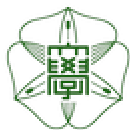
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An Application of a Narrative Theory to *Romeo and Juliet*: Orientation and Manipulation of the Audience's Sympathy*

In *Romeo and Juliet*, the lovers indulge in their own emotions, paying little attention to their actual situation as children of two conflicting houses; at the end they choose to die for their love for each other. At the same time, however, it cannot be denied that the play's progress to the tragical ending is merely a succession of trivial accidents, none of which has anything to do with the faulty behaviour of the lovers. Scholars have long discussed, therefore, whether the play is the tragedy of Fate or the tragedy of character. In this controversy, the most influential voice was, for a few decades, that of H. B. Charlton, who considers that the play is a failure since it does not possess the inevitable force of a tragedy: neither the feud nor Fate is able to carry the weight of a tragedy. He argues that "the achievement is due to the magic of Shakespeare's poetic genius and to the intermittent force of his dramatic power rather than to his grasp of the foundations of tragedy."[1] John Lawlor distinguishes between the medieval idea of 'tragedie' which treats man as "inescapably subject to the vagaries of Fortune" and 'tragedy' which "pays more than a passing regard to the implications of human weakness," and he, too, argues that *Romeo and Juliet* is the example of the former case.[2] Another critic who sees the play as a tragedy of Fate is Bertrand Evans. He believes that Fate is the controlling practiser, who undertakes the entire action of the play that is predetermined in the Prologue.[3]

Some critics, however, attribute the tragical ending to the immature nature of the lovers, who are absorbed in their own feelings, and rush to death while ignoring the advice of the adults around them. Franklin M. Dickey, for example, explains in his famous book, *Not Wisely But Too Well:*

Shakespeare's Love Tragedies, that for Shakespeare love and the follies of the lovers are ever the matter of comedies, and that in comedy lovers are at last rewarded with marriage for their pains, while in his love tragedies "Shakespeare never rescues the lovers from their fate." He sees "in their destruction the disharmony of excessive or misdirected love."[4]

A neutral standpoint between the two parties, therefore, seems to be a sensible one to take, a view which considers that neither Fate, as represented by the feud, nor the flaws of the characters, are responsible for their tragical ending. George Ian Duthie thinks that the feud between Montague and Capulet is 'quite unconvincing': Fate is "nothing more important than a matter of sheer bad luck," while the protagonists' own weakness is not responsible for their doom.[5]

In this essay, however, I shall not be bothered with the cause of their deaths, because I should like to discuss the question from a different angle, taking for granted the tragical ending as already determined in the text. I shall consider how their eventual deaths pronounced beforehand in the Prologue affect the later speeches of the protagonists from a textual consideration.

The text of a Shakespearean drama is apparently 'flat' and is composed of nothing more than the exchanges of the characters, which seem to reflect exclusively the intention of the speaker. Basically speaking, in the case of a novel, a narrator, whether an authorial narrator or a first-person narrator, gives the reader the necessary information to guide his understanding.[6] In the same way, in the case of a Shakespearean drama, there might be a stragegy to attach thematic significance to a speech in and by itself, and thus guide the audience to a right interpretation. In this analysis of *Romeo and Juliet*, I assume an authorial being, who is something equivalent to an implied author in a novel. This authorial being attaches thematic

significance to the apparently flat speech of the characters from his own advantageous viewpoint, and, through the operation, he guides the audience's response. And by "the audience" I would like to assume an ideal audience included in the text, who will also be equivalent to the implied reader of a novel.

In this essay, therefore, I shall examine the strategies by means of which the authorial being gives thematic significance to the apparently flat conversations of the characters, consider how this thematic operation has meaning with regard to the intention of the characters who cannot foresee their own fortune, and show ultimately that through these strategic manoeuvres the authorial being succeeds in manipulating the sympathy of the audience.

1. Foreshadowing by the Chorus

When the play opens, the Chorus provides the audience with the background to the play's action. He uses theatrical terms, "scene" and "stage," and moreover announces explicitly that the following "traffic" is merely a drama, a piece of fiction. He is allowed a higher viewpoint than the other characters within the play, and, therefore, may be thought to be equivalent to an authorial narrator in a novel, in the sense that he explains the play from an objective point of view.

