


## Romeo y julieta resumen

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The story takes place in Verona, where two rival families, Montesco and Capulet, live. Romeo, Montesco's only heir, enters without being invited to the dance of Capulet's masquerade, where he meets Juliet, Capulet's unique daughter; they both fall in love at first sight. Knowing that their parents will never allow their union, they marry in secret, with the help of Fry Lorenzo. On the day of the ceremony, Tibalt insults Romeo, but he refuses to beat himself. But Mercutio, the best friend of the young Montesco, is in a duel to death with Tybalt. Romeo tries to separate them and Tybalt uses mercutio to fatally injure. Romeo, then challenge Tybalt and come to his friend by killing his opponent. Prince verona, indignant at events, doomed Romeo to exile or death. Romeo is desperate because she will be separated from Juliet, but Frei Lorenzo advises her to escape from Mantua until her marriage to Juliet is published and meets her. Romeo runs to Mantoy after the last interview with Juliet. Count Paris, a relative of the prince, asks for Juliet's hand and is granted. Juliet refuses and asks Fry Lorenzo for help, who advises her to take the wedding and hands her a small franc with an elixir, which will let her down in a catalypt state similar to death. He tells her to take him the night before the wedding and agrees to be with her when she wakes up in his family's crypt, accompanied by Romeo, then both young men will escape. Frey Lorenzo sends messenger Romeo (Frei Juan) to follow Juliet as she wakes up. However, the messenger did not find Romeo, as his servant (Baltasar) notified him that Juliet had died after leaving for Verona immediately. Romeo arrives for a meeting in the crypt of Capulet in Paris, who was going to lay flowers to his future wife. The Count is indignant to see Romeo as a bat, the victorious result of the young man. Romeo approaches Juliet, kisses her for the last time and takes the poison, dying at the feet of his lover. At this point comes the fight of Lorenzo, who is afraid to see the bodies of Paris and Romeo. Juliet wakes up, and the monk tries to convince her to run away with him, but the young woman refuses to see her husband dead. Monk Lorenzo leaves, and Juliet comes to Romeo, kisses him and inhabits her husband's dagger, dying, hugging his lover. Security guards examine Fry Lorenzo and Baltasara. Monk Lorenzo reveals the truth to Prince Verona, Montesco and Capulet. With the death of Romeo and Juliet, the world is sealed between two rival families. Peter Beltran's information article for Shakespeare's [www.efemeridespedrobeltran.com](http://www.efemeridespedrobeltran.com) was born on April 26, 1564, and died on April 23, 1616. 23/04/2016 from 11:55 to 11:55 vCal iCal Romeo and Juliet is the story love between two 16-year-olds. They come from enemy families in the city of Verona. They belong to the families of Capulet and Montesco, who are the most powerful in the city, but are opposed to each other. Juliet celebrates a 16-year party and meets Romeo. They fall in love at first sight. At the time, they did not know that their families were completely opposite. They get married in secret the day after the meeting in boast of full romanticism and passion. They are joined by a priest at a religious ceremony. After a secret wedding, they keep their lives apart. Mercutio, a friend of Romeo, meets Tebaldo, Juliet's cousin, who is furious at Romeo's presence at a masked party held at Capulet's house the night before. Romeo refuses to beat Tebdo. Mercutio is outraged by this performance and draws a sword. Romeo tries to separate the rivals and at this point Tebaldo kills Mercutio. Romeo fights, kills Tebaldo and runs away. Prince Verona condemned Romeo to exile. The news causes the despair of Romeo and Juliet. Romeo went to Mantoy. Juliet's father ignores Juliet's marriage to Romeo and against her daughter's wedding in Paris, a marriage that was already talked about before Juliet met Romeo. The wedding is scheduled two days later. A priest is looking for a trick to reunite her husbands. He advises Juliet to pretend to her parents that she accepts marriage, and gives her a drug that will make her dead within two days. Her family will take the body to the cemetery, and the priest will warn Romeo that he will remove it from the tomb. Juliet takes a plan, takes the drug and is found dead, so instead of the wedding is a burial. The letter sent by Romeo by the priest does not come, Romeo receives the news of The death of Juliet. Desperately buys poison and goes to Verona with the intention to take poison next to the grave of Juliet. When he reaches the grave, he meets Paris, fights and kills him. Romeo kisses Juliet, takes the poison and falls dead. Juliet, seeing Romeo dead also takes the poison and dies. It is a pity that there is no great opera about Romeo and Juliet. The most represented Gunod is mediocre. The best creation about Romeo and Juliet is Prokofiev's wonderful ballet (pictured). You can choose a different date: For other purposes, see Romeo and Juliet (masking). Romeo and Juliet william Shakespeare Frank Dixie 1884 Painting: Balcony Scene Romeo and Juliet.Gender tragedy and melodrama based on the tragic story of Rome and Juliet Theme (s) Forbidden LoveAmbientated in Verona and Mantua English Original title Romeo and Juliet Original text Romeo and Juliet (Shakespeare) Kingdom of England Publishing Date 1597 Format In the fourth Note 1. Text in Spanish Romeo and Juliet on Wikisource Edit data on Wikidat Romeo and Juliet (original title: Romeo and Juliet or The most excellent and deplorable tragedy of Romeo and Juliet, The Excellent and pathetic tragedy of Romeo and Juliet, 1597) is a tragedy of the English playwright William Shakespeare. It tells the story of two young lovers who, despite opposition from their families, compete with each other, decide to secretly marry and live together; however, the pressure of that rivalry and lots of fatalities leads the couple to choose suicide over living apart. This relationship between his heroes (...) became the archetype of so-called untested lovers or star lovers. However, the death of both involves the reconciliation of the two families. This is one of the most popular works of the English author and, along with Hamlet and Macbeth, which was performed most often. Although the story is part of a long tradition of tragic novels dating back to antiquity, the plot is based on an English translation (The Tragic Story of Rome and Juliet, 1562) by the Italian tale of Mateo Bandello, made by Arthur Brooke, which was based on the French translation of Pierre Boaistowe in 1559. For his part, in 1582 William Painter made a prosaic version of Italian and French stories, which was published in the Palace of Pleasure a collection of short stories. Shakespeare took several elements of both plays, though, in order to expand the story, he created new supporting characters such as Mercutio and Paris. Some sources note that he began writing it in 1591, graduating in 1595. However, others argue the hypothesis that he finished writing it in 1597. The dramatic technique used in his work was rated as an early example of the playwright's skill. Among other traits, it is characterized by the use of the oscillations between comedy and

tragedy as a way to increase tension, plot relevance it attaches to secondary characters and the use of sub-plots to embellish the story. In addition, it subscribes to different metric forms for different symbols, which sometimes eventually change depending on the evolution of the same symbol; for example, Romeo becomes more expert in using sonnet as the story evolves. Tragedy has repeatedly adapted for stage, film, musicals and opera. Argument Two former families, a noble couple, (In the beautiful Verona, from where we believe)They stoked bonfires and their old grievances And civil bloodmany civil hands. William Shakespeare, Romeo and The play and staging begins with a street dispute between Montesco and Capulet. The prince of Verona, Della Escala, intervenes among them and announces a peace agreement that in case of violation will be paid death. After these events, the Earl of Paris, a relative of Prince Della Escal, meets with Mr. Capulet to discuss the idea of marrying his daughter Juliet, but Mr. Capulet asks him to wait another two years, after which he will be fifteen years old. Taking advantage of the offer, he proposes to organize a formal family dance to celebrate such an event. Meanwhile, Mrs. Capulet and nurse Juliet are trying to convince a young woman to agree to marry Paris. In different circumstances, Benvolio tells his cousin Romeo, son of Montesco, about his latest depression. Convinced that his cousin's sadness stems from the unrequited love of a young woman named Rosalyn, Mr. Capulet's niece, Benvolio informs him of Capulet's family dance. Finally, Romeo agrees to attend the ceremony uninvited, hoping to meet Rosalie. However, when he arrives at Capulet's house, he meets Mercutio, a relative of Prince Della Escala and Romeo's friend, he tells him about his dream, but Mercutio does not believe him and tells him to try to dance inside a formal family dance to celebrate the Capulet event. When Romeo is inside the dance, he meets Juliet and falls madly in love with her. Juliet asks the nurse about who he is, to what she replies that it was Romeo Montesco who shocked her with Romeo's beauty. After completing the dance, in a sequence known as the balcony scene, Romeo enters the courtyard of the capulet and secretly listens to Juliet, who is on the balcony of his