. His given name, Leontes, is also shared by the main character of Shakespeare's *The Winter's Tale*.

Lord Montague is a minor character in the play, appearing in only a few scenes. While present, he is shown as being a caring and overprotective father to his son, showing no interest in destroying the Capulets but instead desiring for them to leave the Montagues alone instead. In the series, he is portrayed as the main antagonist, acting as Duke of Neo-Verona rather than just the head of his own household.

Lady Portia

Portia Clemenzia de Ebe is Romeo's mother, who reluctantly left him and the Montague name to live at a convent to avoid associating herself with the bloody and cruel ambitions of her husband. She's a kind, intelligent, and understanding woman who prays for Romeo's happiness, giving him Cielo as a present when she left. Her name is possibly derived from the clever and wealthy heiress of *The Merchant of Venice* and the wife of Brutus in Shakespeare's *Julius Caesar*.

Romeo's mother is known only as Lady Montague in the original play and appears in only a few scenes; she is depicted as an overprotective and loving mother who dies of heartbreak when she learns of her son's banishment before the end of the play. In the series, Lady Montague is named Portia and remains a loving mother who wishes for her son's happiness; however, she holds no loyalty to the Montagues when she saw how power-mad he was, harbors no hostility toward the Capulet faction, and shows sympathy and kindness to Juliet.

Benvolio

Benvolio de Frescobaldi is one of Romeo's close friends. He is the son of the mayor of Neo Verona and one of the few people concerned with Romeo's well-being. He often acts as Romeo's voice of reason and moderation. He and his family are later stripped of their nobility and go into hiding with the help of Juliet and her friends. Late in the series, he falls in love with and weds Cordelia. During the epilogue to the last episode, Benvolio and Cordelia are seen with their newborn baby.

Benvolio's character has changed little in the adaptation and remains a level-headed and well-mannered friend to Romeo. However, he is not Romeo's cousin and a member of the Montague family, like in the play.

Cordelia

Cordelia is Juliet's caretaker and acts as an older sister/motherly figure to Juliet. Later on in the series, she falls in love with Benvolio, eventually weds him, and is then known as Cordelia Frescobaldi. Cordelia is an allusion to the Nurse in the original play; unlike the Nurse in the original play, Cordelia acts more like an older sister to Juliet as opposed to the motherly figure in the original play.

Conrad

Conrad is a wise elder who supports Capulet. He saved a child, Juliet, from Montague's forces when Leontes attempted to slaughter the entire Capulet household. Over the years, he had Juliet dress up as a boy to conceal her identity until the time came to act to restore the Capulets' honor and overthrow Leontes, and he will not stop until he achieves it.

Francisco

Francisco is a flirt and is especially popular among women. He constantly makes fun of Curio and teases him every now and then. Francisco is also in love with Juliet, but he hides his feelings in favor of Romeo and Juliet's mutual love for each other.

William

William de Farnase is a flamboyant playwright whose works have not been well received by audiences. He's nicknamed "Willy" by his actors and stagehands. He allows Juliet and her entourage to use his theater for shelter. He knows that Juliet is deeply and painfully in love, calling her "the maiden who gave up on love," and wants to make a play based on tragedy where both lovers die. The character itself is a caricature of William Shakespeare.

Friar Lawrence

Friar Lawrence plays the part of an advisor and mentor to Romeo, along with aiding in major plot developments.

Alone, the innocent Friar gives us foreshadowing with his soliloquy about plants and their similarities to humans. When Romeo requests that the Friar marry him to Juliet, he is shocked because only days before, Romeo had been infatuated with Rosaline, a

woman who did not return his love. Nevertheless, Friar Lawrence decides to marry Romeo and Juliet in an attempt to end the civil feud between the Capulets and the Montagues.

Friar John

Friar John calls at the door of Friar Laurence's cell, "Holy Franciscan friar! brother, ho!" (5.2.1). Friar Laurence comes out and immediately asks about Romeo: "Welcome from Mantua!" "What says Romeo?" (5.2.3-4). Friar John explains that he sought out another friar for company and found him in a house where he was visiting the sick; whereupon the health authorities, fearing there was pestilence in the house, confined both friars in the house so they wouldn't infect others. The authorities wouldn't even allow Friar John to use a messenger to send the letter back to Friar Laurence.

