



Skip to main content or search all Shakespeare texts Characters in the Play Entire Play The prologue of Romeo and Juliet calls the title characters "star-crossed lovers"—and the stars do seem to conspire against these young lovers. Romeo is a Montague, and Juliet calls the title characters "star-crossed lovers"—and the stars do seem to conspire against these young lovers. Romeo is a Montague, and Juliet calls Romeo and his friends attend a party at Juliet's house in disguise—the two fall in love and quickly decide that they want to be married. A friar secretly marries them, hoping to end the feud. Romeo's friend Mercutio accepts the challenge and is killed. Romeo then kills Tybalt and is banished. He spends that night with Juliet and then leaves for Mantua Juliet's father forces her into a marriage with Count Paris. To avoid this marriage, Juliet takes a potion, given her by the friar, that makes her appear dead. The friar will send Romeo word to be at her family tomb when she awakes. The plan goes awry, and Romeo learns instead that she is dead. In the tomb, Romeo kills himself. Juliet wakes, sees his body, and commits suicide. Their deaths appear finally to end the feud. Prologue Act 1, scene 1 A street fight breaks out between the Montagues and the Capulets, which is broken up by the ruler of Verona, Prince Escalus. He threatens the Montagues and Capulets with death if they fight again. A melancholy Romeo enters and is questioned by his cousin Benvolio, who learns that the cause of Romeo's sadness is unrequited love. Act 1, scene 2 In conversation with Capulet, Count Paris declares his wish to marry Juliet. Capulet invites him to a party that night. Capulet gives a servant the guest list for the party and orders him off to issue invitations. The servant cannot read the list and asks for help from Romeo dotes, is invited to the party, they decide to go too. Act 1, scene 3 Lady Capulet informs Juliet of Paris's marriage proposal and praises him extravagantly. Juliet says that she has not even dreamed of marrying, but that she will consider Paris as a possible husband if her parents wish her to. Act 1, scene 4 Romeo and Benvolio approach the Capulets' party with their friend Mercutio and others, wearing the disguises customarily donned by "maskers." Romeo is anxious because of an ominous dream. Mercutio mocks him with a speech about a dream-giving queen of fairies. Act 1, scene 5 Capulet welcomes the disguised Romeo and his friends. Romeo, watching the dance, is caught by the beauty of Juliet. Overhearing Romeo ask about her, Tybalt recognizes his voice and is enraged at the intrusion. Romeo then meets Juliet, and they fall in love. Not until they are separated do they discover that they belong to enemy houses. Act 2, Scene 1 Romeo finds himself so in love with Juliet that he cannot leave her. He scales a wall and enters Capulet's garden. Meanwhile Benvolio and Mercutio look for him in vain. Act 2, scene 2 From Capulet's garden Romeo overhears Juliet express her love for him. When he answers her, they acknowledge their love and their desire to be married. Act 2, scene 3 Determined to marry Juliet, Romeo hurries to Friar Agrees to marry Juliet, Romeo hurries to Friar Agrees to marry Juliet. families. Act 2, scene 4 Mercutio and Benvolio meet the newly enthusiastic Romeo in the street. Romeo defeats Mercutio in a battle of wits. The Nurse finds Romeo, and he gives her a message for Juliet: meet me at Friar Lawrence's cell this afternoon, and we will there be married. Act 2, scene 5 Juliet waits impatiently for the Nurse to return. Her impatience grows when the Nurse, having returned, is slow to deliver Romeo's message. Finally Juliet learns that if she wants to marry Romeo at Friar Lawrence's cell. After expressing their mutual love, they exit with the Friar to be married. Act 3, scene 1 Mercutio and Benvolio encounter Tybalt on the street. As soon as Romeo arrives, Tybalt tries to provoke him to fight. When Romeo refuses, Mercutio's death by killing Tybalt in a duel. Benvolio tries to persuade the Prince to excuse Romeo's slaying of Tybalt; however, the Capulets demand that Romeo pay with his life; the Prince instead banishes Romeo from Verona. Act 3, scene 2 Juliet longs for Romeo to come to her. The Nurse arrives with the news that Romeo has killed Tybalt and has been banished. Juliet at first feels grief for the loss of her cousin Tybalt and verbally attacks Romeo, but then renounces these feelings and devotes herself to grief for Romeo's banishment. The Nurse promises to bring Romeo to Juliet that night. Act 3, scene 3 Friar Lawrence tells Romeo that his punishment for killing Tybalt is banishment, not death. Romeo that Juliet is grief-stricken, Romeo attempts suicide. Friar Lawrence