

The Menacing Grip of Gangs in Romeo and Juliet: A Literary Evidential Analysis

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Abstract

Often admired for its portrayal of young love, William Shakespeare and his “Romeo and Juliet” tragedy likewise delve into the menacing impact and theme of gang violence. This research considers how Shakespeare uses the violent clashes in the play to expose the social and family structures of his time, the renaissance, highlighting the impact of gang mentality on districts and families. Through a qualitative, historical, and literary methodological approach, the research takes a close look at the key scenes in the play, the consequences of the territorial fights, and the behavior of the characters to prove that that gang violence is behind the deaths of the protagonists. The prime discovery revealed that the feud between the Montagues and Capulets reflected and are crucial to impact both society and inner family safety. The findings suggest that Shakespeare uses gang violence as a powerful metaphor to explore how rivalries can negatively impact both unity of a community and individual destinies. This research serves in attempting to bond both classical literature and modern social concerns, relating tactics and recitals, as a novel way to view, break down, and prove the historic existence of gang violence.

Keyword: Gang violence, Romeo and Juliet, William Shakespeare, family feud, behavior and violence, violated love, modern parallels, territories, literary analysis, social disruption.

Introduction

Behind the velvet curtains, scenes of love and Shakespeare's deception of Verona, “Romeo and Juliet” uncovers a city spellbound by family vengeance that put together a tragic tale of a romantic life (Rector, 2011). The familial feuds left behind a battleground in urban streets for the Montagues and Capulets to brutally guard their territories as well as their heirs, like modern-day gangs, which intensified the forbidden love between Romeo and Juliet. They were not just entangled in the struggle of acceptance but were caught up in a broader conflict that dictated their love. The resentment between the two families created an environment where hints of affection became acts of rebellion that inevitably ended their lives (Mowat & Werstine, *n.d*).

The menacing grip of gangs disrupted and shaped the destinies of the characters throughout the fiction, making it an influence even in the present life we inhabit in . Conversely, what were the characteristics that moved the play’s ending into this condition and situation? And how has the concept of gang violence fueled social performances that simulate, provoke, or engage criminal behavior even in a love time?

The consequences of this threatening grip are visibly evident in the fate of Romeo and Juliet where their love is hindered not only by the animosity between their families but also by the heavy atmosphere of violence going on around the city (Harper, 2023). This animosity becomes the force that leads to their demise because the streets of Verona, where the Montagues and Capulets reside, are packed with the long-lasting displeasure between the two families. Living with these conditions is not far off from territorial differences that characterize present day gangs.

1.1.Statement of the Problem

Being affiliated and or involved with gangs has been universally identified as a major threat to the health, safety, and security of not only that civilian but the society as a whole (Valdez et al., 2006). Social

psychologists and justice criminologists are gradually being invested in what could be concluded from gang involvement at a personal and family level. Whereas many researchers have already uncovered its strong associations. This includes how gang movements could easily result in destructive health and behavioral outcomes such as law breaking, criminal offending, and the use of firearm weaponry (Ulloa et al., 2012). The representation of gang involvement in “Romeo and Juliet”, an ever living classic, demonstrated how such offenses are also present in literature pieces dating back in the renaissance.

1.2.Objectives of the Study

The current study aims to review the gang nature present in the play “Romeo and Juliet” and deduce how such involvement through membership, association, or affiliation affected the tale being told. The study would be solely rare for it focuses on the tendency to engage in dating and relationship violence which is present in the production.

1.3.Research Questions

The paper would attempt to answer these following questions:

- How did the representation of gang violence in 'Romeo and Juliet' affect and correlate to the themes of the play?
- How does the presence of the Montagues and Capulets mirror the tactics used by modern gangs to defend their territories?
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1.4.Significance of the Study

Without a disclosure, realistic flaws could lead to the demise of many lives or the destruction of humanity. The Montagues and Capulets, like any other current gang group, could be seen as forces that disrupt society beyond mere disagreements and clashes; they pierced Verona's social order and mirrored modern today gang culture. Consequently, they can be universally seen as a valuable reference and portrayal of destructive and powerful aggression that overwhelmingly impacted the lives of the individuals caught in its grip. Moreover, this could aid researchers into looking through classical British pieces when linking gang violence with love.

