Love

\*One of the most iconic love stories ever written has many different love types throughout the story. Shakespeare’s “Romeo And Juliet” has examples of Unrequited love, Romantic love, parental love, Friendship, and Love of Family Honor. Two very prominent love types shown in this story are Unrequited [love](https://www.ipl.org/topics/love), and Romantic love. These two love types have similarities and differences, and will be expanded on after examples are shown. The story of “[Romeo And Juliet](https://www.ipl.org/topics/romeo-and-juliet)” has many love types.
One of the main types of love shown in Shakespeare's Romeo And Juliet is Unrequited love. In act one scene one of Romeo And Juliet, Romeo states, “ Out of her favor, where I am in love.” Romeo is talking to Benvolio about how Rosaline doesn’t love him, and in turn he is sad. This is Unrequited love because the love between Romeo and Rosaline is not mutual. On lines 213-215 of act one scene one Romeo states, “ She hath forsworn to love, and in that vow do I live dead that live to tell it now.” Rosaline has sworn not to love, so Romeo claims this has left him feeling dead.*…show more content…*
In Act one scene 5 Romeo and Juliet say, “ Juliet- Saints do not move, though grant for prayers’ sake. Romeo- Then move not, while my prayer’s effect I take. Kisses her.” Romeo and juliet kiss each other because they “love” each other. This is Romantic love because Romeo and Juliet share their first kiss. Romantic love is shown again on lines 107-111 in act one,scene 5 Romeo and Juliet say, “ Romeo- Thus by my lips, by thine, my sin is purged. Juliet- Then have my lips the sin that they have took. Romeo- Sin from thy lips? O trespass sweetly urged! Give me my sin again. They kiss again.” This is romantic because they are all over each other. Since they kiss again right after their first one, this is considered an example of their Romantic love because they want more of each other. Romeo and Juliet’s actions are examples of Romantic

**Love and Violence**

“These violent delights have violent ends,” says [**Friar Laurence**](https://www.litcharts.com/lit/romeo-and-juliet/characters/friar-laurence) in an attempt to warn [**Romeo**](https://www.litcharts.com/lit/romeo-and-juliet/characters/romeo), early on in the play, of the dangers of falling in love too hard or too fast. In the world of *Romeo and Juliet*, love is not pretty or idealized—it is chaotic and dangerous. Throughout the play, love is connected through word and action with violence, and Romeo and [**Juliet**](https://www.litcharts.com/lit/romeo-and-juliet/characters/juliet)’s deepest mutual expression of love occurs when the “star-crossed lovers take their life.” By connecting love with pain and ultimately with suicide, Shakespeare suggests that there is an inherent sense of violence in many of the physical and emotional facets of expressing love—a chaotic and complex emotion very different from the serene, idealized sweetness it’s so often portrayed as being.

There are countless instances throughout *Romeo and Juliet* in which love and violence are connected. After their marriage, Juliet imagines in detail the passion she and Romeo will share on their wedding night, and invokes the Elizabethan characterization of orgasm as a small death or “petite mort”—she looks forward to the moment she will “die” and see Romeo’s face reflected in the stars above her. When Romeo overhears Juliet say that she wishes he were not a Montague so that they could be together, he declares that his name is “hateful” and offers to write it down on a piece of paper just so he can rip it up and obliterate it—and, along with it, his very identity, and sense of self as part of the Montague family. When Juliet finds out that her parents, ignorant of her secret marriage to Romeo, have arranged for her to marry [**Paris**](https://www.litcharts.com/lit/romeo-and-juliet/characters), she goes to Friar Laurence’s chambers with a knife, threatening to kill herself if he is unable to come up with a plan that will allow her to escape her second marriage. All of these examples represent just a fraction of the instances in which language and action conspire to render love as a “violent delight” whose “violent ends” result in danger, injury, and even death. Feeling oneself in the throes of love, Shakespeare suggests, is tumultuous and destabilizing enough—but the real violence of love, he argues, emerges in the many ways of expressing love.

Emotional and verbal expressions of love are the ones most frequently deployed throughout the play. Romeo and Juliet wax poetic about their great love for each other—and the misery they feel as a result of that love—over and over again, and at great lengths. Often, one of their friends or servants must cut them off mid-speech—otherwise, Shakespeare seems to suggest, Romeo and Juliet would spend hours trying to wrestle their feelings into words. Though Romeo and Juliet say lovely things about one another, to be sure, their speeches about each other, or about love more broadly, are almost always tinged with violence, which illustrates their chaotic passion for each other and their desire to mow down anything that stands in its way. When Romeo, for instance, spots Juliet at her window in the famous “balcony scene” in Act 2, Scene 2, he wills her to come closer by whispering, “Arise, fair [**sun**](https://www.litcharts.com/lit/romeo-and-juliet/symbols/light-dark-and-day-night)”—a beautiful metaphor of his love and desire for Juliet—and quickly follows his entreaty with the dangerous language “and kill the envious moon, Who is already sick and pale with grief.” Juliet’s “sun”-like radiance makes Romeo want her to “kill” the moon (or [**Rosaline**](https://www.litcharts.com/lit/romeo-and-juliet/characters),) his former love and her rival in beauty and glory, so that Juliet can reign supreme over his heart. Later on in the play, when the arrival of dawn brings an end to Romeo and Juliet’s first night together as man and wife, Juliet invokes the symbol of a lark’s song—traditionally a symbol of love and sweetness—as a violent, ill-meaning presence which seeks to pull Romeo and Juliet apart, “arm from arm,” and “hunt” Romeo out of Juliet’s chambers. Romeo calls love a “rough” thing which “pricks” him like a thorn; Juliet says that if she could love and possess Romeo in the way she wants to, as if he were her pet bird, she would “kill [him] with much cherishing.” The way the two young lovers at the heart of the play speak about love shows an enormously violent undercurrent to their emotions—as they attempt to name their feelings and express themselves, they resort to violence-tinged speech to convey the enormity of their emotions.

Physical expressions of love throughout the play also carry violent connotations. From Romeo and Juliet’s first kiss, described by each of them as a “sin” and a “trespass,” to their last, in which Juliet seeks to kill herself by sucking remnants of [**poison**](https://www.litcharts.com/lit/romeo-and-juliet/symbols/potions-and-poisons) from the dead Romeo’s lips, the way Romeo and Juliet conceive of the physical and sexual aspects of love are inextricable from how they conceive of violence. Juliet looks forward to “dying” in Romeo’s arms—again, one Elizabethan meaning of the phrase “to die” is to orgasm—while Romeo, just after drinking a vial of poison so lethal a few drops could kill 20 men, chooses to kiss Juliet as his dying act. The violence associated with these acts of sensuality and physical touch furthers Shakespeare’s argument that attempts to adequately express the chaotic, overwhelming, and confusing feelings of intense passion often lead to a commingling with violence.

Violent expressions of love are at the heart of *Romeo and Juliet*. In presenting and interrogating them, Shakespeare shows his audiences—in the Elizabethan area, the present day, and the centuries in-between—that love is not pleasant, reserved, cordial, or sweet. Rather, it is a violent and all-consuming force. As lovers especially those facing obstacles and uncertainties like the ones Romeo and Juliet encounter, struggle to express their love, there may be eruptions of violence both between the lovers themselves and within the communities of which they’re a part.