

Figurative Language In Romeo And Juliet Act 3

Name: _____	Romeo and Juliet Act III Figurative Language SH
_____	Some quotations have more than one answer!
_____	1. "... the second cup drains it on the chalice..." (III.1.7)
_____	2. "... thou art as hot as a Jack in thy mood..." (III.1.10)
_____	3. "Thou wilt quarrel with a man for cracking nuts... thou hast hazel eyes..." (III.1.16)
_____	4. "The two single? Oh, single?" (III.1.25)
_____	5. "By my head... By my heart..." (III.1.26-27)
_____	6. "I am hurt... I am sped..." (III.1.76-77)
_____	7. "A plague on both your houses! ... A plague on both your houses! ... A plague on both your houses!" (III.1.76, 84, 89)
_____	8. "Aye, eyes, a scratch, a scratch..." (III.1.79)
_____	9. "No, 'tis not so deep as a well nor so wide as a church door..." (III.1.80)
_____	10. "Ask for me tomorrow and you shall find me a grave man." (III.1.83)
_____	11. "This day's black fate on more days doth depend This but begins what others must end." (III.1.102-103)
_____	12. "And fire-eyed fury to my conduct now!" (III.1.107)
_____	13. "Oh, I am fortune's fool!" (III.1.119)
_____	14. "O Prince! O Country!" (III.1.130)
_____	15. "Could not take it with the unshap'd sphere?" (III.1.140)
_____	16. "And so't they go like lightning." (III.1.150)
_____	17. "For tears are pearls that purchase not absences." (III.1.170)
_____	18. "Gods speed, you fiery-footed steeds, Toward Phoebus' lodging." (III.1.1-2)
_____	19. "... if I have tarried..." (III.1.8)
_____	20. "Come, civil night! Thou sober-souled matron, all in black," (III.1.50-51)
_____	21. "Come, night, come, Romeo..." (III.1.17)
_____	22. "So tedious is this day As the night before some festival To an impatient child that hath new robes And may not wear them." (III.1.27-31)
_____	23. "Rome, Romeo, what news?" (III.1.24)
_____	24. "He's dead, he's dead, he's dead!" (III.1.38)
_____	25. "He's gone, he's killed, he's dead." (III.1.40)
_____	26. "Can Heaven be so unkind?" (III.1.41)
_____	27. "Hath Romeo slain himself?" (III.1.44)
_____	28. "I am not I, if there be such an I, Or those eyes be shut, that make thee answer 'I'." (III.1.49-50)
_____	29. "That sounds determinative of my need or woe..." (III.1.52)
_____	30. "Pale, pale as ashes..." (III.1.56)
_____	31. "Vile earth to earth resign..." (III.1.60)
_____	32. "O shift, O shift, Alas the day, it shifts!" (III.1.74)
_____	33. "Beautiful tyrant! Fiend angelical! Dove-feathered serpent! Wretch-avenge! lumb!" (III.1.76-77)
_____	34. "Was ever such look containing vile matter So fairly housed?" (III.1.84-85)
_____	35. "These ghosts, these wrens, these scorpions..." (III.1.90)
_____	36. "Upon his brow shame is ashamed to sit," (III.1.93)
_____	37. "Black, bristly bays, back to your native upping," (III.1.103)
_____	38. "Hath slain ten thousand Tybalts?" (III.1.115)
_____	39. "Oh, if our eyes delight in fellowship," (III.1.116)

Figurative language in Romeo and Juliet Act 3 serves as a powerful tool that enhances the emotional depth and thematic complexity of the play. In this act, Shakespeare employs various forms of figurative language, including metaphors, similes, personification, and imagery, to convey the characters' emotions and the tumultuous events that unfold. Through these literary devices, the audience gains insight into the inner workings of the characters' minds and the intense atmosphere that surrounds them. This article will delve into the significant instances of figurative language in Act 3, exploring their meanings and impact on the narrative.