bedroom, acknowledging his love for him despite the hostility between his family and Montesco. Romeo takes the floor, gets on the balcony, and they both begin to exchange passionate promises. Romeo then hurriedly backs down before she is called by Juliet's nurse. Over time, the young man begins a series of meetings with the girl, until they reach the moment when they both decide to get married. With the help of Fry Lorenzo, who hopes to reconcile Verona's rival families through the union of their children, the day after the vow of love, the lovers marry secretly. Offended by Romeo's intervention in the family dance, Tybalt, Juliet's cousin, challenges the young man to a duel. However, Romeo evades the fight. Impatient as Tybalt's audacity and cowardly submission Mercutio takes a duel, although he is mortally wounded and killed by Tybalt. Suffering from the death of his friend, Romeo resumes the confrontation and manages to kill Juliet's cousin. As a result, the prince expels the young man from the city, confirming that if he returns, this will be the last thing he will do in his life. Misinterpreting his daughter's sadness, Mr. Capulet decides to offer her a marriage to the Earl of Paris, trying to convince her to accept him as her husband and become her happy wife. Finally, the young woman accepts on the terms of the postponement of the wedding, although her mother strictly refuses. Meanwhile, Romeo secretly spends the night in Juliet's bedroom, where they both overshadow the marriage. Juliet visits Fry Lorenzo for suggestions, and she agrees to offer her a potion that will cause her an intense coma lasting 42 hours. As soon as the young woman agrees to perform the charade, the monk promises to send Romeo a message informing him of his secret plan so that he can return when she wakes up. The night before the wedding Juliet spills the potion, and her relatives, believing that she is dead, put her body in the family crypt. Despite his unreserved promise, the message of Fry Lorenzo, sent by Fry Juan, his companion, never reaches Romeo and, instead, he meets Baltasar (one of his servants), who informs him of Juliet's sudden death. Frustrated by such news, Romeo decides to buy a pharmacist in the city effective poison before going to the crypt where Juliet is. On arrival, he meets Paris, who a few minutes ago cried about the inert body of his lover. Believing that Romeo is a tomb robber, the Count confronts him, but is killed by Romeo, without telling him first that his corpse should be placed with Juliet's corpse. Convinced yet that his beloved is dead, Romeo continues to drink poison to die next to her. After waking up from an induced coma, Juliet meets the corpses of Romeo and Paris in the crypt; Monk Lorenzo asks Juliet to escape and join the organization of nuns, but she refuses, unable to find a solution to such circumstances, deciding to cross her heart with her husband's dagger, dying hugged by her lover. Later, Montesco and Capulet, accompanied by the prince, realize the death of the young men and the Count. Immersed in a tragic scene, Fry Lorenzo begins to tell the full story of forbidden love between Romeo and Juliet. Their revelations end the rivalry between the two families and Mr. Montesco and Mr. Capulet are determined to build a golden statue of both. Reconciliation between Montesco and Capulet Reconciliation of Montague and Capulet over the dead bodies of Romeo and Juliet. Painting by Frederick Lord Leighton. As Romeo explains in the quote: My life is my torture and death will be my vacation. Romeo and Juliet end with Della Escala's elegy about the impossible love of young people: There has never been a more tragic story/than this, the story of Juliet and her Romeo... Characters Home article: Appendix:The characters of Romeo and Juliet Story stretches between the relationship of two prominent families from Verona, Italy, in addition to the municipal government. His story is in five acts. Note 3 House of Capulet: Lord Capulet: Patriarch of the Capulet family. Lady Capulet: Matriarch of the Capulet family. Juliet Capulet: Capulet's daughter, and one of the main roles in the play. Tybalt Capulet: Juliet's cousin and Mrs. Capulet's nephew. Nurse: Juliet is a confidant and personal nurse. Peter, Samson and Gregory: Servants of Capulet's House. Montesco House: Lord Montesco: Patriarch of the Montesco family. Ms. Montesco: Matriarch of the Montesco family. Romeo Montesco: Son of Montesco, and one of the main roles in the work. Benvolio Montesco: Cousin Romeo and Mr. Montesco's nephew. Abraham and Baltasar: Servants of the house of Montesco. Government of Verona: Prince Della Escala: Relative of Della Escala, friend and confidant of Romeo and companion of Benvolio. Others: Monk Lorenzo: Franciscan monk, friend of Romeo. Chorus: Read the prologue every two acts. Monk Juan: Companion of Fry Lorenzo, who goes to discover Romeo through a letter written by Fray Lorenzo. Apothecary: Apothecary who sells Romeo poison. Rosalina Capulet: Juliet's cousin, Mr. Capulet's niece and the woman with whom Romeo has a romantic relationship, before meeting Juliet. The first editions of the second quarter cover of Romeo and Juliet, published in 1599. An oil painting from 1870 by Ford Madox Brown, depicting the famous balcony scene from the cover of the first edition, does not know the exact date when Shakespeare began to write it, although it refers to an earthquake that would supposedly happen eleven years before the facts are told. Since Italy was indeed shaken by the earthquake in 1580, Shakespeare was to begin designing in 1591. However, the existence of other earthquakes in different years does not allow to draw a definitive conclusion in this regard. From a stylistic point of view, the resemblance of Romeo and Juliet to the Dream of In the summer, like other works between 1594 and 1595, influence the possibility that it could have been written between 1591 and 1595. The first edition of Romeo and Juliet was published in 1597 and was published by John Danter in the format of the Note 1 room (hence the technicality number one with which it is known). The various differences presented by his text from later editions were the reason that it was classified as a bad version; T.J. B. Spencer, editor of the 20th century, described his text as disgusting. Reconstruction from imperfect memories of one or two actors, assuming it is an illegal copy. It was also alleged that his shortcomings stemmed from the fact that, as in other theatrical texts of the time, it may have been published prior to its performance. However, its appearance confirms the hypothesis that 1596 is the last possible date for the composition of Romeo and Juliet. A facsimile of the first page of Romeo and Juliet in the collection Primer Folio, published in 1623. The second edition, known as No. 2, was called The Great and Pathetic Tragedy of Romeo and Juliet. It was published in 1599 by Cuthbert Burby and edited by Thomas Creede. Responding to the cover (the text has been corrected, supplemented and revised), it includes about 800 more verses than text No.1. Some experts believe that No.2 is based on the project of the first production, because it contains text curiosities, such as different names assigned to the same character, and false beginnings in speeches that, presumably, could have been suppressed by the author, but improperly saved by the publisher. Thus, No.2 is a more complete and reliable text than its predecessor. This version was republished in 1609 as (No.3), in 1622 as (No.4) and in 1637 as (No.5). Moreover, it is a text followed by modern editions. In 1623, he appeared in a collection known as Primer Folio, with text based on No.3 and with some corrections made on the basis of a stage note. Years later, other editions of the First Folio were published: in 1632 (F2), in 1664 (F3) and in 1685 (F4). The first modern versions, based on the fourth editions and the First Folio and its re-edition, were released by Nicholas Rowe in 1709 and Alexander Pope in 1723, which began the tradition of text editing, adding some additional information and artistic details that appear not in the second quarter, but in No.1. Since then, the re-editing of the work has been constant, and since the Victorian era its publication has been accompanied by explanatory notes on its sources and the cultural and social context in which it was prepared. Testimony Juliet's house from Verona, which attracts millions of visitors every year. Verona, the city that Shakespeare chose for his work, is one of the most prosperous in northern Italy. The place often attracts young couples and couples mainly because they earned the icon of Romeo and Juliet City. In addition, it is characterized by a well-preserved architectural and historical heritage, which stands out the Roman amphitheater, the castle of the Middle Ages, as well as a number of palaces and churches of medieval times. Along with these attractions and buildings, such as the Castelvecchio Museum, Verona has a building called Juliet's House, which, although there is no evidence that Capulet lived there, attracts many visitors. Its construction began in the thirteenth century and could belong to the Capello family. Inside the building is a bronze statue of Juliet, a mural of the play and a kind of accountant with a biography of Shakespeare. Legend is also known that whoever touches the right breast of the statue is lucky in love. The question of the historical existence of Romeo and Juliet is difficult to resolve. There are documents in which the Italian Girolamo della Corte, who lived in Shakespeare's time, claims that the relationship between