Musicians

Three musicians for Juliet's wedding appear in Act 4, Scene 5, in a brief comic scene, refusing to play a song called "Heart's Ease" for Peter. They are referred to by the names of Simon Catling, Hugh Rebeck, and James Soundpost.

Rosaline

Rosaline is an unnamed character who is Capulet's niece. Although silent, her role is important: her lover, Romeo, first spots her cousin Juliet while trying to catch a glimpse of Rosaline at a Capulet gathering.

Prior to Juliet, Romeo was smitten by another woman who did not reciprocate his feelings. Scholars generally compare Romeo's short-lived love of Rosaline with his later love of Juliet. Rosaline means "fair rose." The poetry he writes for Rosaline is much weaker than that for Juliet. Scholars believe his early experience with Rosaline prepared him for his relationship with Juliet. Later performances of *Romeo and Juliet* have painted different pictures of Romeo and Rosaline's relationship, with filmmakers experimenting by making Rosaline a more visible character.

Plot

According to Griffith (1986), when analyzing a novel, "plot is what is in a narrative."

Exposition

Romeo, the only son of the Montagues, is at first in love with Rosaline; we never meet her, and it becomes apparent that he is more in love with the idea of love than with

Rosaline herself. To snap him out of it, his friends Benvolio and Mercutio take Romeo to a masked ball at the Capulets' house, where he meets Juliet. They fall instantly in love and are married in secret by Friar Lawrence the next day. But when Juliet's cousin Tybalt starts another brawl, Mercutio is killed, and Romeo takes revenge by killing Tybalt.

Rising Action

Juliet, who desired to marry Paris, was forced by his family to take drugs that made her feel as if she had been murdered. Romeo, who got the wrong information, thought that Juliet had really died, so he bought the poison and drank it in front of Juliet, who was lying awkwardly.

Juliet even broke herself with a knife because she didn't know how long it would be before she awoke to find Romeo dead.

Falling Action

The falling action in "Romeo and Juliet" starts to happen in Act III, Scene II, after Romeo kills Tybalt. Juliet becomes confused as to what to feel because her new secret husband is now banished from Verona while her beloved cousin is dead at Romeo's hands. This strengthens the pair's assumptions that they are never to be together in a relationship approved by their families.

Resolution

The resolution of *Romeo and Juliet* is that Romeo and Juliet die, causing their parents to realize they were wrong and end their feud. "Romeo and Juliet" is an early tragedy written by William Shakespeare. It tells the story of the love between Romeo, from the House of Montague, and Juliet, from the House of Capulet, which is in a feud with Montague.

Setting

Like most of Shakespeare's plays, the setting is so vague that theatrical and film interpretations of the play can go wild: from *West Side Story's* 1950s New York City, which is divided by ethnic tensions, to the futuristic "Verona Beach" of Baz Luhrmann's film version of *Romeo + Juliet*. As Benvolio says: "For now, these hot days, is the mad blood stirring" (3.1.4), most interpretations retain the sense of a hot climate that incites passions.

Setting in Shakespeare's Romeo and Juliet

Theme

It describes the battle of love and hate, in which battle love is victorious. When Romeo first enters and sees the evidence of the fray between the partisans of Capulet and Montague, he says, "Here's much to do with hate, but more with love."

III. RESEARCH METHODOLOGY

Research Design

This research is categorized as "qualitative" because it does not deal with numbers, diagrams, or formulas but rather with words. About qualitative research, Bog and Biklen state that:

Qualitative research is descriptive research. Rather than numbers, the data is collected in the form of words or images. The written result of the research contains quotations and quantitative data to illustrate and substantively support the presentation. (30)

From the definition above, qualitative research is the most suitable method for analyzing novels.

Data collection

In collecting the data, the writer used primary and secondary sources. The primary source is the play itself, *Romeo and Juliet*. The secondary sources are books, the internet, and some relevant articles.