When the Chorus introduces the action, he also informs the audience of the eventual deaths of the hero and the heroine. And their fatal doom is underscored in a mere fourteen lines of a sonnet by the expressions which connote their deaths: "fatal," "star-crossed," "misadventured," "overthrows," "death," "fearful," and "death-marked". Especially the phrases, "A pair of star-crossed lovers" and "their death-marked love" connect love, or the lovers, to death in a very succinct way. By this initial foreshadowing of the ending, the audience is forced to appreciate the whole play in the light

of the knowledge of the lover's eventual deaths. The Chorus's foreshadowing of the lovers' deaths in the Prologue lays down the basis which will enable the authorial being to attach thematical significance to the speech of the characters.

2. Imposing Theme on the Speech of Characters: Speech as Multi-layered Text

Before we consider the authorial operation which informs the apparently flat speech of the characters with thematic significance, it would be useful to reconsider Caroline Spurgeon's study of Shakespearean imagery. She closely examined the images in Shakespeare's works, and inferred that images which belong to the same category are repeated throughout a whole play, and that they bring the theme of the play to light. She termed such images "recurrent images":

> There is no question but that the most striking function of the imagery as background and undertone in Shakespeare's art is the part played by *recurrent* images in raising and sustaining emotion, in providing atmosphere or in emphasizing a theme.
>
> By recurrent imagery I mean the repetition of an idea or picture in the images used in any one play. Thus in *Romeo and Juliet* the dominating image is light with its background of darkness, . . ."[7]

But Spurgeon's method of examination was inductive: She studied images one by one, and through thorough examination found out that the images of the same category illuminate the theme of the play. In *Romeo and Juliet*, however, the authorial being intentionally imposes themes upon the speech of a character. Since this operation is carried out with definite purposes at crucial moments throughout the play, it would be useful to follow the important examples one by one.

The first of these occurs in Romeo's speech when with his

friends he steals into the banquet given by the family of his own family's enemy:

ROMEO I fear too early, for my mind misgives
Some consequence yet hanging in the *stars*
Shall bitterly begin his *fearful* date
With this night's revels, and expire the term
Of a despised life closed in my breast,
By some vile forfeit of *untimely death*.
But He, that hath the steerage of my course
Direct my sail! On, lusty gentlemen.

(1.4.106-13. Emphasis added)[8]

At an intentional level, only Romeo's anxiety at intruding into the banquet of the enemy is expressed, but by letting him speak unwittingly about his own "untimely death," Romeo's limited viewpoint is enriched with the thematic orientation. G. Blakemore Evans explains that "here is the first explicit reference in the play to the theme of "star-crossed" love sounded in the Prologue."[9] Furthermore, the verbal echoes to the Prologue, "star," "fearful," and "death," connect the speech with the foreshadowing words of the Chorus; consequently, the audience is compelled to recall the deaths of the children of the two opposing houses that have already been forecast.

Juliet's speech in the famous balcony scene after the banquet soon follows:

JULIET Well, do not swear. Although I joy in thee,
I have no joy of this contract tonight,
It is too rash, too unadvised, too sudden,
Too like the lightning, which doth cease to be
Ere one can say 'It lightens'.

(2.2.116-20.)

Here Juliet rejects Romeo's oath as being too hasty and thoughtless, but her discretion strikes the audience as unavailing, because we already know that her life will soon

"cease to be" after only a short "lightening." Spurgoen's analysis of this passage is relevant in this question, by connecting the images of "light" with the swift beauty of love and its destruction, which is the central theme of the play:

> There can be no question, I think, that Shakespeare saw the story, in its swift and tragic beauty, as an almost blinding flash of light, suddenly ignited, and as swiftly quenched. . . . The sensation of swiftness and brilliance, accompanied by danger and destruction, is accentuated again and again.[10]

At the end of the balcony scene, Romeo receives Juliet's agreement to their union, and rushes to Friar Lawrence's cell to beg his assistance. Although the Friar forewarns Romeo of the dangers of his rashness, he cannot anticipate the tragic outcome either, for his view is limited:

> FRIAR LAWRENCE In one respect I'll thy assistant be:
> For this alliance may so happy prove
> To turn your households' rancour to pure love.
> (2.3.90-92)

The irony here is doubly effective: the possibility of consequent happiness and the actual tragic ending are contrasted; the marriage actually does turn the "households' rancour to pure love" but only at the expense of the lives of their beloved children.