then says that Romeo news of Verona and suggests that Romeo can expect in time that the Prince may relent and allow him to return to Verona. Act 3, scene 4 Paris again approaches Capulet about marrying Juliet. Capulet, saying that Juliet will do as she is told, promises Paris that she will marry him in three days. Act 3, scene 5 Romeo and Juliet separate at the first light of day. Almost immediately her mother comes to announce that Juliet must marry Paris. When Juliet refuses, her father becomes enraged and vows to put her out on the streets. The Nurse's advice and decides to seek Friar Lawrence's help. Act 4, scene 1 Paris is talking with Friar Lawrence about the coming wedding when Juliet arrives. After Paris leaves, she threatens suicide if Friar Lawrence cannot save her from marrying Paris. Friar Lawrence gives her a potion that will make her appear as if dead the morning of the wedding. He assures her that when she awakes in the vault, Romeo will be there to take her away. Act 4, scene 2 Capulet energetically directs preparations for the wedding. When Juliet returns from Friar Lawrence and pretends to have learned obedience, Capulet is so delighted that he moves the wedding up to the next day and goes off to tell Paris the new date. Act 4, scene 3 Juliet sends the Nurse away for the night. After facing her terror at the prospect of awaking in her family's burial vault, Juliet drinks the potion that Friar Lawrence has given her. Act 4, scene 4 The Capulets and the Nurse stay up all night to get ready for the wedding. Capulet, hearing Paris approach with musicians, orders the Nurse finds Juliet's death. Juliet's death. Juliet's death. parents and Paris join the Nurse in lamentation. Friar Lawrence interrupts them and begins to arrange Juliet's funeral. The scene closes with an exchange of wordplay between Capulet's servant Peter and Paris's musicians. Act 5, scene 1 Romeo's man, Balthasar, arrives in Mantua with news of Juliet's death. Romeo sends him to hire horses for their immediate return to Verona. Romeo then buys poison so that he can join Juliet in death in the Capulets' burial vault. Act 5, scene 2 Friar John enters, bringing with him the letter that he was to have delivered to Romeo. He tells why he was unable to deliver the letter. Friar Lawrence anxiously goes to the tomb to be there when Juliet comes out of her trance. Act 5, scene 3 Paris visits Juliet's tomb and, when Romeo arrives, challenges him. Romeo and Paris fight and Paris is killed. Romeo, in the tomb, Juliet awakes to find Romeo lying dead. Frightened by a noise, the Friar flees the tomb. Juliet kills herself with Romeo's dagger. Alerted by Paris's page, the watch arrives and finds the bodies. When the Prince, the Capulets, and Montague arrive, Friar Lawrence about the coming wedding when Juliet arrives. After Paris leaves, she threatens suicide if Friar Lawrence cannot save her from marrying Paris. Friar Lawrence gives her a potion that will make her appear as if dead the morning of the wedding. He assures her that when she awakes in the vault, Romeo will be there to take her away.Enter Friar Lawrence and County Paris. FRIAR LAWRENCE 2312 On Thursday, sir? The time is very short. PARIS 2313 My father Capulet will have it so, 2314 And I am nothing slow to slack his haste. FRIAR LAWRENCE 2315 You say you do not know the lady's mind? 2316 5 Uneven is the course. I like it not. PARIS 2317 Immoderately she weeps for Tybalt's death, 2318 And therefore have I little talk of love, 2319 For Venus smiles not in a house of tears. 2320 Now, sir, her father counts it dangerous 2321 10 That she do give her sorrow so much sway, 2322 And in his wisdom hastes our marriage 2323 To stop the inundation of her tears, 2324 Which, too much minded by herself alone, 2325 May be put from her by society. 2326 15 Now do you know the reason of this haste. FRIAR LAWRENCE, 'aside' 2327 I would I knew not why it should be slowed. 2328 Look, sir, here comes the lady toward my cell.Enter Juliet. PARIS 2329 Happily met, my lady and my wife. JULIET 2330 That may be, sir, when I may be a wife. PARIS 2331 20 That "may be" must be, love, on Thursday next. JULIET 2332 What must be shall be. FRIAR LAWRENCE 2333 That's a certain text. PARIS 2334 Come you to make confession to this father? JULIET 2335 To answer that, I should confess to you. PARIS 2336 25 Do not deny to him that you love me. JULIET 2337 I will confess to you that I love him. PARIS 2338 So will you, I am sure, that you love me. JULIET 2339 If I do so, it will be of more price 2340 Being spoke behind your back than to your face. PARIS 2341 30 Poor soul, thy face is much abused with tears. JULIET 2342 The tears have got small victory by that, 2343 For it was bad enough before their