Data Analysis

The writer used a mimetic approach to analyze the data. According to M.H. Abrams, the mimetic approach is an approach that, in the study of literature, involves understanding the relationship of literary works to reality. Thus, a literary work is a reflection of all the aspects of human life: historical, social, cultural, and religious aspects. This means that this approach aims to cover all aspects of human life. The word mimetic comes from the Greek word mimesis, which means imitation. In this approach, literary works are regarded as copies of nature or life.

IV. ANALYSIS

Love relationship between Romeo and Juliet

Romeo, Montague's son, first falls in love with Rosaline. However, Romeo regards his love for Rosaline as one-sided love, a fiery madness fueled by a lover's sighs, as seen in the quotation, "Love is raised with the fume of sighs; being purged, a fire sparkling in lovers' eyes; being vexed, a sea nourished with loving tears" (Shakespeare, 195–197).

The above lines about the grief of unrequited love were delivered by Romeo during his conversation with Benvolio. Using the imagery of fire and smoke, the depth of despair experienced by a lover who feels forsaken is conveyed through aquatic imagery. For Romeo, love is an unfathomable sea sustained by the tears of an abandoned lover. "One fairer than my love?" the all-seeing sun. "Ne'er saw her match since the beginning of time" (Shakespeare, 99-100).

The above quotation indicates that Romeo may find a more endearing and more beautiful lover than Rosaline. Highlighting the unprecedented beauty of his beloved Rosaline, Romeo exclaims that no other woman in this world can possibly compete with Rosaline's irresistible charm. The ironic thing, however, is that the moment Romeo lays his eyes on Juliet, the mere thought of Rosaline disappears from his mind. "My only love sprung from my only hate." Too soon seen, unknown, and discovered too late. To me, it is a prodigious birth of love. I must love a loathed enemy" (Shakespeare, 152-155).

This poignant dialogue has been delivered by Juliet after she realizes that the young gentleman she has fallen in love with is none other than Romeo Montague, a member of the family despised by Juliet's parents. These lines signify the cruel workings of fate and reinforce the idea that one cannot anticipate nor choose the person one falls in love with. On a metaphorical level, these lines imply that the matters of the heart lie beyond the realm of rationality and that prudence is rarely exercised when choosing one's lover. "It is only thy name that is my foe." Though not a Montague, thou art thyself. What's Montague? It is not a hand or a foot. Neither am I, nor is any other part. belonging to a man. O by another name What's in a name? that which we call a rose. "A rose by any other name would smell as sweet" (Shakespeare, 41-47).

Juliet's previous statement indicates that she is afraid of Romeo's surname, Montague. When she realizes he is a Montague, the family who has been at odds with her family; a Capulet, for so long, she is shocked. On the sub-text level, these lines reinforce

the idea that a person's essence is not solely defined by their names and that it transcends family lineage. "Good night, good night." Parting is such sweet sorrow. "I will say good night until morrow" (Shakespeare, 199-201).

Juliet said the above-mentioned, frequently-quoted lines as she bid Romeo farewell. These heart-touching lines brilliantly capture the essence of the bittersweet sorrow experienced by passionate lovers who are forced to face the agony of estrangement on account of familial pressure. It is noteworthy that the oxymoron "sweet sorrow" in these lines refers to the fact that in Romeo and Juliet's case, the pain of parting is made bearable by the hopeful idea that they will reunite the next morning. "I take you at your word. "Call me, but love, and I'll be re-baptized; from now on, I'll never be Romeo" (Shakespeare, 53-55).

These passionate lines were delivered by Romeo during the classic balcony scene. Aside from highlighting Shakespeare's impeccable mastery of religious imagery, these evocative lines emphasize Romeo's abiding love for Juliet. Moreover, this quote signifies that any term of endearment reserved by Juliet solely for Romeo will be as invigorating for him as a religious rebirth. "Oh, don' swear by the moon, th' inconstant moon. That there be monthly changes in her circle of love, lest thy love be similarly variable (Shakespeare, 114-116).