In the same way, when Romeo must depart to Mantua after their single night of married life, Juliet's apprehension of Romeo's death slips out of her mouth unwittingly:

> JULIET O think'st thou we shall ever meet again?
> ROMEO I doubt it not, and all these woes shall serve
> For sweet discourses in our times to come.
> JULIET O God, I have an ill-divining soul!
> Methinks I see thee now, thou art so low,
> As one dead in the bottom of a tomb.

Either my eyesight fails, or thou look'st pale.

(3.5.51-57.)

Here, because of her extreme anxiety, Juliet, at the intentional level, sees Romeo as "one dead in the bottom of a tomb," but this speech strikes the audience's feeling cruelly, because we know that this is their last moment alive together.

In 5.3, when Romeo receives news from Balthazar that Juliet has died, he decides to fight against his own destiny, the "stars" that have dictated his fortune:

ROMEO Is it e'en so? then I defy you, stars!

(5.1.24)

When Romeo finds Juliet "dead," he speaks of "stars" again:

ROMEO O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh.

(5.3.109-12.)

There are four references to "stars" in the play altogather, first in the Prologue, then Romeo's speech before stealing into the banquet(1.4), and the two I mention here. It becomes apparent that the word "stars" is always used with the difinite purpose of expressing their foredoomed deaths, since the stars have directed it.

So far, I have given some instances of speeches, uttered from the limited viewpoint of the protagonists, but with the authorial thematic intentions superimposed upon them.[11] Of these examples, T. J. B. Spencer says that "The characters are frequently saying things which, in the context of the play but unknown to themselves, have a deeper and more cruel meaning," and acknowledges that these have a consistent effect throughout the work.[12] But thinking functionally, we could explain this as an authorial operation carried out on the speeches of the protagonists: The speeches are, therefore, composed on two

levels, one that consists of the narrow and limitted experience of the protagonists, and one that contains the authorial thematic orientation. The audience has been furnished with greater knowledge than the protagonists by the foreshadowing in the Prologue, and is thus allowed a thematical level of understanding. Therefore even when the lovers are enjoying their sweet happiness, and also when they are becoming trapped on their way to death, the audience is reminded of their doom by this successive and thorough operation carried out by the authorial being, and is compelled to appreciate the scenes from this point of view.

3. The Operation Performed by the Order of Presentation

In a similar way, the authorial being manipulates the order in which the events are presented, thus giving thematic significance to the apparently flat conversations of the characters, and making the speech more than one-dimensional.

The most manifest and symbolic example may be seen in 1.5, the banquet scene, which serves as the starting point of the whole misfortune of the play. In this scene the central motifs of the play, that is, love, the feud, death, are placed side by side, and this arrangement of the motifs produces a certain effect. So it would be useful to examine how the motifs are entwined into the speeches of the characters, and how each motif is placed to set off its thematic significance. At the end of 1.4, as I have mentioned above, the audience is made to recall Romeo's foreshadowed death when he is about to enter his enemy's house [death motif]. With this as a starting point, after only 42 lines Romeo falls in love with Juliet at first glance:

ROMEO O she doth *teach the torches to burn bright*!
It seems she hangs upon the cheek of night
As a rich *jewel* in an *Ethiop*'s ear---
Beauty too rich for use, for earth too dear:

So shows a snowy dove trooping with *crows*,
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand,
And touching hers, make blessed my rude hand.
Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night.

(1.5.43-52. Emphasis added)

Here, as Spurgeon points out, light against darkness and white against black express the love theme.[13] Romeo does nothing but admire the superb beauty of Juliet, but here the death motif of the play is entwined in his innocent speech: "Beauty too rich for use, for earth too dear" implies that Juliet's beauty and even their love are too precious to live in this world [love, death]. And at this moment Tybalt hears these words of Romeo and explodes in rage:

TYBALT This, by his voice, should be a Montague.
Fetch me my rapier, boy. What dares the slave
Come hither, cover'd with an antic face,
To fleer and scorn at our solemnity?
Now, by the stock and honour of my kin,
To strike him dead, I hold it not a sin.

(1.5.53-58.)