spite. PARIS 2344 Thou wrong'st it more than tears with that report. JULIET 2345 That is no slander, sir, which is a truth, 2346 35 And what I spake, I spake it to my face. PARIS 2347 Thy face is mine, and thou hast slandered it. JULIET 2348 It may be so, for it is not mine own. - 2349 Are you at leisure, holy father, now, 2350 Or shall I come to you at evening Mass? FRIAR LAWRENCE 2351 40 My leisure serves me, pensive daughter, now. - 2352 My lord, we must entreat the time alone. PARIS 2353 God shield I should disturb devotion! - 2354 Juliet, on Thursday early will I rouse you. 2355 Till then, adieu, and keep this holy kiss. He exits. JULIET 2356 45 O, shut the door, and when thou hast done so, 2357 Come weep with me, past help. FRIAR LAWRENCE 2358 O Juliet, I already know thy grief. 2359 It strains me past the compass of my wits. 2360 I hear thou must, and nothing may prorogue it, 2361 50 On Thursday next be married to this County. JULIET 2362 Tell me not, friar, that thou hearest of this, 2363 Unless thou tell me how I may prevent it. 2364 If in thy wisdom thou canst give no help, 2365 Do thou but call my resolution wise, 2366 55 And with this knife I'll help it presently. She shows him her knife. 2367 God joined my heart and Romeo's, thou our hands; 2368 And ere this hand, by thee to Romeo's sealed, 2370 Or my true heart with treacherous revolt 2371 60 Turn to another, this shall slay them both. 2372 Therefore out of thy long-experienced time 2373 Give me some present counsel, or, behold, 2374 'Twixt my extremes and me this bloody knife 2375 Shall play the umpire, arbitrating that 2376 65 Which the commission of thy years and art 2377 Could to no issue of true honor bring. 2378 Be not so long to speak. I long to die 2379 If what thou speak'st speak not of remedy. FRIAR LAWRENCE 2380 Hold, daughter, I do spy a kind of hope, 2381 70 Which craves as desperate which we would prevent. 2383 If, rather than to marry County Paris, 2384 Thou hast the strength of will to 'slay' thyself, 2385 Then is it likely thou wilt undertake 2386 75 A thing like death to chide away this shame, 2387 That cop'st with death himself to 'scape from it; 2388 And if thou darest, I'll give thee remedy. JULIET 2389 O, bid me leap, rather than marry Paris, 2390 From off the battlements of any tower, 2391 80 Or walk in thievish ways, or bid me lurk 2392 Where serpents are. Chain me with roaring bears, 2393 Or hide me nightly in a charnel house, 2394 O'ercovered quite with dead men's rattling bones, 2395 With reeky shanks and yellow chapless' skulls. 2396 85 Or bid me go into a new-made grave 2397 And hide me with a dead man in his shroud' 2398 (Things that to hear them told have made me 2399 tremble), 2400 And I will do it without fear or doubt, 2401 90 To live an unstained wife to my sweet love. FRIAR LAWRENCE 2402 Hold, then. Go home; be merry; give consent 2403 To marry Paris. Wednesday is tomorrow. 2404 Tomorrow night look that thou lie alone; 2405 Let not the Nurse lie with thee in thy chamber. Holding out a vial. 2406 95 Take thou this vial, being then in bed, 2407 And this distilling liquor drink thou off; 2408 When presently through all thy veins shall run 2409 A cold and drowsy humor; for no pulse 2410 Shall keep his native progress, but surcease. 2411 100 No warmth, no 'breath' shall testify thou livest. 2412 The roses in thy lips and cheeks shall fade 2413 To 'paly' ashes, thy eyes' windows fall 2414 Like death when he shuts up the day of life. 2415 Each part, deprived of supple government, 2416 105 Shall, stiff and stark and cold, appear like death, 2417 And in this borrowed likeness of shrunk death 2418 Thou shalt continue two and forty hours 2419 And then awake as from a pleasant sleep. 2420 Now, when the bridegroom in the morning comes 2421 110 To rouse thee from thy bed, there art thou dead. 2422 Then, as the manner of our country is, 2423 'In' thy best robes uncovered on the bier 2424 Thou shall be borne to that same ancient vault 2425 Where all the kindred of the Capulets lie. 2426 115 In the meantime, against thou shall awake, 2427 Shall Romeo by my letters know our drift, 2428 And hither shall he come, and he and I 2429 Will watch thy waking, and that very night 2430 Shall Romeo bear thee hence to Mantua. 2431 120 And this shall free thee from this present shame, 2432 If no inconstant toy nor womanish fear 2433 Abate thy valor in the acting it. JULIET 2434 Give me, give me! O, tell not me of fear! FRIAR LAWRENCE, 'giving Juliet the vial' 2435 Hold, get you gone. Be strong and prosperous 2436 125 In this resolve. I'll send a friar with speed 2437 To Mantua with my letters to thy lord. JULIET 2438 Love give me strength, and strength shall help 2439 afford. 