These verses serve as another memorable addition to the widely anticipated balcony scene. Delivered by Juliet, these lines are meant as a warning for Romeo. Juliet uses different phases of the moon as an [analogy](#) for inconsistent love that is [subject](#) to change. Refusing to settle for anything other than an everlasting commitment, Juliet firmly informs Romeo that any love governed by changing conditions or fluctuating emotions is not an option for her.

Hatred between the Capulet and the Montague

The Capulet despises the Montague, and the Montague despises the Capulet. They've been at odds for a long time. In Act One, Scene 1, the strong emotion of hatred emerges. Shakespeare introduces the emotion of hatred before love because it lays a foundation and also establishes the feud between the two houses, so we can understand how hard Romeo's love for Juliet is later on in the play.

The irrational hatred and cynical comments toward each other cause a fight to erupt. The severity of the hatred that has engulfed the whole city is evident when the

citizens of Verona encourage the fight and when the two heads of households enter the scene and are raring to fight each other. These two families' hatred has had a bad impact on the love story of Romeo and Juliet. Juliet, realizing that Romeo's surname is Montague, feels very disappointed, and she underscores the integral connection between the two passions, love and hate, as, when she learns Romeo's name, she exclaims, "My only love sprung from my only hate!" Too soon seen, unknown, and discovered too late! It is due to the prodigious birth of love that I must love a despised enemy (1.5.147-150).

This poignant dialogue has been delivered by Juliet after she realizes that the young gentleman she has fallen in love with is none other than Romeo Montague, a member of the family despised by Juliet's parents. These lines signify the cruel workings of fate and reinforce the idea that one cannot anticipate nor choose the person one falls in love with. On a metaphorical level, these lines imply that the matters of the heart lie beyond the realm of rationality and that prudence is rarely exercised when choosing one's lover.

"It is only thy name that is my enemy."

Though not a Montague, thou art thyself.

What's a Montague? It is not a hand or a foot.

neither arm, nor face, nor any other part.

belonging to a man. Be a different name!

What is a name? That which we call a rose

By any other name, it would smell sweet. (Shakespeare,41-47)

These timeless lines were delivered by Juliet in the much-acclaimed balcony scene. Juliet identifies Romeo's surname, Montague, as the point of contention between their respective families. On the sub-text level, these lines reinforce the idea that a person's essence is not solely defined by their names and that it transcends family lineage. In Act III, the juxtaposition of love and hate is again present in the confrontation of Tybalt with Romeo, who protests that his hatred for Tybalt has now turned to love: "Tybalt, the reason that I have to love thee Much to be excused for the appertaining rage.to such a greeting. I am not Vilain.Therefore farewell. I see you don't know who I am (Shakespeare's lines 51-54).

Juliet makes a comment in Act 2, Scene 2 that demonstrates both love and hatred. "If they do see you, they will murder you." In this quote, the love is between Romeo and Juliet, as she fears for his safety at the hands of her kinsmen. The kinsmen despise Romeo, and they are prepared to kill him. In Act 2, Scene 2, Juliet makes a comment that displays both love and hate. "If they do see you, they will murder you." In this quotation, the love is between Romeo and Juliet, as she fears for his safety at the hands of her kinsmen. The kinsmen despise Romeo, and they are prepared to kill him. In Act 2, Scene 2, Juliet makes a comment that displays both love and hate. "If they do see you, they will murder you." In this quote, the love is between Romeo and Juliet, as she fears for his safety at the hands of her kinsmen. The kinsmen despise Romeo, and they are prepared to kill him. Hatred is also displayed by Tybalt, who is the main antagonist. He repeatedly tries to provoke the Montagues and encourage disputes and brawling. Tybalt declares how much he hates the Montagues: "Drawn and talk of peace? I hate the word. As I hate hell, all Montagues, and thee." He is blindly hating the Montagues and compares his hatred to that of hell, which is a very deep hatred as the people in this era were strong Catholics. This statement is also a tricolon, which intensifies his phrase. He also hates the word peace, which shows that he is consumed by hatred towards the Montagues and that he is always trying to encourage a fight.