the two young lovers did take place in 1303, although this could not be verified with certainty. The only thing that can be said is that the Monteco and Capulet families did exist, although it is unknown whether they lived on the Italian Peninsula and cannot be certified as rivals. Another literary source mentioned in the two families is the Divine Comedy of the Italian Dante Alighieri. In this poem, Dante quotes Montesco and Capulet as participants in a trade and political dispute in Italy. In the same testimony, both families find themselves in purgatory, sad and desolate. For historian Olin Moore, they were two important political parties that opposed each other on Italian territory: Guelph and Hinoiños. Support is the same kind of Luigi da Porto. However, some scholars believe that these families never existed; Lope de Vega and Mateo Bandello believed that people eventually enriched the faith of their existence. There is no evidence of these suspicions in Italian literature or in William Shakespeare's biography. However, for some people, such as historian Rainer Souza, the tragic and immeasurable love of Romeo and Juliet seems to create an archetype of perfect love, often far from everyday affective experiences Perhaps that is why some argue that unsized love, such as Shakespeare's, is real. The first productions, along with Hamlet, Romeo and Juliet, are one of Shakespeare's most staged plays. In addition, its numerous film adaptations have become one of the most famous and enduring stories. It was even hugely popular in the author's time, adding that the academic Gary Taylor called her the sixth most famous of her works, given the period after the deaths of Christopher Marlowe and Thomas Kid, and a preview to the popularity of Ben Johnson, the author of the Renaissance. Taylor predicted this period, given that it was a time when they considered Shakespeare the most important playwright in London. Richard Burbage, who is considered the first actor to be Romeo's official. It is not known when his first production took place; the first edition (No.1) of 1597 states that she was publicly theatrical and with great applause and then did what it had already done before the text was published. Nevertheless, it is well known that Lord Chamberlain's People were the first to hang him. Taking into account his important connections with the playwright, in the second edition (No.2) the name of one of his actors, William Kempe, is published in Act V, instead of Peter, the name of one of the servants of the Capulet family. Richard Burbage is also believed to have played Romeo for the first time (at the time he was the lead actor of Lord Chamberlain's Men), while the young Robert Goff first took on the role of Juliet. The fact that the man played a female character because at that time the laws prohibited women to perform in the theater. In addition, the play is estimated to have debuted in the Elizabethan theaters Theatre and the Curtain, accompanied in the last of the other recently released productions. Since the simplified version was simplified in the German city of Nardlingen in 1604, it is also one of the first works of Shakespeare that were staged outside the English territory. The later versions of the Restoration and Theatre of the eighteenth century Puritan government closed all English theaters on September 6, 1642. After the restoration of the monarchy, in 1660, two theatre companies (the Royal Troupe and the Duke's Company) were erected, so that the entire theatrical repertoire, which until that time was divided between them. Thus, William Davenant (from the Duke's company) edited a new version of Romeo and Juliet in 1662, in which Henry Harris played the role of Romeo, Mercutio with Betterton and Mary Sanderson (wife of Betterton) Juliet. Sanderson is thus considered the first woman to play the role of Juliet professionally. Another parallel version of Davenant's adaptation was produced by the same company, but unlike the original it consisted of a tragicomedy by James Howard, where the main characters did not die after all. Mary Sanderson, the first woman to play Juliet professionally. In 1680, the premiere of The Story and Fall of Kayus Marius by Thomas Otway, which was included in the list of the most extreme Shakespearean adaptations of Restoration. This version showed several differences from the original script, including changing Verona as the main scene for Ancient Rome, changing the names of lovers (Romeo was Marius, while Juliet was Lavinia), replacing the confrontation between Italian families of class struggle between patricians and simplicity, and the very ending (Lavinia wakes up shortly before Romeo dies). Contrary to what one might think, this performance became such a significant success that it continued to be theatricalized for the next seven decades. It is important to note that the most enduring element of this version was the final scene, which will continue to be used for the next two centuries, highlighting the adaptation of Theophilus Sibber (son of Collie Sibber) in 1744 and david Garrick's 1748 production, which used variations of the same work. Both adaptations also removed items that were considered inappropriate at the time. In the latter, for example, the entire language she originally described to Rosalyn was given to Juliet in order to raise the concept of fidelity and minimize the notion of love at first sight. In 1750, he began Battle of Romeo with Spruper Barry and Suzanne Maria Arne (wife of Theophilus Sibber) from the Royal Opera House against David Garrick and George Ann Bellamy from the Drury Lane Theatre. The first known production in the United States was an amateur version, which premiered on March 23, 1730. Information that is known thanks to an advertisement in the newspaper Newspaper, where the doctor Joachim Bertrand contributed to the production in which he will play a pharmacist. The first professional adaptations in the same region were produced by the Hallam Company. Garrick's 19th-century version of the theatre became very popular, becoming a production for most of the 18th and 19th centuries. In 1845, work was resumed Shakespeare is in the United States, with sisters Susan and Charlotte Cushman playing the main characters. Two years later, the same thing happened in the UK with Samuel Phelps at the Sadler's Wells Theatre. The Cushman Sisters adaptation included 84 performances in total. Some critics praised Charlotte Romeo's performance, even as it was considered perfect. The Times, wrote about it for a long time, Romeo was a convention. However, Miss Cushman's Romeo is a creative, fulgurous, lively and ardent man. In her turn, the queen Victoria wrote in her diary that no one could have imagined that she was actually a woman. Thus, the success of Cushman's version broke with Garrick's tradition by encouraging future productions to pick up the original script of its creator. Shakespeare's professional theatrical productions in the mid-19th century had two features: first, they consisted of productions that had the main purpose of improving the artistic trajectory of their main characters, so it was customary to omit some supporting roles to retain some notoriety in the main characters. The remaining feature of that time was defined by the concept of illustrated, a qualifier, which referred to the spectacle of complex montages in which the productions were intended. The latter factor caused long breaks in the middle of work to change the stage when context is required. Live paintings were also used consistently. In 1882, the Lyceum Theatre in London premiered a production by actor Henry Irving. In this version, Irving played Romeo, while actress Ellen Terry played Juliet. It should be noted that the version should be classified as one of the archetypes of the illustrated style mentioned above. Later, in 1895, when Irving went to America for a theatrical tour, Johnston Forbes-Robertson took on the role of Romeo at Theather Lyceum, and his dramatization of the character was more natural and realistic than Irving; his vision has become popular ever since. During his work, Forbes-Robertson avoided using Irving's entertainment as he tried to promote a more realistic description of Romeo, expressing poetic dialogue as realistic prose and avoiding melodramatic flourishes. On the other hand, American actors began to compete with their British parties; Edwin Booth (brother of John Wilkes Booth) and Mary McWicker (who later became Edwin's wife) made her own play of the young lovers, premiering their production on February 3, 1869 at the luxurious Booth Theatre (the property of the former), in New York. The building was distinguished by theatrical techniques in the European style, as well as a unique air conditioning system in the city. Some news reports mention that this was one of the toughest productions of work ever witnessed in America. The production became one of the most popular at the time during the six weeks it was presented, collecting more than €60,000 in total. The first page of the production program stated that the interpretation will be carried out in strict accordance with historical property, and with all due respect, carefully following the text of Shakespeare. (Note 7) Professionally, the first Japanese performance may have been a production made by George Crichton Milne's company, who went to Yokohama as part of an international tour in 1890. In conclusion, throughout the 19th century the work became the most popular Shakespeare, taking into account the various professional performances held during that period. In the 20th century he was only surpassed by Hamlet. The 