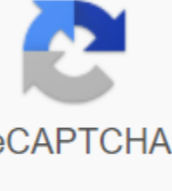


Benvolio character traits

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Emma Torrance analyzes the characters Of Benvolio, Mercutio and Tibalta as part of Act 3, scene 1 of Romeo and Juliet - a key scene in which a fight breaks out between Capulet and Montague. MERCUTIO Men's eyes were made to look and let them look; I won't budge for no man's pleasures, I. (3.1.54-55) The fight that breaks out between Capulet and Montague in Act 3, Scene 1 is central to Romeo and Juliet's plot: its aftermath shifts the story from a romantic comedy to a tragedy in a few short lines. Catalyst, Mercutio, ironically is a member of no family. It's the day after the capulet ball and he, always ready to cause trouble, hangs around the street of Verona with Benvolio and Tybalt. Tybalt also came out, deciding to challenge Romeo for a duel. He thinks Romeo insulted and ridiculed his family by lurking himself to get their ball. Tybalt wants to publicly restore his offended honor. Before Romeo's arrival, Shakespeare presents us with a potentially explosive clash between two important characters: Mercutio and Tybalt. Between this testy couple stands a balanced Benvolio, cousin of Romeo, Montague and a friend of Mercutio. Unlike Mercutio, Benvolio wants to avoid confrontation. He is presented throughout the play as cautious and cautious (his name, translated from Italian, means goodwill). Shakespeare portrays him as between them from the beginning. In the fight opening Act 1, Scene 1, he plays a peacemaker (Part fools, you don't know what you're doing! (1.1.64-65) and by these words Shakespeare sets him wise and cautious. These qualities are explored further in Act 3, Scene 1. At the beginning of the scene, Benvolio tries to manage Mercutio's playful and dangerous temper. Shakespeare presents him as instinctively aware of tension and his reasonable voice anxiously foreshadows what the future holds. He knows from experience how easily trouble can escape and is clearly afraid of the consequences: I pray to you, good Mercutio, let's retire: The day is hot, Chapels abroad, and if we meet, we will not scape fights, (3.1.1-3) In this example Shakespeare avoids forceful language. Instead, he presents Benvolio as persuasive, encouraging Mercutio to leave this very public place. He focuses on the influence of the weather and the presence of Capulet, not on the wild, reckless personality of his powerful friend. His reasoning illustrates his ability to predict Mercutio's likely response. Shakespeare shows him deliberately placing potential guilt elsewhere to avoid incensing the unpredictable Mercutio. Day is hot conveys the mood as electric, dangerous and out of their control, while the Chapels are abroad tends to suggest that the instigators of the conflict will be Capulet. Finally, and most convincingly, Benvolio declares with fatalistic certainty: And if we meet, we will not scape fights. Here Shakespeare intensifies the conflict as inevitable through authoritative negative modal, 'shouldn't'. However, benvolio's well-judged warning hints at what the audience suspects: Mercutio's presence makes the likelihood of scap'ing brawls unlikely. However, another important aspect of Benvolio's character is also revealed through these lines: his loyalty. Using the collective pronouns we (let's) and us, Benvolio pledges to stand next to Mercutio, regardless of his own problems. In his study of their friendship, Shakespeare portrays them as intimate and friendly. Here, Benvolio relies on this intimacy to influence Mercutio. Despite Benvolio's lower status, he turns to Mercutio using the informal, intimate pronoun 'thee'. It symbolizes the bond and attachment between them. We might expect benvolio to use you - more appropriate and respectful for a social superior such as Mercutio. However, Shakespeare chooses this deliberately to demonstrate Benvolio's diplomatic goodwill and Mercutio's relaxed attitude. At the same time, Benvolio strengthens his lower status by pleading to pray rather than asking directly, and complimenting Mercutio as good in order to encourage reasonable behavior. Benvolio knows that his influence is limited, as Mercutio's relationship with the prince gives him power and protection, allowing him to act recklessly without fear of repercussions. Shakespeare emphasizes the danger of an unpredictable (or mercurial) personality and Mercutio status thanks to Benvolio's deliberately tactful and diplomatic words. How does Shakespeare represent Tibalta here and in the rest of the play? Interestingly, Shakespeare presents Tybalt as uncharacteristically wary in this scene. This is despite being set as testy and confrontational in Act 1, Scene 1 in a brawl, and through its cholera fury when stopped from challenging Romeo on the ball. Now he refers to Benvolio (who he had previously threatened to kill), Mercutio and Montague as Gentlemen and wishes them a good lair (3.1.38), both signs of polite, respectful behavior. Speaking directly to Mercutio, Tybalt uses you and sir (3.1.41) to show Mercutio's social superiority, making sure not to challenge or insult a relative of the prince. Even when Mercutio taunts and provokes his anger with deliberately abusive verbal attacks, Tybalt publicly retreats from the conflict to pursue Romeo (Well peace with you, sir, here's my man (3.1.56)). Shakespeare represents the usually testy Tybalt, both capable of both reasonable and honorable behavior: characteristics that we rarely associate with him. He shows Tybalt avoiding confrontation, perhaps because of the prince's decree, and stresses the importance of the social hierarchy in Verona. Tybalt avoiding the initial challenge of Mercutio and his determination to duel with Romeo's honor are actions that may have followed the codes of chivalry and honor by showing Tybalt to demonstrate the best judgment, We're waiting. Like most, most strings in this scene, many of Tybalt's written in iambic empty verse. Although Shakespeare often uses this technique to indicate the character's higher social status, he also hints that both men are cautious about the conflict. This rigid structure can symbolize that they plan their speech and behavior rather than react