The expressions, "rapier" and "to strike him dead, I hold it not a sin" not only anticipate the duel between Romeo and Tybalt, but also have the thematical function of implying Romeo's death at the end [feud, death]. After Capulet has soothed raging Tybalt, comes a love sonnet and an extra quatrain sung together by Romeo and Juliet: and this is their first exchange of words [love]. But at the end of the scene the new lovers both realise that they are the children of rival households:

ROMEO Is she a Capulet?
O dear account! my life is my foe's debt.

(1.5.116-17)

JULIET   My only love sprung from my only hate!

Too early seen unknown, and known too late!

Prodigious birth of love it is to me,

That I must love a loathed enemy.

(1.5.137-40)

Here, the thought of their possible deaths springs to their minds involuntarily, but the audience appreciates both their bewilderment on the level of character and their fatal destiny on the thematic level, fused together in the words of the lovers [love, feud, death].

As I have shown above, the central motifs of the play, love, feud, and death, are placed side by side to produce significance, and this could be abridged in the table below:

1.4.106-13	Romeo's premonition of his own death	[death]
1.5.42-52	Romeo's admiration of Juliet's beauty	[love/death]
1.5.53-58	Tybalt's raging	[feud/death]
1.5.92-109	A sonnet and a quatrain by Romeo and Juliet	[love]
1.5.116-17,1.5.137-40	Discovery of their identities	[love/feud/death]

(The relationship between the order of presentation and the expression of motifs in 1.5)

In this way, the authorial being manipulates the order of presentation, places the motifs of the play where they will have the greatest significance, and attaches thematic elements to the characters' speeches to guide the audience's understanding. Moreover, this orientation of the audience becomes much more effective, because it is performed as early as 1.5, in which the lovers first meet, and from which all the succeeding action to the tragical ending proceeds.

A similar example of this authorial operation of arranging

the order of presentation to produce special effects may be seen in Act 3. In 3.1, Romeo slays Tybalt and is sentenced to banishment by the prince. This scene ends with the prince's sentence, and the next scene begins with the epithalamium sung by Juliet, who knows nothing about either Tybalt's death or Romeo's banishment. The epithalamium is an innocent expression of Juliet's aspiration for the bridal bed, the expression of her mingled sentiments of longing and fear. Therefore her first word, "Gallop apace" is not only an apostrophe to Phoebes, but also a metaphor, which expresses her "galloping" mood. And her innocent words will appear especially poignant to the audience, because we have been informed of Romeo's banishment immediately before this utterance.

Soon, however, Juliet is told the facts by the Nurse, and learns of Romeo's banishment:

> JULIET 'Romeo is banished': to speak that word,
> Is father, mother, Tybalt, Romeo, Juliet,
> All slain, all dead.
>
> (3.2.122-24)

Juliet's anguish, which relates the idea of banishment as equal to death, echoes Romeo's torment in the next scene:

> ROMEO There is no world without Verona walls,
> But purgatory, torture, hell itself:
> Hence 'banished' is banished from the world,
> And world's exile is death; then 'banished',
> Is death mistermed.
>
> (3.3.17-21)

But at the end of this scene, 3.3, after Romeo has received instruction from Friar Lawrence on how to escape from his predicament, he hurries to Juliet's chamber. Between this scene and 3.5, which begins with Romeo's departure to Mantua, is inserted a small scene, in which Capulet gives consent to

Juliet's marriage to Paris. By disposing the events in this order, though they take place almost simultaneously in seperate rooms of the same household, the ironical situation is brought to the surface: Capulet, a typical father, assents to the marriage on an impulse, and drives his own daughter unwittingly into her predicament, finally to death; and the lovers, who will never meet again alive, must separate without knowing their own destiny.

Therefore Juliet's absurd insistence at the beginning of 3.5 that the song of the lark is that of the nightingale sounds to the audience as the expression of her inner conflict and it arouses its pity:

JULIET Wilt thou be gone? It is not yet near day:
It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear;
Nightly she sings on yon pomegranate tree.
Believe me, love, it was the nightingale.
(3.5.1-5)

She must know that the lark is the lark, but will not or cannot acknowledge this, and pleads with Romeo to believe that it is the nightengale simply to delay his departure. Moreover the one night only that is granted to the lovers is not actually depicted, and is left to the audience's imagination, and its knowledge that the lovers will never meet again alive adds to the poignancy of the situation. The authorial being arranges the order of the events in this way, and by doing so sheds light on the contrast between the protagonists who cannot see their own situation and the audience which is allowed to see the larger picture. By this operation the authorial being succeedes in giving intensity to the lover's feelings, creating irony, and manipulating the sentiment of the audience.