20th century theatre of John Gielgud, one of the most popular actors of the 20th century, played Romeo, Fry Lorenzo and Mercutio on stage and may have been the first to play three roles. In 1935, in a production by John Gielgud (released at the New Theatre in Westminster, London), Gilgood played Romeo and Laurence Olivier as Mercutio (changing roles for six weeks), and Peggy Ashcroft as Juliet. As inspiration, the actor used the academic combination of the first two editions (No.1 and No.2) to organize montages and costumes in accordance with the Elizabethan era. In the end, his efforts brought him considerable commercial success, bringing further unprecedented historical realism to the trajectory of the script. Olivier later compared his performance to Gielgud's, saying: John Gielgud: spirituality, beauty and abstraction; I: completely connected with the Earth, blood and humanity. I always felt that John missed his modest half and made me go at each other, but whatever it was when I played Romeo, I felt like I was carrying a torch, trying to deliver Shakespeare's realism. With Peter Brook's 1947 version, he began a new cycle in how to perform the play, as he sought to focus on the point where the original plot might be linked modern society. In his own words, production can only be suitable if it is accurate, and good if it is successful. A notable detail in Brooke's adaptation was the elimination of the final reconciliation between Capulet and Montesco. Throughout the century, the influence of cinema preferred young actors to play it, because the characteristics of the characters were associated with minors. In response, the producers hired young actors to take on the lead roles, highlighting performances by John Stryde and Judi Dench in Franco's 1960 version of the Old Vic. Marshmallowly borrowed some ideas from Brooke, similarly removing a third of the original script to make it more accessible to viewers. In an interview with The Times, the producer concluded that identical themes of love and a complete gap of understanding between two generations have a modern meaning. The following productions were also devoted to the modern context. For example, in 1986 the Royal Shakespeare Company staged a production in present-day Verona; knives replaced the swords, the formal dance was changed to a rock party, and Romeo committed suicide with a subcutaneous needle. In 1997, a production was released, the plot of which unfolds in a typical suburban setting, in which Romeo breaks into the barbecue of the Capulet family to meet Juliet, while she is studying at his school of death Tybalt. Analyzing the above aspects, theater companies are interested in adapting the original script to a certain period, with the sole purpose of unfolding the audience to think about the underlying conflicts. Thus, there is no notion of adaptation when events take place in the midst of the Arab-Israeli conflict, in the apartheid era in southern Africa or in the period of rebellion of the Indian people. Similarly, Peter Ustinov's 1956 comic version, Romanoff and Juliet, takes place in a fictional city in Europe during the events of the Cold War. In another 1980s production, The Life and Adventures of Nicholas Nickleby, a burlesque version of Romeo and Juliet's final scene was made using some elements of the Victorian era (the scene, mentioned, ended with a happy ending in which Romeo, Juliet, Mercutio and Paris reborn, while Benvolio reveals his costume and discovers that it is Benvolia, declaring his love for Paris). On the other hand, Shakespeare's R'J Joe Calarco took an unreleased turn in which homosexual awakening of youth. One of the last productions in the same order was the Chicago musical comedy Romeo and Juliet of the second city musical: The People Against the Monk Lawrence, The Man Who Killed Romeo and Juliet. In the 19th and 20th centuries, Romeo and Juliet became the preferred choice of Shakespeare's entire heritage to open new theatre companies. This can be illustrated in the play's debut at the Edwin Booth Theatre (in 1869), in the new structure of the Old Vic Theatre (released in 1929, with John Gilgud, Marita Hunt and Margaret Webster in the lead roles), and at the opening of The Riverside Shakespeare Company in New York in 1977. The Spanish version of the first Spanish translation takes place thanks to Manuel Garcia Suelto, translated by the French adaptation of Le Tourneur (1783), and with the name Giulia and Romeo (1803). The next version is associated with the cordoba playwright Dionysio Solis in 1817, the French version of Jean Francois Ducis. The first performance of this work took place at the Prensip Theatre in Madrid on December 14, 1818, forming actors Manuela Molina, Maria Maceda, Andres Prieto, Fernando Avevilla, Joaquin Capraru, Ramon Lopez and Manuel Prieto. On April 17, 1849, Victor Balaguer published a tragic drama in five acts by Juliet and Romeo, inspired by the original. Nine years later, Angel Maria Dakarrete did the same with a work of the same name as the previous one, and which was performed at the Novada Theatre in Madrid with a performance by Jose Calvo on May 29, 1858. Also from the French language is a translation by Manuel Giralδος de Acosta (1868). The first direct English translation corresponds to Mathias de Velasco and Rojas and was published in 1872. Later, among other things, will arrive Jaime Clark (1873), Guillermo McPherson (1880), Marcelino Menendez and Pelayo (1881), Rovirata Borrell (1909), Cipriano Montoliu (1910), Gregorio Martinez Sierra (1918) and Pablo Neruda (1964). The work was done several times during the 19th century. Already in the twentieth century we can mention the performance at the Theatre of Novedades in Barcelona in 1913, with a performance by Ricardo Calvo and Lola Velazquez. In 1943, she performed at the Theatre of Spain, directed by Cayetano Luca de Tena, and with Jose Maria Soan as Romeo, Mercedes in Juliet and Alfonso Muñoz. Neruda's version was staged at the Fagaro Theatre in Madrid, with performances by Maria Jose Goyanes, Eusebio PonceLa, Rafael Aparicio and Luis Pena. For Spanish television it was shown twice: the first broadcast on December 22, 1967 in space on adaptations by Antonio Gala, directed by Luis Lucia and performed by Federico Illan (Romeo), Enriqueta Carbalaria (Julietta), Ana Maria Noe, Mairac O'Visado, Estanis Gonzalez, Jose Luis Pellišana and Andres Mehuto. Second in Studio 1 in October 1972, directed by Jose Antonio Praramo and performed by Tony Isbert (Romeo), Ana Belen (Julietta), Lali Soldevila, Agustian Gonzalez, Carlos Lemos and Victor Valverde. The artistic influence of music and ballet Romeo loved JulietJulietta felt the same about him When he surrounded her handsDijo Este: Julie, you are my flame and you cause fever ... - Fragment of the song Fever, performed by Peggy Lee. At least twenty-four operas were based on Romeo and Juliet. The oldest, Romeo and Julie, appeared in 1776 in the style of singspiel (small popular opera) by Georg Benda. This production omitted most of the action narrated in the script, as well as most of the characters also having a happy ending. Sometimes it resumed in modern society. On the other hand, the most famous opera is Romeo and Juliet by Charles Gunod, released in 1867 (the libretto was written by Jules Barbier and Michel Carre). After her debut, she was considered a triumph of critics. Since then, Romeo and Juliet often play. The lyrical version of Vincenzo Bellini l Capuleti and i Montecchi also went through the same situation, although she was sometimes negatively criticized for her disagreements with Shakespeare's script. For the production, Bellini and his librettist Felice Romani resumed some of the cultural elements of Italy quoted in the libretto that Romani originally wrote for Nicola Wakkaï's opera. The symphony of Hector Berlioz (Romeo and Juliet) is a large-scale dramatic composition divided into two parts: one for soloists and one for the choir and orchestra. It premiered in 1839. The eponymous work of Pyotr Tchaikovsky, written in the form of an overture-fantasy and released in 1869, is a symphonic poem of considerable expansion, containing the famous melody known as the theme of love. Tchaikovsky offered to repeat this piece of music in dance scenes, on the balcony, in Juliet's bedroom and in the tomb. Using Tchaikovsky's own resource (repeating the play several times throughout the play as a leitmotif), Nino Rota created his own melody, which was later featured in the 1968 film, as was Desiree's song Kissing You in the 1996 film. Abel Korzeniovski covered her tune in the 2013 version and won the IFMCA Award for Best Original Soundtrack for Drama and Film Composition of the Year. Other classical composers Influenced by Romeo and Juliet are Johann Svendsen (Romeo og Julie, 1876), Frederick Delius (A Village Romeo and Juliet, 1899-1901) and Wilhelm Stenhammar (Romeo och Julia, 1922). Romeo and Juliet influenced many musical and literary works. This is how the American band My Chemical Romance lives, which in its song The Sharpest Lives mentions: Juliet likes heartbeat and the letest that commands. Throw the dagger and put the blood off your hands, Romeo. The most famous version of the ballet was performed by Sergei Prokofiev. The Mariinsky Ballet troupe, with its version of Prokofiev's Romeo and Juliet, was rejected by the troupe to two different occasions: one when Prokofiev tried to add a happy ending to the plot and the other because of the experimental nature of his music. In 1940, the ballet was staged at the Kerov Theatre in a production by Leonid Lavrovsky and Galina Ulanova as Juliet. Over time, the