2440 Farewell, dear father. They' exit 'in different directions.' Find out what's on, read our latest stories, and learn how you can get involved. Sign up "William Shakespeare's 'Romeo and Juliet' is a masterpiece not just for its tragic tale of star-crossed lovers, but also for its poetic richness. Throughout the play, Shakespeare skillfully employs various literary devices, with alliteration being one of the most captivating. These repeating initial consonant sounds add musicality and emphasis, enhancing the emotional depth of scenes and dialogues. Journey with us as we explore some standout alliteration examples across different acts and scenes of this timeless play." What is an Alliteration, as a literary device, is the repetition of the same initial consonant sounds in a sequence of words, typically in close proximity to each other. This technique enhances the rhythm, mood, and emphasis in lines, making them more memorable. In "Romeo and Juliet," Shakespeare employs alliteration, among other poetic devices, to imbue the dialogue with a lyrical quality, adding layers of meaning, emotion, and musicality to the play's powerful narrative. subjective, one of the notable instances of alliteration in "Romeo and Juliet" is from Act 1, Scene 5, when Juliet says: "Good pilgrim, you do wrong your hands that pilgrims' hands do touch, And palm to palm is holy palmers' kiss." Here, the repeated "p" sound in "pilgrim," "palm," and "palmers" emphasizes the purity and sincerity of the feelings Juliet and Romeo share, even as they meet for the first time. Alliteration for consonant sounds, beautifully graces Shakespeare's "Romeo and Juliet," lending rhythm and resonance to the starcrossed lovers' tale. The technique amplifies the play's emotive power, making certain lines linger longer in the mind. Dive deep into these examples of alliteration sentence from different acts and scenes that capture the essence of Shakespeare's genius Alliteration Examples in Romeo and Juliet Act 1, Scene 1 "From forth the fatal loins of these two foes" "Do with their death bury their parents' strife." Alliteration Examples in Romeo and Juliet Act 1, Scene 5 "Good pilgrim, you do wrong your hand too much," "And palm to palm is holy palmers' kiss." Alliteration Examples in Romeo and Juliet Act 2, Scene 2 "O Romeo, Romeo, wherefore art thou Romeo?" "By whose direction found'st thou out this place?" Alliteration Examples in Romeo and Juliet Act 2, Scene 3 "The grey-eyed morn smiles on the frowning night" "Therefore thy kinsmen are no stop to me." Alliteration Examples in Romeo and Juliet Act 3, Scene 1 "Thou, wretched boy, that didst consort him here," "Mercutio's soul is but a little way above our heads." Alliteration Examples in Romeo and Juliet Act 3, Scene 1 "Thou, wretched boy, that didst consort him here," "Mercutio's soul is but a little way above our heads." Alliteration Examples in Romeo and Juliet Act 3, Scene 1 "Thou, wretched boy, that didst consort him here," "Mercutio's soul is but a little way above our heads." Alliteration Examples in Romeo and Juliet Act 3, Scene 1 "Thou, wretched boy, that didst consort him here," "Mercutio's soul is but a little way above our heads." Alliteration Examples in Romeo and Juliet Act 3, Scene 1 "Thou, wretched boy, that didst consort him here," "Mercutio's soul is but a little way above our heads." Alliteration Examples in Romeo and Juliet Act 3, Scene 1 "Thou, wretched boy, that didst consort him here," "Mercutio's soul is but a little way above our heads." 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Alliteration Examples in Romeo and Juliet Act 3, Scene 1 "Thou, wretched boy, there above above Romeo and Juliet Act 3, Scene 2 "Gallop apace, you fiery-footed steeds," "Come, civil night, thou sober-suited matron." Alliteration Examples in Romeo and Juliet Act 4, Scene 2 "Go, go, you cot-quean, go," "How sound is she asleep! I needs must wake her." Alliteration Examples in Romeo and Juliet Act 4, Scene 5 "Death lies on her like an untimely frost" "O woe! O woeful, woeful, woeful, woeful day!" Alliteration Examples in Romeo and Juliet Act 5, Scene 1 "I dreamt my lady came and found me dead." "Is it e'en so? then I defy you, stars!" Alliteration Examples in Romeo and Juliet Act 5, Scene 3 "Here's to my love! O true apothecary!" "Thus with a kiss I die." Alliteration Examples in Romeo and Juliet Act 5, Scene 3 "Here's to my love! O true apothecary!" "Thus with a kiss I die." Alliteration Examples in Romeo and Juliet Act 5, Scene 3 "Here's to my love! O true apothecary!" "Thus with a kiss I die." Alliteration Examples in Romeo and Juliet Act 5, Scene 3 "Here's to my love! O true apothecary!" "Thus with a kiss I die." Alliteration Examples in Romeo and Juliet Act 5, Scene 3 "Here's to my love! O true apothecary!" "Thus