1.5.Structure of the Study

The first chapter will give out the introduction of the study, the statement of the problem, covers its objectives, research questions, and its significance.

The second chapter would provide a vivid representation of the separate backgrounds of both Romeo and Juliet and key features that link between the classic and the interpretation of gangs found. This would include former assumptions quoted by previous researchers.

The third chapter will evaluate lines of the play that hint out all the significant turning points that inflicted with the closing of the drama.

Literature Review

This chapter prepares the background literature on Romeo and Juliet including its backdrop, character analysis, themes, and setting. The chapter also presents knowledge about Gangs and gang violence including its purpose, membership, origination, presence in families, and a brief of what could be inferred from Romeo and Juliet.

2.1. Backdrop

Being one of the most notorious plays ever written by William Shakespeare, Romeo and Juliet narrates on the embodiment of love coming from the two main protagonists, Romeo and Juliet, hatred pending from their families, the Montagues and the Capulets, and death which becomes present near the end of the tale (Kussemtarti, 2022). Romeo and Juliet’s love for one another is hindered by the conflicts with their families which too becomes the influence of their mismatched marriage (2022).

2.1.1. William Shakespeare

Actor, poet, and playwright William Shakespeare, who lived in the late 16th and going on early 17th century, has had a notable significance and influence on drama and literature (Dickens, 2008). Widely studied,

referenced, and celebrated, Shakespeare is undoubtedly leading as an influential figure in writings, where his impact is known for its immeasurability and adaptations into numerous forms of media (Dickens, 2008).

2.1.1.1. Youth. Initially raised by his father, glove maker and public servant, John Shakespeare, William was born on 1564 in Stratford-upon-Avon, England. During the ages, the plague outbreak, economic hardship, and religious turmoil was immensely written about in his time (Dickens, 2008). Shakespeare was first enrolled in King's New School in Stratford, learning, and focusing on Latin training with an emphasis on disciplines, memorization, and imitation, where particularly the study of Ovid stirred him the most (2008). At age 15, financial straits cut him off of his studies and instead became a part of his family's glove-making business (Dickens, 2008).

Shakespeare has had several early encounters with festivals and theatrical performances as his father served Stratford's Bailiff from 1568-69 as a critic for plays. After grammar school, William worked as a schoolmaster in Lancashire, and later on for Alexander Houghton (2008).

2.1.1.2. Early Works. The demand, from all social classes in the theater community in London, for his name and identity in works only began to show in 1592 when playwright Robert Greene printed satirical statements on Shakespeare and as Dickens (2008) continued to mention in her book: William was an extraordinary and original writer who was able to write an average of two complete works every year while still holding on to his profession as an actor.

His major hustle began with historical plays such as his collaboration with Thomas Nashe in the Henry VI trilogy. Then after he commenced with his iconic tragedies such as Titus Andronicus and entertainments like The Taming of the Shrew, Love's Labor's Lost, and The Comedy of Error (Rowe, 1963).

2.1.1.3. Rise to Fame. Amongst the years 1595 and 1605, Shakespeare's pieces advanced, in which he began to produce what are widely known as the greatest plays in the English literature. Continuing with the theme of tragedies, *Romeo and Juliet* and *Julius Caesar* were written alongside *A Midsummer Night's Dream*, *The Merry Wives of Windsor* and *Much Ado About Nothing* (1963). His profoundest works were *Hamlet*, *Othello*, *King Lear*, and *Macbeth*.

2.1.2. Historical Context

William Shakespeare introduced the world to *Romeo and Juliet* during the Elizabethan era dating back to 1558 to 1603 (SparkNotes, n.d.). Queen Elizabeth I, ruler of England and Ireland for closely thirty years then, advocated art, poetry, music, and theater thriving inlands. Shakespeare never openly mentioned nor wrote about the queen; however, was gifted to display the mood in his tragedies and comedies. The plays mirrored the tensions and unease in Elizabethan England (SparkNotes, n.d.).