ballet gained a huge reputation, creating choreography by John Cranko in 1962 and Kenneth MacMillan in 1965. Romeo and Juliet influenced several jazz productions, including Peggy Lee's 1956 rendition of Fever and the tune The Star-Crossed Lovers (included in such Sweet Thunder) by composer Duke Ellington. In the latter, the main characters are represented by tenor saxophone and high saxophone; Critics perceived Juliet's saxophone, performing in the play, in addition to offering an image of justice with a tenor saxophone. The work also inspired various representatives of popular music. Among them are The Supremes, Bruce Springsteen, Tom Waits, Elvis Costello and Lou Reed. Similarly, the band My Chemical Romance hints at Romeo and Juliet in their song The Sharpest Lives, while French singer Alisie's single Mademoiselle Juliette shows Juliet, tired of life in an environment where everything fails. However, the most famous track of the ensemble is the song Romeo and Juliet by the rock band Dire Straits. Liv Christine is also mentioned with the song in the heart of Juliet. In addition, the most famous theatrical musical is West Side Story, a musical by Leonard Bernstein and written by Stephen Sondheim. The production debuted on Broadway in 1957, and premiered in the English West End the following year. Three years later, in 1961, he successfully adapted to the film. The kinoco version moved the musical's events to mid-20th-century New York, while rival families became gangs. Other musicals is a 1999 rock production, Romeo and Juliet by William Shakespeare (Terrence Mann), a 2007 version of Gerard Presgurvich, Romeo and Juliet from Haïne!l'Amour (released in 2001) and Juliet and Romeo Riccardo Cocciane. The cover of Nicholas Nickleby's Literature Original by Charles Dickens, a work believed to have been influenced by Romeo and Juliet. L'ultimo bacio dato a Giulietta da Romeo Francesco Hayes. Oil on canvas since 1823. His composition and plot had a profound effect on further literature. Love was not considered an element worthy of tragedy before. According to Harold Bloom, Shakespeare invented the formula that sexual becomes erotic when it intersects with the shadow of death. From Shakespeare's works, he spawned variations, whether works created in narration or prose poems, paintings, dramas, operas and choral, orchestral and ballet compositions, as well as various versions for film and television. In English, as in many Spanish-speaking countries, the word Romeo is synonymous with male lover. As for the parodies, Romeo and Juliet were satirically in Henry Porter's Two Furious Women of Abingdon (1598) and Thomas Dekker's Blurt, Master Constable (1607), in particular on a balcony stage where the heroine reads pristine indecent words. On the other hand, Shakespeare's work also influenced some of the literary works, highlighting the text of Charles Dickens by Nicholas Nickleby. Art in the same way, the work has been illustrated countless times. The first known illustration is a woodcut depicting a balcony scene attributed to Elisha Kirkall, which may have been created in 1709 for the publication of Works by William Shakespeare, produced by Nicholas Rowe. In the 18th century, the Boydell Shakespeare Gallery commissioned five paintings from the play to depict each of the five acts of tragedy. On the other hand, the tradition of painting productions of the 19th century forced producers to resort to painting in order to draw inspiration for their adaptation; These pieces eventually have an impact on artists representing actors and stages perfect for each version of the stage. In the 20th century, visual icons of works began to flow from the film production of that time. The main article of the film and television: Romeo and Juliet in the film In the history of cinema it is considered the most adapted tragedy of all time. The original version of Shakespeare was first filmed in the era George Melias's silent movie, although the film is considered lost. Thus, The Hollywood Revue of 1929 starring John Gilbert and Norma Shearer is considered the first film version with audio. Renato Castellani, on the other hand, won the Golden Lion at the Venice Film Festival for his 1954 film of the same name. In this version, experienced actor Lawrence Harvey played Romeo, while the role of Juliet was played by Susan Hentall. Carlo Carley made his own version of 2013, and premiered in Hollywood at Arclight Hollywood. She is Shakespeare's most faithful play and stars Douglas Booth as Romeo and actress and singer Hailee Steinfeld as Juliet. Leonardo DiCaprio played Romeo Montesco in Romeo and Juliet. The most famous films are the 1936 film (nominated for four Academy Awards) and directed by George Cuore, a 1968 version directed by Franco Seffirelli and Romeo and Juliet by Baz Luhrmann in 1996. At one time, the last two became the most successful Shakespearean films based on heritage in the industry. Cukor's film (which did not receive an enthusiastic reception during his exhibition, was criticized for providing a superficial plot, a contrasting aspect of Warner Bros.'s previous production of Summer Night's Dream) was characterised by the roles of Norma Shearer and Leslie Howard, who at the time were more than seventy-five; In Romeo and Juliet, zeffirelli featured attractive young people in star roles, while Romeo and Juliet was aimed at a youth audience. Expert Stephen Orgel describes the film by Franco Seffirelli as full of beautiful, young people; Exuberant cameras and lights contribute to the sex and attractive energy of the actors. It should be noted that the main characters Leonard Whiting and Olivia Hussey, despite the fact that they were young (Whiting was eighteen years old, and Olivia was only fifteen years old), participated in other projects before Romeo and Juliet. However, zeffirelli argued that the reason they chose them as the main characters was their inexperience and youth. From a general perspective, the director has received praise for the production, especially for the grieving scene, where he expresses how the situation can get out of control. However, this has caused some controversy over shots of nude characters in the honeymoon scene, since Olivia Hussey was underage at the time. Romeo and Juliet (1996), along with his soundtrack, captivated an entire generation young people who were involved in the exposed conspiracy. Slightly less dark than the version of Zeffirelli, Luhrmann's adaptation takes place in the rough, cruel and superficial society of the fictional Verona Beach and Sycamore Grove. Starring Leonardo DiCaprio and Claire Danes, she managed to get high praise from specialized critics. The danes' performance as Juliet, described as perfect and spontaneous, was also notable. Other films based on the same concept include Romeo Must Die and Chicken Rice War, both from 2000, as well as an independent version of Lloyd Kaufman, Gnomeo and Juliet and Sanjay Leela Bhansali's 2013 film Goliyon Ki Raasleela Ram-Leela, a modern version of the play starring Ranvir Singh and Deepika Paducon. Similarly, Mexican production of Amar hurts you and Disney animated film The Lion King II: Simba's Pride use the theme of forbidden love to tell the story of their characters. As for television adaptations, in 1960 Peter Ustinov made a parody of the Cold War (Romanoff and Juliet), inspired by the work of Shakespeare. The 1961 west side story also refers to Montesco and Capulet as fictional jets (white populations) and sharks (natives of Puerto Rico). In 2006, Walt Disney Pictures' school music film used the plot of Romeo and Juliet, replacing rival families with two school gangs. Similarly, the Argentine telenovela Romeo y Julieta, since 2007, uses the plot through an adaptation set in the modern era. The Japanese anime series Romeo x Juliet, the British Shakespeare: Animated Tales and the animated film Romeo and Juliet: A Sealed Kiss by Phil Nibbelinka stand out in the field of animation. Peculiarly, several directors usually include scenes from their actors playing Romeo and Juliet. The concept of how Shakespeare developed his tragedy of forbidden love was also used in several productions, highlighting John Madden's version of Shakespeare in Love, released in 1998, where the atmosphere of the Elizabethan theatre was restored. The reference page of William Caxton's translation in 1480, based on the story of the lovers Poramio and Tisbe, originally written by Ovid. To create Romeo and Juliet, the playwright relied on several elements from the ancient tradition of tragic accounts of love. One of them is Piaamo and Tisbe from the Metamorphosis of Ovid, which bears some resemblance to the tragedy of Shakespeare-two plot focused on the differences between the parents of young people in love and Poramio's belief that his lover, Tisbe, is dead. Similarly, the Greek novel by Habrocom and Antonia, written by Xenophon Ephesus in the 3rd century, tells a similar story, as it includes the obligatory separation of the main characters, as well as the potion that causes deep sleep. The first known edition was the thirty-third account of Il Novellino, authored by Masuccio Salernitano, published in 1476. The action of this Italian novel takes place in Siena, it is especially called the story that occurred in the time of the author. Some of its narrative elements (secret wedding, good monk, Mariotto's exile, Gianozza's forced marriage, poison and an important message that never reaches its recipient) are best known for Shakespeare's work. However, it has a big difference at the end of the story: Mariotto is captured and beheaded, while Gianozza dies of sadness. Five