impulsively. However, Tibalt slipped out of the meter and casts a polite pronoun in his accusation: Mercutio, you consortium with Romeo (3.1.45). Thanks to this momentary loss of control, Shakespeare reminds us of Tybalt's natural temperament. Shakespeare borrowed the characters Tybalt and Mercutio from his source, Arthur Brooke Romeus and Juliet (1562). But Shakespeare added Tybalt's struggle with Benvolio in the first scene, and made Mercutio's role much bigger. View images from this element (14) Using the terms Printed Text is in the public domain. The handwritten text is in the public domain in most countries other than the UK. Mercutio is unpredictable. He starts the scene in prose and slides in and out of a meter on his project. Through this verbal movement Shakespeare points to his volatile and erratic temperament; it seems impossible to identify or pin. This is what makes Mercutio such an attractive character: we can't predict what he'll do next. His name derived from mercury reflects this. It symbolizes his role as a messenger, as the god mercury, and his unpredictable instability as a chemical element (also known as Fast). These qualities clearly play in this scene. Mercutio is the messenger of the ultimate tragedy: in his closing lines he repeats the Plague and both your houses! (3.1.99-100) as a fatal prediction and curse. Equally, its unpredictability, volatility and impulsiveness are shown as reckless and entertaining. His quick wit and hot temper are highlighted through clever puns and aggressive, brash behavior. Here, as in Act 1, Scene 4, Mercutio takes center stage. He demands to be looked at: the male eyes were made to look, and let them look; I will not budge for the sake of no man's pleasure, I. (3.1.54-55) This quote sums up Mercutio: it conveys that he thrives on public admiration. The verb look depicts the crowd as startled, unable to respond, and implies that it imagines that they see it as unique and impressive. In many ways it is; Shakespeare wants the audience to admire and enjoy his reckless and irrepressible behavior. Because of the clever, witty and complex speeches Shakespeare gives him, Mercutio is often the character actors want to play despite the relatively limited role. In this example, Shakespeare also reveals the confidence, arrogance and power of Mercutio. He refuses to move forward and strongly confirms his status, claiming that he will not change and will not adapt to anyone, for pleasure. He behaves as if he doesn't care what others think of him. Confidence. It makes him seem selfish and informs him of his absolute refusal to back down or imagine. While this is in line with our expectations of Mercutio, who seems to be afraid of nothing, we could interpret this self-esteem as a necessary tactic to help protect his reputation and high status by avoiding losing a public face. As in previous scenes, Shakespeare presents Mercutio as fiercely intelligent and humorous, despite the danger of conflict. His brain is so fast, moving like mercury, that other characters and viewers often try to keep up with his endless puns and jokes. Even after his death, he continues to play with the words, Ask me tomorrow and you will find me a serious person (3.1.96-97). This dual significance of the grave characterizes his role as an artist, a quality that ensures the audience, like his friends, mourn his death. While aspects of Mercutio's behavior may seem arrogant, it is important to remember that he ultimately acts in defense of his friend, demonstrating courage, loyalty and honor, standing up for Romeo when he refuses to fight Tybalt. The themes of Benvolio's fate are the certainty that the conflict will occur adds to the main and universal power of fate in the plot. Honor/honor is a central theme in the play and especially in this scene. Tybalt, Mercutio and Romeo (in the murder of Mercutio) all act to preserve a personal or public sense of honor and reputation. While Romeo is less concerned about his public face, he sees his friend's death as his fault and acts to take revenge on him. Mercutio dies embarrassed and disgusted by Romeo's apparent cowardice and dishonor in refusing to fight Tybalt. Loyalty Ties family and friendship drive and limit the behavior of the main characters. Ironically, in marrying Juliet before this scene, Romeo's loyalty is now divided, and this conflict of interest leads to Mercutio's death. A battle scene from a Syrian production of Romeo and Juliet, separated by war. The teenage cast consisted of two bands located in neighboring countries, and teamed up via Skype to perform. View images from this paragraph (5) Using the terms © Getty Images/AFP Footage Some modern filmmakers interpret the friendship between Romeo and Mercutio as in conflict with Romeo's new love for Juliet. This interpretation concludes that Mercutio's mockery of Romeo's love, his pursuit of him after the ball and his determination to stand and fight for him in this scene is a testament to his jealousy or possessor. Sometimes Mercutio is shown as a jealous friend who feels as if he has been overlooked, but in some more controversial interpretations Mercutio is meant to have sexual feelings towards Romeo. Playing Mercutio in a 2004 Globe production, James Gannon initially rejected this interpretation of Mercutio's sexuality, describing it as useless for approaching the role. Later, however, thought: Mercutio may well be in some kind of love with Romeo ... what I am I really impressive the scale and intensity of his love. He concluded: At this point, I think it would be very useful to play Mercutio as someone who is not quite sure of his sexual orientation. Uncertainty is more interesting, especially with Mercutio'. This image of a pair of folded hands symbolizes friendship. Some critics believe that Mercutio, in Romeo and Juliet, blurs the lines between same-sex friendship and desire. View images from this item (1) (1) benvolio character traits with quotes. benvolio character traits act 1. benvolio character traits romeo and juliet. benvolio character traits act 3. benvolio character traits act 1 scene 1. 5 character traits of benvolio. character traits of romeo benvolio and mercutio

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