4. Expression of Love Sentiment

Putting aside the authorial operations I have mentioned above in section 2 and 3, we see that as the play develops the lovers come to express their feelings freely on their own level of experience. In this section I would like to follow the process by which the lovers deepen their love, and acquire language to express their feelings, and to consider the significance of this with regard to the authorial operations.

Before Romeo meets Juliet, he is a "Petrarchan lover" with no actual experience, and Mercutio laughs at his seeming melancholy. As for Juliet, when she first appears on the stage in 1.3, she speaks only 7 lines altogether, and shows obedience to her mother, at least superficially. When Romeo and Juliet exchange speech for the first time, they seem to enjoy a love game of words, developing love-as-religion metaphors, together composing a sonnet and an extra quatrain:

ROMEO [To JULIET] If I profane with my unworthiest hand
This holy shrine, the gentle sin is this,
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.
JULIET Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this,
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.
ROMEO Have not saints lips, and holy palmers too?
JULIET Ay, pilgrim, lips that they must use in prayer.
ROMEO O, then, dear saint, let lips do what hands do:
They pray, grant thou, lest faith turn to despair.
JULIET Saints do not move, though grant for prayers' sake.
ROMEO Then move not while my prayer's effect I take.
Thus from my lips, by thine, my sin is purged.
[*Kissing her.*]
JULIET Then have my lips the sin that they have took.
ROMEO Sin from my lips? O trespass sweetly urged!

Give me my sin again.

[*Kissing her again.*]

JULIET You kiss by the book.

(1.5.92-109)

Here, love-as-relegion metaphors and the pilgrim's gesture of joining each other's palms together indicate that their love is only beginning to spring, and though their mood is sweet enough, it still lacks the intensity which they are to show later as the play proceeds. So Juliet mocks Romeo's inept way of kissing.

But when they come to love each other, and as the sentiment between them deepens, they come to express their own feelings more freely. In 2.2, Juliet renounces the conventions of love and modesty:

JULIET Fain would I dwell on form, fain, fain deny
What I have spoke, but farewell compliment!

(2.2.88-89)

and she says that the bud of love is growing between them:

JULIET This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.

(2.2.121-22)

In the same scene, however, Juliet says:

JULIET My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.

(2.2.133-35)

and this generosity has a tint of the lover filled with a profound sentiment, and not of one whose love has just begun. But as for Romeo at this point, he is still fixed in the attitude of a dreaming lover:

ROMEO With love's light wings did I o'erperch these walls,
For stony limits cannot hold love out, . . . (2.2.66-67)

As is often pointed out, this shows that his growth to maturity

is slower than Juliet's, and it is Juliet who behaves practically and leads Romeo to the topic of marriage (2.2.143-48).

Although Romeo will not attain real self-consciousness until much later, only after he receives the news of Juliet's death, his words are always the overflow of his genuine sentiment. In 3.3, he curses the sentence of banishment as he equates it to death, and desperately tries to stab himself with a dagger. The Friar uses rational argument to persuade him not to:

FRIAR LAWRENCE What, rouse thee, man! thy Juliet is alive,
For whose dear sake thou wast but lately dead:
There art thou happy. Tybalt would kill thee,
But thou slewest Tybalt: there are thou happy.
The law that threatened death becomes thy friend,
And turns it to exile: there art thou happy.
(3.3.135-40.)

Here the rhetorical formality of the Friar's words, expressed in the repetition of "there art thou happy," suggests his lack of true mental involvement in spite of his willingness to give his son useful advice. His superficial comfort is confirmed by Romeo's utterance: "Thou canst not speak of that thou dost not feel(3.3.64)." His banal words of persuasion sound hollow and do not work on Romeo; instead, shed contrastive light on Romeo's genuine outcry that the world without Juliet is the same as death.