with a kiss I die." Alliteration Examples in Romeo and Juliet Act 5, Scene 3 "Here's to my love! O true apothecary!" "Thus with a kiss I die." Alliteration Examples in Romeo and Juliet Act 5, Scene 3 "Here's to my love! O true apothecary!" "Thus with a kiss I die." Alliteration Examples in Romeo and Juliet Act 5, Scene 3 "Here's to my love! O true apothecary!" "Thus with a kiss I die." Alliteration Examples in Romeo and Juliet Act 5, Scene 3 "Here's to my love! O true apothecary!" "Thus with a kiss I die." Alliteration Examples in Romeo and Juliet Act 5, Scene 3 "Here's to my love! O true apothecary!" "Thus with a kiss I die." Alliteration Examples in Romeo and Juliet Act 5, Scene 3 "Here's to my love! O true apothecary!" 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Alliteration Examples in Romeo and Juliet Act 3, Scene 3 "Tears are womanish; a manly bosom" "By a name I know not how to tell thee who I am." Alliteration Examples in Romeo and Juliet Act 3, Scene 5 "Wilt thou be gone? It is not yet near day." "Night's candles are burnt out, and jocund day." Alliteration Examples in Romeo and Juliet Act 4, Scene 4 "No, not a whit. What, I have watched ere now" "Need and oppression starveth in thy eyes." Alliteration Examples in Romeo and Juliet Act 5, Scene 2 "The letter was not nice, but full of charge," "I could not send it — here it is again." Throughout "Romeo and Juliet," Shakespeare's deliberate use of alliteration adds a layer of poetic beauty to the characters' spoken words. By studying these easy alliteration examples and understanding the context in which they're used, readers and viewers can gain a deeper appreciation for the intricacies of Shakespeare's craft. Add Tone Friendly Formal Casual Instructive Professional Empathetic Humorous Serious Optimistic Neutral 10 Examples of Public speaking 20 Examples of Gas lighting Home » Shakespeare's Works » Elements » Figures of Speech by Name » Assonance (ass'-o-nance) it the repetition or similarity of the same internal vowel sound in words of close proximity. "Beauty's ensign yet / Is crimson in thy lips and in thy cheeks." Romeo and Juliet. 5.3.73 Read the QuoteHoratio What, has this thing appeared again tonight? Barnardo I have seen nothing. Marcellus Horatio says 'tis but our fantasy And will not let belief take hold of him Touching this dreaded sight twice seen of us. Before my God, I might not this believe Without the sensible and true avouch Of mine own eyes. Read the QuoteAy, ay, Antipholus, look strange and frown. Some other mistress hath thy sweet aspects. I am not Adriana, nor thy wife. The time was once Hyperbaton when thou unurged wouldst vow Anastrophe That never words were music to thine ear, That never object pleasing in thine eye, That never touch well welcome to thy hand,... continue reading this quote Read the OuoteParis O, I am slain! If thou be merciful, Open the tomb; lay me with Juliet... te dies. Romeo In faith, I will.—Let me peruse this face. Mercutio's kinsman, noble County Paris! What said my man when my betossed soul Did not attend him as we rode? I think He told me Paris should have married Juliet... continue reading this guote Assonance is a common literary device that deals with vowel sound repetition. It's closely related to rhymes, and rhymes usually feature some assonance? Why should we know about it as writers? Today, we're taking a deep dive into this often-used but underrated literary device. Assonance is the repetition of vowel sounds. It comes from the Latin word assonance goes much deeper than words that rhyme. Assonance only requires the repetition of similar vowel sounds, and they can occur anywhere within the words. The words do not have to end with the same sounds. Let's take a look at some word pairs using assonance: Some mud Sit, Chip! Leaping chimpanzees Each of these examples feature assonance, but they do not have the same consonant sounds. The first example has assonance of the short /u/ sound. In this case, both "sit" and "Chip" have the same letter, but this is not a requirement for assonance. In the last example, the two words are longer and the assonance is not in the same syllable. In real world examples, this is usually how assonance doesn't only appear in word pairs. In fact, assonance often appears in several words within a phrase or sentence. We'll cover more in-depth examples from literature and poetry later in this article. For now, you have a working understanding of what assonance is a Poetic Device We often think of poetry as rhyming, but non-rhyming poetry is also common. Assonance is one of several poetic devices used in all types of poetry. Non-rhyming poetry usually uses the repeating vowel sounds and short vowel sounds and short vowel sounds and short vowel sounds