decades later, Luigi da Porto adapted Il Novellino into a new edition called Giulietta e Romeo, launched in 1530 under the original name Historia novitotta rivoyrata di due Nobili Amanti (The Novel of the Encounter of Two Noble Lovers). To write his work, Da Porto was inspired by Peramo and Tisbe and the Book of Stories by Giovanni Boccaccio El Decameron. Some sources claim that Giulietta and Romeo were the first work to include most of the signature elements of Romeo and Juliet, citing the names of the main characters and the names of rival families, as well as the scene of the tragedy in Verona. In addition, Da Porto introduced the original characters of Mercutio, Tibalta and the Earl of Paris, whom Shakespeare eventually developed. The first edition of his work was published as a true story, insisting that the events represented in the tragedy took place during the reign of Bartolomeo II della Scala in the thirteenth century. At the same time, the existence of Montesco and Capulet is known as political factions, but their only interaction was embodied in Dante Alighieri's songs about purgatory. Another similarity is how Giulietta crosses her chest with a dagger from Romeo, who previously died after consuming poison. The cover of Arthur Brook's poem The Tragic Story of Romeus and Juliet, Write First in Italian by Randall and Nowe in English for Ar. In 1554, Matteo Bandello published his own version of Giulietta e Romeo, in the second langaug of poems from the novelle. His adaptation decides to delve into Romeo's depression at the beginning of the original Novel Da Porto, as well as the rivalry Montesco and Capulet; he was the first to introduce nurse Juliet and Benvolio. Five years later, in 1559, his story was translated into French by Pierre Boastuau, including him in his volume Histoires Tragiques. Boastiu's translation added more sentimentality to the plot, while the rhetoric of the characters acquired an impulsive force that would give it a fierce quality. He followed the adaptation of Arthur Brooke, who moved away from the French version of Boyastou to the poem The Tragic Story of Rome and Juliet influenced by Troyl and Chridia Jeffrey Chaucer. At that time there was a strong fascination with Italian novels - Italian fairy tales became very popular among writers and stage actors, so Shakespeare is believed to be familiar with the collection of stories by William the Artist of 1567. This collection includes a prosaic version of Romeo and Juliet entitled The Good Story of the True and Constant Love of Roleo and Juliet. From the foregoing, the English author will choose to write a series of novels from Italian short stories, including the merchant of Venice, a lot of noise and a few nuts, until the end there is no bad weather and measure to the measure. Eventually, his portrayal of Romeo and Juliet will be a dramatization of Brooke's poem, as well as a continuation of the plot from the main character and supporting character (especially nurse and Mercutio). The mythological poem Hero and Leandro and Dido, the queen of Carthage, written by author Christopher Marlowe, were written at the time shakespeare began writing Romeo and Juliet. These works are seen as an indirect influence of the latter, able to be responsible for the atmosphere in which the story of tragic love manages to be realized in a known scenario. The subject most scientists have not been able to assign the work a specific topic. There is a suggestion derived from the study of symbols in which a person, without being completely good or bad, possesses the features of both aspects. Despite the fact that this proposal did not receive enough support, and the central theme could not be found, there are several secondary topics that are difficult to get confused in the plot. His various plays continue to be studied by various scholars and experts in Shakespeare's life. Love Eternal Love is one of the representative elements of Romeo and Juliet. Over time, its main characters became like icons of young love designed to fail. Several scholars have studied the language and historical context that exist in the tragic romance. Romeo: (Taking Juliet by the hand) If on my part, otherwise unworthy of this holy reliquary, here is a gentle redemption: My lips, like two pilgrims of rubles, soon, they soon soften with gentle kisses rough contact. Juliet: The pilgrim missed the path because he seems to be dedicated. Palma only has to kiss you like a saint. Romeo: Then hear me calmly as my lips pray, and your cleanse me. (Kiss) Juliet: On my lips is a trace of your sin. Romeo: From the sin of my lips? They'll regret it with another kiss. (Turns to Kiss Her) - Fragment of Scene V, Act I, Romeo and Juliet. In their first meeting, Juliet and Romeo used a form of communication (metaphor) recommended by several ordinary authors in shakespeare's time. Using them, implying the words of saint and sin, Romeo was able to appreciate Juliet's feelings for him in an unusual way. This method was also supported by the Italian writer Baltasar de Castigone (whose works were, for the most part, translated into English). Castigone also said that if a man uses metaphor as an invitation to a woman, she can pretend that she doesn't understand it, so that her fiancé can retire without losing her honor. On the contrary, Juliet participates in the metaphor, expanding it. The religious terms tomb, pata and holy were very popular in poetry at the time, showing a penchant for romantic tone, without direct blasphemy - the term holiness was associated with Catholicism a few years before writing. Later, in the same text, Shakespeare decided to remove the clearest reference to the resurrection of Christ and Easter, elements present in the tragic history of Rome and Juliet. In Shakespeare's balcony scene Romeo discreetly listens to Juliet's soliloquy. However, in Brooke's version, she makes her declaration of love while alone. Introducing Romeo to the stage where he eavesdrops, the author desa straight out of the normal courtship sequence. Typically, a woman was asked to follow a pattern of behavior based on modesty and shyness to make sure her fiancé was honest. The reason for deviating from the mentioned sequence is because Shakespeare wanted to speed up the plot a little bit. Thus, young lovers become fit to avoid part of the courtship process, displacing a story that is initially focused on the development of their romantic relationships, in a context largely in their decision to marry (after discovering their mutual feelings in one night). In the final scene of suicide there is a contradiction in connection with the Catholic religion, as suicide is seen by it as a sin to be punished in hell, although those who turn to them to be with their lover (the water of love), become creditors to paradise, where they will be accompanied by their lover. So the love between Romeo and Juliet tends to be more platonic than religious. Another point to consider is the absorption of love (sexual relationships) mentioned in the original writing; Although the love between them

was passionate, the couple only complete their love after marriage, which prevents them from losing public sympathy. Romeo and Juliet can function as an equation of love and sex with death. Throughout the tragedy, both he and she (along with other supporting characters) fantasize about this fulminant equality, usually attributed to the lover. For example, Mr. Capulet first understands Juliet's death by comparing this factor to his daughter's dehydration. In addition, a little later Juliet erotically compares Romeo with death. Shortly before he killed himself, he decided to use his dagger, saying, Oh, happy dagger! This is your land. Run me then and let me die. The fate and chance of the opinions of several scholars diverge in the role of fate in Romeo and Juliet. As a statement, there is still no consensus in deciding whether the characters are really destined to die together, or whether the events that occurred due to a series of unfortunate events. Arguments in favor of the importance of fate often describe Romeo and Juliet as star lovers. Romeo: Oh, I'm a happy fool! Act III of Romeo and Juliet. The previous sentence stated that the stars have predetermined the future of both. John W. Draper points out the similarities between the faith of the four comedians and the main characters of the plot (for example, Tybalt will represent anger). After interpreting the text through this belief, the amount of text attributed to random modern audiences, a characteristic feature observed by a modern audience, is greatly reduced. Despite the comparison, other researchers see this story as a series of sad events, not looking at it entirely as a tragedy, but as an emotional melodrama. According to Ruth Nevo, the ongoing emphasis on causation makes Romeo and Juliet a not-so-vile tragedy of chance, but she also doesn't think so. tragedy of the characters. For example, the fact that Romeo challenged Tybalt is not the result of compulsive action, but the expected consequence of Mercutio's murder. In the same scene, Nevo observes Romeo's attitude of understanding in the face of the dangers associated with social norms, identity and obligations. So he decides to kill; it is not a product of hamarty, but a certain circumstance. Light and Darkness in Romeo and Juliet... the dominant image is light: every form and manifestation of it; sun, moon, stars, fire, lighting, a flash of gunpowder and reflected brightness of beauty and love; while we have night, darkness, clouds, rain, fog and smoke. Throughout Shakespeare's tragic letter, Caroline Spurgeon, various scholars have revealed