Overview of Act 3

Act 3 of Romeo and Juliet is a pivotal moment in the play, marked by escalating conflict, tragic misunderstandings, and the deepening of the central romance. The act includes several key scenes, such as:

1. The confrontation between Mercutio and Tybalt.
2. Romeo's response to Mercutio's death.
3. Romeo's banishment from Verona.
4. Juliet's reaction to the news of Romeo's banishment.

These events are infused with figurative language that not only heightens the drama but also deepens the emotional resonance of the characters' experiences.

Key Examples of Figurative Language

Metaphors

Metaphors are a prominent form of figurative language in Act 3, providing vivid comparisons that illustrate the characters' emotions and situations.

1. **Mercutio's Death:** After Mercutio is fatally wounded, he famously declares, "Ask for me tomorrow, and you shall find me a grave man." This metaphor expresses his acceptance of death while simultaneously highlighting his wit. The pun on "grave" serves to juxtapose the seriousness of his injury with his characteristic humor, underscoring the tragedy of his fate.

2. **Romeo's Despair:** Following Mercutio's death, Romeo laments, "O, I am fortune's fool!" This metaphor reflects Romeo's feeling of being a victim of fate. It suggests that his destiny is controlled by external forces beyond his comprehension, emphasizing the theme of fate versus free will that permeates the play.

Similes

Similes, which compare two unlike things using "like" or "as," also play an essential role in conveying emotions in Act 3.

1. **Juliet's Grief:** In Act 3, Scene 2, Juliet expresses her sorrow over Romeo's banishment by saying, "O serpent heart, hid with a flowering face!" This simile illustrates the duality of Romeo's nature as both lover and murderer. The contrast between the beauty of the "flowering face" and the dreadfulness of the "serpent heart" highlights Juliet's internal conflict and deepens her sense of betrayal.

2. **Romeo's Anguish:** Romeo, after killing Tybalt, describes his emotions, saying, "My blood for your rude brawls doth lie a-bleeding." This simile conveys the pain and regret he feels for being drawn into violence. The imagery of blood evokes a visceral reaction, emphasizing the consequences of the feud between the Montagues and Capulets.

Personification

Shakespeare's use of personification in Act 3 allows emotions and concepts to take on human qualities, further enhancing the dramatic tension.

1. Juliet's Anticipation: In her soliloquy in Act 3, Scene 2, Juliet personifies night when she eagerly awaits Romeo's arrival: "Come, gentle night; come, loving, black-browed night." Here, night is characterized as gentle and loving, which contrasts with the harsh realities of daytime and societal constraints. This personification creates a romantic atmosphere, underscoring Juliet's longing for her beloved.

2. Romeo's Despair: After his banishment, Romeo laments, "There is no world without Verona walls." In this instance, Shakespeare personifies the concept of a "world" as something that can be confined, representing Romeo's feelings of isolation and despair. The walls of Verona symbolize the barriers that separate him from Juliet, amplifying his sense of loss.

Imagery

Imagery is a critical element of Shakespeare's language that paints vivid pictures in the audience's mind, heightening emotional engagement.

1. The Wedding Night: When Juliet impatiently awaits Romeo, she describes her desire for him in lush imagery: "Give me my Romeo; and, when he shall die, take him and cut him out in little stars." This celestial imagery elevates Romeo's importance in her life, suggesting that he is so precious that his essence should be immortalized in the heavens. The romantic imagery reflects the intensity of their love.

2. The Theme of Light and Darkness: Throughout Act 3, the interplay between light and darkness serves as a recurring theme. Juliet often describes Romeo in terms of light: "O, for a falconer's voice to lure this tassel-gentle back again!" Here, she wishes for the return of her love, using the imagery of falconry to symbolize her desire for control and connection. The light represents hope and love, while the darkness signifies despair and separation.