Romeo and Juliet represents the idea that love incurs a price through a range of dramatic techniques. It is clear in this play that intense and sudden passionate love causes hurt and pain to the lovers involved, as well as their families and friends. In the opening scene of Romeo and Juliet, the idea that unrequited love brings emotional hurt to the lover is conveyed through the representation of the Romeo and Rosaline relationship. Romeo's emotional hurt and pain are reinforced through the use of characterization and figurative language, which represent his unrequited and painful costs.

Suicide is the most extreme manifestation of this fear of life. A more moderate manifestation of this fear is depression. Early in the play, Romeo is described as having depression-like symptoms. As the love affair progresses, it becomes increasingly clear that Romeo cannot handle life without Juliet. By the end of the play, he kills himself because he can no longer have Juliet. Romeo's final act of suicide is not completely based on the death of Juliet. The depression he exhibits at the onset of the play is already exhibiting his desire to escape life.

Following the revelation of Romeo and Juliet's deaths, it is clear that a tentative peace has been reached. Suicide is the most extreme manifestation of this fear of life. A more moderate manifestation of this fear is depression. Early in the play, Romeo is described as having depression-like symptoms. As the love affair progresses, it becomes increasingly clear that Romeo cannot handle life without Juliet. By the end of the play, he kills himself because he can no longer have Juliet. Romeo's final act of suicide is not completely based on the death of Juliet. The depression he exhibits at the onset of the play is already exhibiting his desire to escape life. The prologue and the lines that follow the revelation of Romeo and Juliet's deaths make it abundantly clear that a tentative peace has been reached.

"Whose misspent adventured piteous overthrows?"
"Burn their parents' strife, not their death."

Suggests that their deaths are the thing needed to end the feud, and the following passage suggests that *literally nothing else* could end said feud:
"The fearful passage of their death-marked love,

And the continuance of their parents' rage,
which nothing could take away except their children's end,
"It is now our stage's two-hour traffic;"(Shakespeare's 67-68)

The play also fits the traditional tragedy structure quite well, but it fits it even better if the societal fracture suggested in the first act is resolved. Specifically, the prince's ultimatum to the sparring families is a lethal one: "If ever you disturb our streets again, your lives shall pay the forfeit of the peace" (Shakespeare's 76-77).

This statement requires a death to be dramatically satisfying and fatalistically suggests one of two paths for the families: peace is reached or lives are lost. Since the play doesn't end with a St. Valentine's Day-style massacre, we can assume the deaths of Romeo, Juliet, Mercutio, Tybalt, Lady Montague, and Paris are the sacrifices necessary to reach said peace.

Suicide is the most extreme manifestation of this fear of life. A more moderate manifestation of this fear is depression. Early in the play, Romeo is described as having depression-like symptoms. As the love affair progresses, it becomes increasingly clear that Romeo cannot handle life without Juliet. By the end of the play, he kills himself because he can no longer have Juliet. Romeo's final act of suicide is not completely based

on the death of Juliet. The depression he exhibits at the onset of the play is already exhibiting his desire to escape life.

V. CONCLUSION

The couple's true love, the son of the Montague and the daughter of the Capulet, had suffered as a result of this hatred. Their suffering can be seen in their feelings of painfulness, sadness, and bitterness. Romeo and Juliet had experienced pain, sadness, and bitterness because their love was refused by their families, who regarded them as their enemies. Having suffered so much, Romeo and Juliet's attitudes are uncontrolled and are carried away by their emotions and led by their chaotic minds. This couple eventually committed suicide because he bought drugs from a pharmacy and drank them without thinking *duluh*. *Juliet*, who heard about it, was so devastated and sad that she took action to do it too, and there was tragedy and miserable love, but from that event, the Capulet family and the Montague family finally reconciled their differences.

VI. SUGGESTION

Based on the discussion of Romeo and Juliet's tragedy, the writer advises all readers that any literary work, especially novels, can provide a reflection of human life for mutual respect and mutual support in our family, environment, time, and people around us.

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