the frequent use of images or elements associated with light and darkness. (Note 11) Caroline Spurgeon sees light as a symbol of the natural beauty of young love, a concept from which several critics have expanded the interpretation of this element in Romeo and Juliet. For example, Juliet and Romeo look at each other as a joint manifestation of light in a dark environment. He describes it similar to the sun, brighter than the torch, 161 flashing gem in the middle of the night, and an angel illuminated among dark clouds. Even when it remains static about the tomb, apparently dead, he exclaims, Your beauty makes / out of this vault a place full of light. Juliet describes Romeo as day at night and as something more white than the snow on the back of a crow. This contrast of light and darkness could be understood symbolically as love and hatred, youth and maturity in a metaphorical way. Sometimes these metaphors create a kind of dramatic irony. This can be evident in the assimilation of love between Romeo and Juliet, like light in the midst of the darkness produced by the hatred that surrounds them. However, all their activities in the couple are carried out at night, while the contest comes to be performed in the middle of the day. This paradox of images brings a new atmosphere to the moral dilemma of young people in love: loyalty to the family or loyalty to love. At the end of the story, when the morning is darkened and the sun hides his face from sadness, the light and darkness are back in place: the outer darkness now reflects the true inner llobreges of the family dispute, for the sadness of the tragic outcome of the lovers. Each of the characters recognizes his madness of the day, and finally things go back to natural order, thanks to the revelation of true love between Romeo and Juliet. Juliet, as a thematic element in the script, also plays an important role in participation over time, concluding then that Shakespeare used it as a convenient way to express the passage of time through descriptions of the sun, moon and stars. Paris time: These times of mourning do not allow time to care. - Fragment of Scene IV, Act III, Romeo and Juliet. Perception of time plays an important role in the language and plot of the work. Both Romeo and Juliet are fighting to preserve an imaginary world that is absent over time in the face of the harsh realities that surround them. For example, when Romeo swears by his love for Juliet having a primary moon, she says: Or don't swear on the moon, the fickle moon, / that monthly change in his circular orbit, / if love can be shown just like a variable. From the very beginning, young people are classified as a couple of lovers with opposite stars, which refers to the connection between astrological beliefs and time. It was believed that the stars controlled the fate of mankind, and over time they gradually moved in the sky, tracking along with their movement the fate of human life. In the early lines of the letter, Romeo talks about the feeling he has about translating these celestial bodies, so when he learns of Juliet's death, he challenges the stars by asking what they are meant for him. Another central theme of Romeo and Juliet is precipitation. Unlike Brooke's poem, which expands the story of the nine-month period, Shakespeare's play takes four to six days. Scholars such as G. Thomas Tanzel believe that time was particularly necessary for Shakespeare, especially when it came to the tragic story of Romeo and Juliet. They also believe that the author uses short-term references to youth relationships, a concept contrary to existing long-term allusions to describe older generations, with the primary purpose of highlighting the race intended for death. Juliet and Romeo face time to have their love spread through eternity. After all, the only noticeable way they can overcome time is with death, an aspect that makes them immortal through art. As a rule, on the literary plane time is considered to be associated with light and darkness. In Shakespeare's time, plays were usually performed in broad daylight. This may have forced the author to use words that would create a double illusion of day and night in his writings. Shakespeare also used references to stars, the moon, the sun and day after night to create that perception. Similarly, he had some of his characters refer to the days of the week and specific times to help the audience understand how much time has passed in their history. In total, at least 103 links were found in the work, which helped to understand this over time. Analysis and Interpretation Critical Portrait of Perception by Samuel Pepys, John Klosterman. In addition to the fact that critics have found him many weaknesses, he is still regarded as one of Shakespeare's best plays. The first known assessment of this comes from the diarist Samuel Pepi, in 1662, who says, This work itself is the worst I have ever heard. Ten years later, the poet John Dryden praised the material as well as the comicality of his character Mercutio, saying: Shakespeare showed that he can be the best of his abilities in his Mercutio, and also says that he was forced to kill him in Act III to prevent him from killing him. Of course, the critical analysis of the story in the 18th century was less meager, though no less divided. Playwright Nicholas Rowe was the first to reflect on the theme of the play, which he took as a simple punishment for the two families faced with it. In the middle of the century, the English writer Charles Gildon and the Scottish philosopher Lord Cames argued that the play was a failure to the point that it did not follow the basic rules of drama: tragedy must occur because of some kind of hamarty, not an accident of fate. By contrast, writer and critic Samuel Johnson said: For me, this work is one of the most enjoyable and exciting I've ever read. In the second half of the 18th century, and throughout the 19th century, opinions focused on the debate about moral message writing. Actor and playwright David Garrick in his 1748 adaptation ruled out Rosalina because he believed that Romeo's situation left by Juliet was very fickle and reckless. Critics such as Charles Dibdin argued that Rosalyn was deliberately included in the script to show how reckless the hero was, which was the reason for its tragic ending. Others argued that Frei Lorenzo may have been Shakespeare's spokesman in his warnings against intrusive rainfall. With the advent of the twentieth century, these moral arguments were challenged by analysts such as Richard Green Moulton, who noted that accidents led to death discarding character defects as the cause of the final events (hamartia). Dramatic engraving of the original painting by John Opie, where the relatives of Juliet, victims of the death of a young woman are appreciated. In Romeo and Juliet, Shakespeare uses several dramatic techniques that have received critical acclaim. The main feature, which is praised in this regard, is the sudden transition from comedy to tragedy, a situation that can be exemplified in the Calambura Of Romeo and Mercutio (verbal play) moments before the arrival of Tibalt. Before Mercutio's death in Act III, the script tends to have a more comical stance. Only after this moment does he adopt a serious and tragic tone. Although Romeo is banished rather than executed, while Frey Lorenzo offers Juliet a plan so she can reunite with her lover, viewers can still wait until it ends well between them. Inconspicuously, the audience remains in an intense state of suspense by the time the last scene begins in the tomb: if Romeo lingers long enough for Fry Lorenzo to arrive on time, the first and Juliet can be saved. These permutations, ranging from hope to despair to continuing the pardon and a new sense of optimism, serve to highlight the tragedy in the end, where the last hope was cast aside and both main characters die in the last scene. The author also uses secondary arguments to provide a clearer picture of the actions developed by each of the main characters. For example, at the beginning of the story Romeo fell in love with Rosalyn, who remained indifferent to his romantic innuendo. Romeo's fascination with her refusals clearly contrasts with her subsequent fascination with Juliet. This gives a comparison by which viewers can observe the seriousness of the relationship between lovers. Paris's love for Juliet also establishes a mismatch between Mosa's feelings for him and the affectivity he has for Romeo at the same time. The formal language she uses with Paris, as well as the way she talks about him with her nurse, shows that her feelings are alone with Romeo. Beyond all this, the complementary history of confrontation between the Montesco and Capulet families is later compounded, providing an atmosphere of fundamental hatred that ultimately becomes a major factor for the story to end tragically. The language of the playwright uses various poetic forms throughout history; starts with fourteen prologue lines Shakespeare's sonnet, which is narrated by the choir. However, most of Romeo and Juliet are written in white verse, written by strict iambian pentameters, with fewer rhythmic variations than in later works by the same author. As for the choice of poetic forms, Shakespeare refers to a certain character. These are the cases when the monk Lorenzo used the sermon and punishment lateae sententiae, such as a nurse, using a white verse, a fact that shows the tendency to spoken language. In addition, each of these forms is formed and adapts to the emotions inherent in the scene in which the character participates. For example, when Romeo talks about Rosalyn