As the play approaches its denouement, both lovers express their resolution to continue loving whatever happens, and finally both overcome their fear of death. This process in Juliet is expressed in her speech with vigorous power, when she drinks the sleeping potion whose effect nobody has ever yet tried:

JULIET I'll call them back again to comfort me.

Nurse! -- What should she do here?
My dismal scene I needs must act alone.
Come, vial. (4.3.17-20)

Although she tries to call back her Nurse, she soon realizes that the decision either to live with Romeo or to die without him must be made by herself alone, and that it is she who must take the necessary action. Even after this, her conflict continues: First she doubts the Friar, the potion's effect, and speaks of her fears of waking up in the vault among the rotten smelling dead bodies and bloody Tybalt "fest'ring in his shroud", which almost panics her, but she suppresses these horrors. Her love for Romeo makes her decide to drink the potion, and this is expressed in a very simple, but all the more powerful, toast to Romeo: "Romeo, Romeo, Romeo! Here's drink--I drink to thee (4.3.58)."

The similar process by which Romeo overcomes the fear of death is seen in the last act. When he receives the news of Juliet's death from his man, Balthasar, he challenges the stars that have determined his fortune: "Is it e'en so? then I defy you, stars!(5.1.24)" He immediately decides to go to Capulet's sepulcre where Juliet lies, gives orders to Balthasar without letting him know of his own plan, and prepares for death calmly and resolutely. His attitude here is completely different from the desperate attempt to kill himself in 3.3. When he comes to the entrance of the sepulchre, he no more fears death:

ROMEO Thou detestable maw, thou womb of death,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
And in despite I'll cram thee with more food.
(5.3.45-48)

This speech is given additional vigour by the forcible action of Romeo's digging at the gravestone. Moreover the grave in which Juliet lies is also to be his own: that is, he is digging

his own grave. And it will be significant to compare this resolute speech of Romeo's with that of Paris, who is in the equivalent position to Romeo, a lover who mourns the death of his beloved:

[*Paris strews the tomb with flowers*.]

PARIS Sweet flower, with flowers thy bridal bed I strew--
O woe, thy canopy is dust and stones!--
Which with sweet water nightly I will dew,
Or wanting that, with tears distilled by moans.
The obsequies that I for thee will keep
Nightly shall be to strew thy grave and weep.

(5.3.12-17)

His metaphor, Juliet as a "sweet flower," and the expression to strew Juliet/flower with flowers, are no more than a commonplace. The ostensible beauty of his words ironically expresses the hollowness of his love, and the rhyming lines help to enforce the rhetorical effect. Paris continues to play the role of Romeo's foil from the beginning to the last moment of the play, as is symbolized by the words "the man of wax" (1.3.77). In contrast, Romeo's utterance has tremendous power because it is simple, and because it is a direct outcry of his true sentiment:

ROMEO Eyes, look your last!
Arms, take your last embrace!

(5.3.112-13)

As I have discussed in this section, while the lovers deepen their sentiment of love, they also acquire the ability to express their own feelings freely and vigorously. Critics often point out that Juliet attains maturity much earlier than Romeo: In 2.2. she thinks much more realistically about their own situation than Romeo does and takes the lead in the scene, while Romeo gains self autonomy only after he receives the news of Juliet's death at the beginning of act 5. But even when in

3.3 he desperately curses banishment, his words of love for Juliet are always true and genuine. And when finally both lovers defy death, their expression of love for each other comes to its climax. We therefore conclude that, while their fatal deaths always hang over them throughout the play, both the lovers always express their pure sentiments sincerely, at their own levels of experience.

5. Conclusion: The Function of the Authorial Operations

What I have argued in this paper has a close connection to some of the changes that Shakespeare made to the major source of the play, Arthur Brooke's Romance, *The Tragicall Historye of Romeus and Juliet* (1562). Shakespeare changed the heroine's age from 16 years old to almost 14. He abridged the events, which in Brooke took a few months, into only four and odd days. While, in Brooke, the lovers enjoy a happy married life in secret for a few months, Shakespeare allows the lovers only one night, which is filled with the woe of approaching separation. All these changes serve to increase the audience's sympathy for the lovers. These changes, however, were made by Shakespeare, and what the authorial being does within the text to guide the audience belongs to a different category.