that repeat. Assonance to create rhythm. Often, poems feature several examples of assonance to create rhythm. sounds. They can all be used together or used separately. These literary devices are: Assonance Consonance Alliteration Rhyme To truly understand assonance, you must know the difference between these four terms. Consonance is the repetition of consonance is the repetition of consonance and assonance and assonance and assonance and assonance as the repetition of consonance as the and assonance. Alliteration is the repeating vowel or consonant sounds at the beginning of words (e.g. "To sit in solemn silence"). Rhyme is when two or more words end in assonance, as well as the other literary devices mentioned, it's the consonant or vowel sounds that are important, not the exact same vowels or consonants. In other words, any long /a/ sound that repeats is assonance, whether it's an /ay/ or an /a-consonant-e/ pattern, as in "gray" and "pace." Assonance occurs commonly in poetry, especially in non-rhyming poetry. It's a great rhetorical device to promote rhythm and lyricism. Here are two assonance examples in poetry. The emphasis is added to show the occurrences of assonance. May-Flower by Emily Dickinson Pink, small, and punctual, Aromatic, low, Covert in April, Candid in May, Dear to the moss, Known by the knoll, Next to the robin In every human soul. Bold little beauty, Bedecked with thee, Nature forswears Antiquity. Assonance in Literature Assonance is often thought of as a less common device in literature. Truthfully, however, it appears accidentally all the time. That's because writers often create sentences that sound good without paying attention to why! Here are a few assonance examples in literature. Truthfully, however, it appears accidentally all the time. Young Man by James Joyce. He uses the short /i/ sound repeatedly. How many instances can you count in this sentence? Soft language issued from their spitless lips as they swished in low circles round and round the field, winding hither and thither through the weeds... In this example from To Kill a Mockingbird, Harper Lee uses the repetition of the short /e/ sound, then switches to consonance: When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. Here's an example of assonance from William Faulkner's Absalom! that uses the repetition of the short /o/. So it took Charles Bon and his mother to get rid of old Tom, and Charles Bon and the octoroon to get rid of Judith, and Charles Bon and Clytie to get rid of Henry; and Charles Bon's mother and Charles Bon's grandmother got rid of Charles Bon. Finally, let's look at Beowulf translated by Seamus Heaney: I never heard before of a ship so well furbished with battle tackle; No wise man in hall or weathered veteran; Asleep from their feasting; They wept to heaven... Consider how battle tackle, weathered veteran, asleep... feasting, and wept... heaven repeat vowel sounds, drawing your ear and attention uses assonance to mimic the original sounds of Old English. Examples of Assonance in Sentences Let's take a look at some common sayings and proverbs that include assonance to make them memorable, without resorting to rhyme. The squeaky wheel gets the grease. This common saying uses the long e sound (phonetic symbol /i/) to focus readers' attention. Notice the words don't rhyme because the consonants at the end are different. The early bird catches the worm. This often-used proverb repeats the bolded vowel sound to capture readers' awareness. Also, notice that not every word has to include the same assonant vowel sound. Depending on how you pronounce "the," three to five of the six words in the first example use assonant vowel sound. assonance. Assonance Conclusion Assonance today for the same reasons, although often with less intention. Assonance serves several purposes in writing. First, any sort of repetition of sounds, whether it's assonance, consonance, alliteration, or rhyme, adds emphasis to our sentences. If you are looking for a way to emphasize something, can you add some assonance to your work? Open your thesaurus and find some assonance to your work? over any adjectives, verbs, nouns, or adverbs in your text to see contextually relevant synonyms. Assonance can also speed up or slow down a sentences, you can impact the pacing of your writing. Check out ProWritingAid's Pacing Tool for more ways to improve your pacing. Most importantly, assonance is memorable because it affects the rhythm of writing. Challenge yourself to add some assonance to your own work! It can be a lot of fun. Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the licenser, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally restrict others from doing anything the license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally restrict others from doing anything the license as the original. with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. material. Summary Act Four, Scene OneAt the chapel, Paris speaks to Friar Laurence about his impending wedding to Juliet, in search of Romeo, arrives at the chapel and finds Paris there. She is forced to speak with him, and he behaves arrogantly now that their wedding is set. However, Juliet rebuffs him with her vague answers, and then finally asks Friar Laurence if she might speak to him alone. When the Friar assents, Paris is forced to leave. Friar Laurence if she might speak to him alone. 48 hours; she will exhibit no signs of life. Following their family tradition, her parents will place her body in the Capulet vault. Meanwhile, Friar Laurence will send a letter to Romeo, instructing him of the plan so that the boy can meet Juliet in the tomb and then lead her away from Verona. Juliet approves of the plan. Act Four, Scene TwoHappy to know that she will be reunited with Romeo, Juliet returns home and apologizes to her father for her disobedience. He pardons her, and instructs her to prepare her clothes for the wedding, which is now going to happen the next day. Lord Capulet then sets out to find Paris to deliver the good news about Juliet's change of heart. Act Four, Scene ThreeJuliet convinces Lady Capulet and the Nurse to let her sleep alone that night. Juliet keeps a knife nearby in case the potion should fail. She then drinks the Friar's potion and falls to her bed, motionless. Act Four, Scene Four(Please note that some editions of the play separate this scene into two different scenes.) When the Nurse to fetch Juliet the next morning, she finds the young girl's lifeless body. Lady Capulet soon follows, and is understandably devastated over her daughter is dead, he orders the the wedding music to shift into funeral dirges. The grieving family prepares to move Juliet's body to the Capulet tomb as soon as possible. Analysis a noted in the previous Analysis sections, Shakespeare foreshadows Romeo and Juliet's tragic ending by peppering the whole play with images of death. In Act 4, death finally comes to the forefront. Even though the audience understands that Juliet's death is a ploy, watching her plan and execute her suicide is an emotional moment - the extreme measures Juliet and Romeo are willing to take to be together are proof of their tragic desperation. In Act 4, Juliet summons all of her internal strength, which is manifest in her willingness to engage in the Friar's rash and precarious plan. Romeo does not appear in this Act; which makes it feel like Shakespeare wanted to draw attention to Juliet's unwavering devotion towards solving their problem. Where Romeo's reacted to his banishment by actually attempting suicide in order to reunited with her lover. These parallel decisions suggest Juliet's superior courage and cleverness, and indicate the power of love in Romeo and Juliet. Juliet's actions emphasize the recurring division between the young and the old in the play. Her decision to comply with the Friar's plan might be rash, but it is unquestionably brave. On the other hand, the adults in Act 4 act almost exclusively out of resignation and self-interest. Paris is no longer trying to charm or woo Juliet but, upon hearing the news that she has accepted his hand, becomes arrogant and obnoxious. Juliet's parents no longer concern themselves with her well-being once she claims to accept her betrothal to Paris, and even the Nurse (who knows the depth of her passion for Romeo) allows her to sleep alone. Only the young lovers know the triumph and the heartbreak of true love, whereas their older counterparts stoically accept the status quo, favoring ease and expediency. Juliet's parents are so happy that she has agreed to the profitable match with Paris that they never question why she has changed her mind about him so quickly. From the beginning of Romeo and Juliet, Friar Laurence seems more like a politician than a holy man. He knows that Romeo and Juliet's marriage is hasty and irrational but sees it as a way to negotiate peace between the Montagues and the Capulets. In the first scene of Act 4, Friar Laurence makes no attempt to interfere with Paris's marriage plans, even though the Friar knows that Juliet's marriage is hasty and irrational but sees it as a way to negotiate peace between the Montagues and the Capulets. lacks the courage to state the truth, even though he knows that Juliet and Paris' marriage would be complete sacrilege. Furthermore, the Friar allows Juliet to use the sacrament of penance to get rid of Paris, which is another example of his disrespect for religious conventions. Finally, the Friar's