in the opening lines, he tries to use Petrarch's sonnet. Typically, this current was applied by men to exaggerate the beauty of women, a quality that was impossible for them to achieve, as described in the situation of Romeo and Rosalyn. This poetic form is also used by Ms. Capulet when she describes Juliet's appearance of Paris, whom she describes as attractive. At a time when a young couple is dating, Shakespeare is changing the petrichism of their responses to a more modern sonnet style, using metaphors associated with saints and pilgrims. Finally, when they are both on the balcony, Romeo uses a sonnet to express his love for him, but Juliet interrupts his infallible question: Do you love me? The same character has a monosiebas with Romeo, although he uses formal language with Paris. Other poetic forms in the work include Juliet's epithalam, a rhapsody written by Mercutio to define the queen of the Mab, and an elegy made by Paris. Shakespeare retains his typical prose style to distinguish between the expressions of ordinary people, although he sometimes uses it in characters such as Mercutio. In addition, humor plays an irreplaceable role: researcher Molly Mauud has identified in the text at least 175 games of words. Most of them are of a sexual nature, primarily existing in the relationship of Mercutio and nurses. Psychoanalytic criticism See also: Psychoanalysis Some critics of psychoanalysts have noticed that Romeo and Juliet's problem, in terms of Romeo's impulsiveness, comes from poorly controlled and partially hidden aggression, which ultimately leads to both Mercutio's death and double suicide. They also believe that the plot is not very complicated psychologically: Through disciplinary experience is equivalent to illness. In 1966, Norman Holland regarded Romeo's dream as a true fantasy desire, both in terms of his adult world and his hypothetical childhood in oral, phallic and oedipal stages, acknowledging that the dramatic character is not a person with mental processes separated from those presented by the author. Other critics of the discipline, such as Julia Kristeva, focus on hate between families. Thus, they claim that hatred, in turn, provokes the mutual passion of Juliet and Romeo. Similarly, this aversion manifests itself directly in the language of lovers: for example, Juliet reads that my only love arises only from my only hatred, sometimes expressing his passion in anticipation of Romeo's death. This leads to speculation about the playwright's psychology, particularly Shakespeare's consideration of Pain for the death of his son, Hamnett. Feminist Theory See also: Feminist Theory and Feminism. Illustration by Juliet. Work by Philippe Hermogen Calderon, 1888. Some feminist critics argue that the basis of the confrontation between families lies the patriarchal society of Verona. For Coppelia Kahn, the male label of extreme violence is imposed on Romeo's personality as the main force, forcing the whole series of events to end in tragedy. When Tybalt kills Mercutio, Romeo becomes violent, complaining that he is feminine because of Juliet. From this point of view, young men become men only by using violence on behalf of their parents or, in the case of servants, with their backs. Fighting also denotes masculinity, as evidenced by the numerous jokes of virginity found throughout the game. On the other hand, Julieta represents the female label of obedience, allowing characters such as the monk to solve their personal problems. Other critics of the current, such as Dipnna Callaghan, warn in feminism the text of a historical perspective where the feudal order is being questioned by an increasingly centralized government, adding to the emergence of capitalism as a major factor. At the same time, new ideas of purism about marriage compared to other older ideologies downplayed the evil of female sexuality by adopting a favorite approach to marriage for love; thus Juliet's evasion against her father's attempts to get her to marry a man she doesn't like are an example of how Juliet defies order in a way that probably wouldn't have been possible in the days gone by. Homosexuality Watercolor Romeo, in 1867 by Charles Gounod. See also: Kvir Theory Various analyses from the strange theory of evost Mercutio and Romeo's sexual orientation, comparing their friendship to a form of sexual love. In one conversation, Mercutio mentions Romeo's phallus, suggesting signs of homoeroticism. Citing as an example, the first says: He who brought out some spirit of strange nature in the circle of his beloved, and that there he will keep it there until it, through excursions, brings it back to the depths. Romeo's homoeroticism can be found in her attitude towards Rosalina, whom she considers a distant and inaccessible woman, unable to give her hope to continue her offspring. Similarly, as Benvolio adds in this regard, it is being replaced by someone with more reciprocity. Shakespeare's sonnets describe another young man who, like Romeo, has sexual problems, so he can be seen as homosexual. Critics specializing in the subject believe that Shakespeare may have presented Rosalyn as a viable way to express the problems associated with procreation. In this context, when Juliet says: ... what we call pink would exhale the same pleasant perfume, even if it was called differently, perhaps considering whether there is a difference between the beauty of a man and the beauty of a woman. See also Tristan and Isolde Hjalmar and Ingeborg Notes b Fourth is a formality that has been used in print to denote the size of an eight-page book. The texts published in quarters had a standard measurement of 23 x 32 centimeters, similar to the size of most modern journals. Levenson's work describes as forbidden love a kind of fascination between Romeo and Juliet; In English it comes from the term Star-crossed lovers, which refers to a couple of lovers whose relationship seems doomed to the impossible from the start. The section contains only the main characters Romeo and Juliet, both the main characters and secondary characters. The production contains other characters such as Servants of Capulet, musicians, guardians, veronans and others. As The Dream of the Summer Night, Gibbons plots some aspects related to Lost Love Jobs and Richard II. The remaining five works were, in the order of popularity, Henry VI, Part 1, Richard III, Pericles, Prince Tyre, Hamlet and Richard II. The popularity of Booth's version was comparable only to Hamlet, an adaptation Booth himself spent in the Winter Garden and installed four years before the first. The first page of the original romeo and Juliet show at the Booth Theatre. February 3, 1869. Susan Hentall was secretary of Renato Castellani met, offering her the role of Juliet in her film. Anthony West of Vogue and Molly Panther Down of The New Yorker were two of many journalists who praised the film. 39 uses of Romeo and Juliet were listed, not including adaptation work. The term refers to the formality used in literature, which means sensory experience. The use of this can be expressed through metaphors, rhetorical tests and word games. References to b Denomination used in the second and final quarter of the original edition published in 1599. b c Romeo and Juliet, Levenson (2007:49). Aguilera (2001: 47) - Romeo and Juliet's Prologue, 19th Romeo and Juliet, III.i.72. Romeo and Juliet, IV.i.105. Romeo and Juliet, IV.137. 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Work by Romeo and Juliet (Adaptation to Primary Education) Bylio (1998: 8-9). a b c d e f g h i j k l m n o p q r s t u v w x y z aa ab ac ad ae af ag ah ai aj ak al am an ao ap aq ar as at au av aw ax ay az ba bb bc bd be bf bg bh bi bj bk bl bm bn bo bp bq br bs bt bu bv bw bx by bz ca cb cc cd ce cf cg ch ci cj ck cl cm cn co cp cq cr cs ct cu cv cw cx cy cz da db dc dd de df dg dh di dj dk dl dm dn do dp dq dr ds dt du dv dw dx dy dz ea eb ec ed ee ef eg eh ei ej ek el em en eo ep eq er es et eu ev ew ex ey ez fa fb fc fd fe ff fg fh fi fj fk fl fm fn fo fp fq fr fs ft fu fv fw fx fy fz ga gb gc gd ge gf gg gh gi gj gk gl gm gn go gp gq gr gs gt gu gv gw gx gy gz ha hb hc hd he hf hg hh hi hj hk hl hm hn ho hp hq hr hs ht hu hv hw hx hy hz ia ib ic id ie if ig ih ii ij ik il im in io ip iq ir is it iu iv iw ix iy iz ja jb jc jd je jf jg jh ji jj jk jl jm jn jo jp jq jr js jt ju jv jw jx jy jz ka kb kc kd ke kf kg kh ki kj kl km kn ko kp kq kr ks kt ku kv kw kx ky kz la lb lc ld le lf lg lh li lj lk ll lm ln lo lp lq lr ls lt lu lv lw lx ly lz ma mb mc md me mf mg mh mi mj mk ml mn mo mp mq mr ms mt mu mv mw mx my mz na nb nc nd ne nf ng nh ni nj nk nl nm no np nq nr ns nt nu nv nw nx ny nz oa ob oc od oe of og oh oi oj ok ol om on oo op oq or os ot ou ov ow ox oy oz pa pb pc pd pe pf pg ph pi pj pk pl pm pn po pp pq pr ps pt pu pv pw px py pz qa qb qc qd qe qf qg qh qi qj qk ql qm qn qo qp qq qr qs qt qu qv qw qx qy qz ra rb rc rd re rf rg rh ri rj rk rl rm rn ro rp rq rr rs rt ru rv rw rx ry rz sa sb sc sd se sf sg sh si sj sk sl sm sn so sp sq sr ss st su sv sw sx sy sz ta tb tc td te tf tg th ti tj tk tl tm tn to tp tq tr ts tt tu tv tw tx ty tz ua ub uc ud ue uf ug uh ui uj uk ul um un oo up uq ur us ut uu uv uw ux uy uz va vb vc vd ve vf vg vh vi vj vk vl vm vn vo vp vq vr vs vt vu vw vx vy vz wa wb wc wd we wf wg wh wi wj wk wl wm wn wo wp wq wr ws wt wu wv ww wx wy wz xa xb xc xd xe xf xg xh xi xj xk xl xm xn xo xp xq xr xs xt xu xv xw xx xy xz ya yb yc yd ye yf yg yh yi yj yk yl ym yn yo yp yq yr ys yt yu yv yw yx yy yz za zb zc zd ze zf zg zh zi zj zk zl zm zn zo zp zq zr zs zt zu zv zw zx zy zz

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