In this paper, therefore, I have assumed an authorial being in the text, who is thought to be equivalent to an implied author in a novel. While, in a novel, there is a narrator, whether an authorial narrator or a first-person narrator, who provides the reader with necessary information and guides him to a right interpretation, a drama is composed merely of the protagonists' speeches, and therefore the author's thematic orientation of the audience becomes indispensable. Although in a drama the speeches are uttered from the subjective viewpoint of the protagonists, the authorial being superimposes upon the apparently flat speeches of the characters thematic

significance.

At the opening of *Romeo and Juliet*, the authorial being introduces the Chorus, who informs the audience of the lovers' final death, and by this foreshadowing he presents the audience with its superior vantage standpoint. Thus, from the beginning of the play, the authorial being is able to include layers of significance in the apparently flat speehes: the subjective level of the characters' intention is interlaid with the objective level which anticipates the lovers' eventual deaths. With a similar purpose, the authorial being manipulates the order in which events are presented, and encourages thematic understanding in the audience which is given an advantageous view of the protagonists, while the protagonists try to live out their own lives without understanding their own situations. As the play proceeds, however, the lovers deepen their love and come to express their own feelings, and the keenness of their words increases in proportion to the increasingly hard situation into which the lovers are driven. The authorial operations, therefore, counterpoise the lovers' present moment and their final deaths, and the audience, knowing their final doom, is compelled to appreciate the lovers' overflow of genuine sentiments. By these operations the authorial being succeeds in increasing the intensity in the lovers' speeches, and manipulating the audience's sympathy for the lovers.

*This essay is based on the paper I read at the synposium I coordinated as the 48th meeting of the English Literary Society of Japan, Hokkaido Branch, held in Sapporo on October 4, 2003.

Notes

[1] H. B. Charlton, *Shakespearian Tragedy* (Cambridge: Cambridge UP, 1948), 62.

[2] John Lawlor, *The Tragic Sense in Shakespeare* (London:

Chatto and Windus, 1969), 74-87.

[3] Bertrand Evans, *Shakespeare's Tragic Practice* (Oxford: Oxford UP, 1979), Chapter II, "Fate as Practiser," 22-51. Evans defines the play as "a tragedy of Fate" as well as "a tragedy of unawareness." The participants, who are unaware of their fate, move forward into the catastrophe, while the gap between the awareness of the audience and their own unawareness produces irony.

[4] Franklin M. Dickey, Not Wisely But Too Well: Shakespeare's Love Tragedies (California: Huntington Library Publications, 1957), 8-9.

[5] George Ian Duthie, "Introduction" to *Romeo and Juliet*, ed. John Dover Wilson (Cambridge: Cambridge UP, 1961).

[6] The term, "an authorial narrator," equivalent to an ordinary "third-person narrator," is adopted by F. K. Stanzel in his *A Theory of Narrative* (Cambridge: Cambridge UP, 1984), in order to distinguish him from "the author," and to avoid the confusion with "a first-person narrator," because some authorial narrators refer to themselves as "I."

[7] Caroline F. E. Spurgeon, *Shakespeare's Imagery and What it Tells Us* (Cambridge: Cambridge UP, 1935), 213.

[8] William Shakespeare, *Romeo and Juliet*, ed. G. Blakemore Evans, The New Cambridge Shakespeare (Cambridge: Cambridge UP, 1984). All the quotations from *Romeo and Juliet* are from this text.

[9] Evans, 80.

[10] Spurgeon, 312.

[11] I have mentioned only the most important example in pursuing my issue. There are many other examples throughout the play, and they indicate that this authorial operation is performed persistently, with definite intentions: 1.5.43-46, 1.5.116-17, 1.5.133-40, 2.2.75-78, 2.2.139-41, 2.3.94, 2.6.1-11, 3.2.21-25, 3.3.65-70, 3.3.145, 3.5.93-102,

3.5.199-201, and 5.1.1-9.

[12] William Shakespeare, *Romeo and Juliet*, ed. T. J. B. Spencer, The New Penguin Shakespeare (London: Penguin books, 1967), 19.

[13] Spurgeon, 310.

[14] This is one of the examples where the time scheme is much more condensed in Shakespeare's *Romeo and Juliet* than in Arthur Brooke's *The Tragicall Historye of Romeus and Juliet*.