outrageous plan makes him seem more like a mad scientist than a priest. He could have helped Romeo and Juliet to simply run away, but had he done so, he would have lost an opportunity to reconcile the feud between the Montagues and Capulets. By engineering a false tragedy and playing with death, Friar Laurence reveals his priorities - his own desire for political influence is more important than the lovers' happiness or his own religious vows. Finally, the Friar's convoluted plan calls the play's tragic categorization into further away from the tropes of classical tragedy. The fact that Juliet agrees the Friar's wild plan instead of simply running away (which is a realistic option, especially since Romeo has already been banished) suggests that the characters' choices play a major role in the lovers. However, in the Friar and Juliet's plan, it seems that Juliet cannot fully relinquish her life in Verona - she wants to claim victory over her parents. She is too headstrong to wonder whether her youthful bravado might have its own negative consequences. In 2012 in London, our founder wanted to write a novel but was struggling with self-doubt. ProWritingAid was his solution to that problem and led to him discovering his passion. Ten years later, ProWritingAid has helped over 2 million people become better storytellers. Home » Shakespeare's Works » Elements » Figures of Speech by Name » Synecdoche is a specific type of metaphor in which a part of an object or person is used for the whole, or conversely the whole for the part. For example, in "Who's got the wheels to get us to the movie?", "wheels" refers to a car. Conversely, in "I'm going to get the car tuned up," "car" refers to the engine. This is different from metonymy, which substitutes a related attribute rather than a part of a thing or person. In "Uneasy lies the head that wears the crown," "head" is a synecdoche and crown is a metonymy. Read the Note In the Merchant of Venice, the Prince of Morocco's "And let us make incision for your love To prove whose blood is reddest, his or mine," introduces the theme of superficial differences masking intrinsic similarities, the most intrinsic being that we share a common humanity. It foreshadows Shylock's "If you prick us, do we not bleed" ... continue reading this note Read the Note A recurring theme in many of Shakespeare's plays, and central to Much Ado About Nothing, explores how easily people are deceived by Don John, learned to place no trust in the words of others. With "Let every eye negotiate for itself,"... continue reading this note Read the SonnetHow oft, when thou, my music, music play'stAnastrophe & Synecdoche Do I envy those jacks that nimble leap To kiss the tender inward of thy hand,... continue reading this quote Read the SonnetLet me not to the marriage of true minds Admit impediments. Synecdoche Love is not love Which alters when it alteration finds Or bends with the remover to remove. Polyptoton O, no, it is an ever-fixed mark That looks on tempests and is never shaken; It is the star to every wand'ring bark,... continue reading this quote Read the SonnetTwo households, both alike in dignity, In fair Verona, where we lay our scene, From ancient grudgeParenthesis break to new mutiny, Where civil blood makes civil hands unclean. Antanaclesis & SynecdocheFrom forth the fatal loins of these two foes A pair of star-crossed lovers take their lifeFrom forth the fatal loins of these two foesAlliteration,... continue reading this guote Read the QuoteI come no more to make you laugh. Things now PersonificationThat bear a weighty and a serious brow, Sad, high, and working, full of state and woe, SynecdocheSuch noble scenes as draw the eye to flow, We now present. Hyperbaton Those that can pity here May,... continue reading this quote Read the QuoteLeonato, with a letter I learn in this letter that Don Pedro of Aragon comes this night to Messina. Messenger He is very near by this. He was not three leagues off when I left him. He hath borne himself beyond the promise of his age, doing in the figure of a lamb the feats of a lion.... continue reading this quote Read the QuoteCountess In delivering my son from me, I bury a second husband. Bertram And I in going, madam, weep o'er my father's death anew; but I must attend his Majesty's command, to whom I am now in ward, evermore in subjection. Moderate lamentation is the right of the dead, excessive grief the enemy to the livingLafew You shall find of the King's. Ellipsis Second Gentleman But what's the matter? Howsoe'er 'tis strange, Or that the negligence may well be laughed at, Yet is it true,... continue reading this quote Read the QuoteHoratio What, has this thing appeared again tonight? 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