Thematic Implications of Figurative Language

The use of figurative language in Act 3 of *Romeo and Juliet* is not merely decorative; it serves to underscore the central themes of love, fate, conflict, and the passage of time. The following points illustrate how these literary devices contribute to the overall narrative:

Love and Its Fragility

The figurative language employed in this act highlights the fragility of love amidst external conflict. The intensity of the characters' emotions, expressed through metaphors and similes, reveals how quickly love can turn into despair. Juliet's personification of night and her longing for Romeo depict love as a source of both joy and pain, emphasizing its volatile nature.

The Role of Fate

Fate is a recurring theme in *Romeo and Juliet*, and figurative language reinforces this concept throughout Act 3. Romeo's metaphor about being "fortune's fool" encapsulates the sense of inevitability that pervades the play. The characters are caught in a web of fate, where their choices lead to tragic consequences, a theme that is echoed through the use of imagery and personification.

Conflict and Consequence

The figurative language in Act 3 also serves to highlight the consequences of the feud between the Montagues and Capulets. The violent imagery associated with Mercutio's death and Romeo's reaction illustrates the destructive impact of hatred and vengeance. Shakespeare's use of similes and metaphors in this context deepens the audience's understanding of the tragic ramifications of the characters' actions.

Conclusion

In conclusion, the figurative language in Act 3 of *Romeo and Juliet* plays a vital role in shaping the emotional landscape of the play. Through metaphors, similes, personification, and vivid imagery, Shakespeare elevates the characters' experiences, allowing the audience to engage with their struggles on a deeper level. The act encapsulates the themes of love, fate, and conflict, all of which are intricately woven into the fabric of the narrative. As the characters navigate their tumultuous emotions and the tragic consequences of their choices, the figurative language serves to enhance the poignancy of their plight, making Act 3 one of the most memorable and impactful sections of this timeless tragedy.

Frequently Asked Questions

What role does metaphor play in Act 3 of *Romeo and Juliet*?

Metaphors in Act 3 enhance the emotional intensity of the characters' experiences, particularly in their expressions of love and conflict, illustrating the depth of their feelings and the turmoil of their situations.

Can you identify an example of personification in Act 3?

One example of personification in Act 3 is when Romeo describes love as a 'serpent,' giving it human-like qualities that emphasize both its beauty and danger.

How does Shakespeare use similes in Act 3 to convey character emotions?

Shakespeare employs similes in Act 3 to compare emotions to relatable images, such as when Juliet compares her love for Romeo to a 'rose,' highlighting the beauty and fragility of their relationship.

What is the significance of oxymorons in Romeo's speech in Act 3?

Oxymorons, like 'brawling love' and 'loving hate,' reflect Romeo's inner turmoil and confusion about his feelings towards Juliet and the violence surrounding them, showcasing the contradictions of love.

How does dramatic irony enhance the figurative language in Act 3?

Dramatic irony in Act 3 amplifies the impact of figurative language, as the audience understands the tragic implications of the characters' words, particularly in Romeo's declarations of love amid escalating conflict.

What imagery is prevalent in Act 3 and how does it affect the mood?

Imagery of light and darkness is prevalent in Act 3, which serves to contrast the purity of Romeo and Juliet's love with the surrounding chaos, affecting the mood by creating a sense of impending doom.

How does Shakespeare's use of alliteration contribute to the themes in Act 3?

Alliteration in Act 3 emphasizes key themes and emotions, creating a rhythmic quality in the dialogue that enhances the urgency and passion of the characters' interactions.

In what way does hyperbole appear in Act 3, and what is its effect?

Hyperbole appears in Romeo's exaggerated claims about love and loss, which heightens the emotional stakes and illustrates the extreme nature of his feelings, making the tragedy more poignant.

What figurative language device is used when Mercutio curses the Montagues and Capulets?

Mercutio uses a curse filled with puns and wordplay, showcasing Shakespeare's skill with wordplay while also highlighting the absurdity of the feud between the families, adding humor to a tragic situation.

How does Juliet's use of figurative language change after Tybalt's death?

After Tybalt's death, Juliet's use of figurative language becomes more somber and conflicted, reflecting her inner turmoil as she grapples with her love for Romeo and her loyalty to her family.

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