


## Mercurio character analysis

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Romeo's best friend and relative of Prince Escalus. Mercutio is one of the most dynamic and complex characters in the play. Wild, frantic, light and cheerful, manic energy Of Mercutio, rambling stories and sharp wit mask a much darker core. Mercutio is quick with words and is one of the most experienced masters of the play puns and wordplay- he is always ready with a scandalous joke or a lustful story, but in depth, the play suggests that Mercutio has long been tired of his role as Romeo's jester. Mercutio's speed to deal with Tybalt's fervent wrath, and Mercutio often engages himself in fights that should not touch him, always fighting on Montague's behalf. When one day such a battle with Tybalt ends with Tybalt fatally stabbing Mercutio, he tries to play the wound as a scratch, but, succumbing to wounds, he opposes the forces that killed him, wanting to plague both Montague and Capulet houses and revealing in his dying moments his deep contempt, frustration and anger over the petty, ancient animosity between them. The analysis of The Character of Mercutio Mercutio is always bursting with energy, and his speeches are full of extroverted ideas. He is very extravagant and wild. All attention attracts to him, it brings out humor in most situations. Shakespeare uses Mercutio to divert attention to him and enlighten the scenes, forcing him to take light with his heart. Mercutio is Romeo's best friend, he is very loyal to him and neutral to the feud. He's over Romeo's shadow because he's so engaging. His death triggers the final snowball of tragedy. He doesn't seem to take either life or death seriously. He is very lively and full of energy. He takes... Show more content... Mercutio says that dreams are inhabited by the fairy-tale queen Mab, and Romeo is fascinated by her. Dreams, he says, are full of whimsical examples of wishful thinking and futile fantasies. Mercutio tries to tell Romeo that dreams are just a fantasy. These dreams are only a figment of our imagination. He makes fun of dreams, making dreams seem so surreal. Mercutio's fulfillment of a dream is quite emotional. I'm talking about dreams that children have idle brains. It is clear that he sees dreams as a dysfunctional part of the child's brain. Mercutio states that the ladies dream of kissing, the lawyers want more fees and the courtiers want someone kindly. All the fantasies they all capture and self in the center. Then he dreams of another benefit. This means that people dream of benefiting themselves. Mercutio contrasts with Romeo. His language contrasts with the mature Romeo. Romeo is more focused and serious, but on the other hand Mercutio is wild and unserious . Mercutio is smarter and more unromantic, as it seems that he is not very lucky with love. Romeo seems to have fooled love and falls in love very quickly. Mercutio is very knowledgeable about the consequences of love. If love is blind, love cannot fall into the mark. Thus, it is evidence that Mercutio there is no belief in love, and he believes that it is not accurate. Romeo is heavy with sadness and has a soul lead; he was with a lightning-fast mind and a clever mind, Mercutio is a scene thief and one of the most memorable characters in all of Shakespeare's works. While he constantly puns, jokes and teasing- sometimes in fun, sometimes bitterly-Mercutio is not just a buffoon or a prankster. With his wild words Mercutio pierces romantic feelings and blind love for himself, which exist in the play. He ridicules Romeo's indulging just as he derides Tybalt's hauteur and commitment to fashion. Critic Stephen Greenblatt describes Mercutio as a force in the play that acts to blow away the possibility of romantic love and the power of tragic fate. Unlike other characters who blame their death for fate, Mercutio dies cursing all Montague and Capulet. Mercutio believes that specific people are responsible for his death, not some external impersonal force. Mercutio is a nobleman who speaks in riddles and rhymes. Although he does not have a known surname, the fact is that he is associated with the Earl of Paris and Prince Escalus; he is also a very close friend of Romeo Montague and Benvolio (who also has no known surname). Mercutio is one of the few characters who can roam freely between the houses of Capulet and Montague. Like his lack of surname, William Shakespeare never specified how old Mercutio was. Romeo Montague is estimated to be about 15 years old, so most people guess Mercutio is about this age (14-17). Summing up Mercutio in a few words, he is witty and capricious. Although he jokes a lot with his friends, his sense of humor can sometimes be described as carefree and even cruel. For example, in Act 1 scene 4 Mercutio jokes with his friends about love and other happy concepts. Also in Act 2 of Scene 1 he makes fun of Romeo for being in love. However, even on his deathbed Mercutio makes dark jokes and puns. Even as the main character in the play, Mercutio never meets the two women who affect the lives of Romeo's so many-women Rosalyn and Juliet. Despite the fact that Mercutio has never met women, he has a whole talk about them and how they affect Romeo. This speech is often referred to as the speech of the queen Mab, who is about the fairy of love. (1.4 58-100) Another character mentions/talk about Mercutio - The first time someone talks about Mercutio without him is when Mercutio and Benvolio are looking for Romeo, and he says: He jokes on scars that never felt wound. (2.2 1).- The second time he mentioned when a nurse and Romeo speak, and she asks: I pray to you, sir, what a cheeky merchant was it that was so full of his rope? (2.4 147-148), to which Romeo replies: Gentleman, a nurse who likes to hear herself speak, and will speak more per minute than he will stand in a month (2.4 149-151). Then the nurse says: And to say all that against me, I'll take it down, a' lustier than it is, and twenty such jacks (2.4 152-154.- The third time someone talks about Mercutio, when Benvolio explains to Paris about the struggle between Romeo, Mercutio, and Tybalt. (3.1 153).- The fourth time someone talks about Mercutio after Romeo kills Paris Relative Mercutio, noble county of Paris! (5.3 75).- The last time Mercutio is mentioned in this play, when the prince talks to both Montague and Capulet, saying: And I have also lost the brackets of relatives for winking at your differences: everyone is punished. (5.3 304-305), which hinting at his loss of Paris and Mercutio.Crowther, John, ed. There's no fear of Romeo and Juliet. SparkNotes.com.SparkNotes. 2005. Web. March 4, 2015. 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 other men Montague. 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 from 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 amplifies the conflict as inevitable through the authoritative negative modal Benvolio, will not. 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 fair (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 call or insult a relative of the prince. Even when Mercutio taunts and provokes him with intentionally abusive verbal attacks, Tybalt publicly retreats from the conflict to haunt Romeo (Well peace with you, sir, here comes 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. Taibalt avoiding mercutio's initial call 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 better judgment than we expect. Like most of Benvolio's lines in this scene, many of Tybalt's are written in an 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 Romeo 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 one's pleasure, I. (3.1.54-55) This quote sums up Mercutio: it is that he thrives on public admiration. The verb of the look depicts the crowd as startled, unable to respond, and implied, implied, he imagines that they see him 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 anyone's pleasure. He behaves as if he doesn't care what others think of him. 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 terms © Getty Images AFP Footage Of some modern filmmakers interpret the friendship between Romeo and Mercutio as both 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 Garnon initially rejected this interpretation of Mercutio's sexuality, describing it as useless for approaching the role. Later, however, he thought: Mercutio may well be in some kind of love with Romeo ... what I found really impressive is 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) mercutio character analysis essay. mercutio character analysis romeo and juliet. mercutio character analysis sparknotes. mercutio character analysis with quotes. mercutio character analysis queen mab speech. mercutio character analysis prezi. benvolio and mercutio character analysis

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