2.1.3. Themes and Setting

Shakespeare and his creation, *Romeo and Juliet*, set out a timeless interaction between themes, and finely laid out the setting of the play (SparkNotes, n.d.). All elements were essential to serve a story that took place in Verona where the Montague and Capulet families resided, turbulent atmosphere which engaged the drama, and the reoccurrence of themes like love, violence, and fate (n.d.).

2.1.3.1. Setting. The play was set in the fourteenth century in Verona, Italy. The city where a prince was set to govern the independent state. The drama was centered and inspired from an Italian narrative that was written in 1530 by Luigi da Porto, which Arthur Brooke later translated into English (Chisman & Harding, 1986). The Italian location of the play and its background meets the idea that of lovers and their fate. Verona is known for its melancholies and sad narratives; thus, it is an outstanding pair for the setting of *Romeo and Juliet*. The segregation between the Montagues and Capulet home is another valuable view of the play. Another location is the church, where Friar Laurence wedded the two lovers, and the Capulet mansion, where the feast took place (1986).

2.1.3.2. Themes. What could be depicted from the emotions that drove the protagonists in the tale into a heartbreaking and inevitable catastrophe are the themes of the plays that could be expressed in a variety of ways.

2.1.3.2.1. The Rebellion from Love. Love in *Romeo and Juliet* is shown as a violent force that outdrives all other feelings, morals, and loyalties. For instance, their rebellion between their family as shown, “Deny thy father and refuse thy name,” Juliet asks, “Or if thou wilt not, be but sworn my love, / And I’ll no longer be a Capulet”; friends where Romeo abandons Mercutio and Benvolio after the feast in order to go to Juliet’s garden, and ruler Romeo returns to Verona for Juliet’s sake after being exiled by the Prince on pain of death in Act 2.1 lines 76–78 (SparkNotes, n.d.).

2.1.3.2.1.1. The Soliloquy Technique. For his models he used the Soliloquy Technique: a skill used to foster deep characters and rant out intentions which helps with the contradictions of human nature, in which Shakespeare incorporated with understandings and political events in unexpected ways (Rowe, 1963).

2.1.3.2.2. The Violence of Love. Romeo and Juliet are filled with repetitive themes of love, violence, and death and those factors are what blinded Romeo and Juliet. The insensitivity in their love linked it to violence and death. For instance, when Tybalt discovers that Romeo, a Montague, was present in the gathering, he was steady on murdering him at precisely the same moment that Romeo falls in love with Juliet (SparkNotes, n.d.).

The theme continues when the ending reveals a double suicide, the highest level and expression of love, believing only through death their love is preserved (SparkNotes, n.d.).

2.2. Character Analysis

Shakespeare and his classic tragedy, *Romeo and Juliet*, goes in depth with development, character expansion and complexity of fate. Each of the characters in the play made a vast contribution to the story, though mainly it is the Montagues and Capulets that caused a stir in gang violence.

2.2.1. Romeo

Being the heir of the Montagues, Romeo appears to be young and known for his looks, impulsiveness, immaturity, and sensitivity (SparkNotes, n.d.). He becomes a subject between the revolt of his family and the Capulets. His only interest is his love for Juliet, forgetting his former interest Rosaline. Throughout the plot, Romeo goes to the extremes to prove his love where he marries his new lover in secret, accepts the consequence after slaying Tybalt, and kills himself if it means he would live without his beloved (SparkNotes, n.d.).

2.2.2. Juliet

Conversely to her lover, Juliet is the heir of the Capulets. She plays a naive child who falls for Romeo, an enemy to her last name. Regardless she does not have the liberty to choose who is bound for her since she is constrained to marry Sir Paris. Her closest friend and second mother, the Nurse, portrayed a pointed role in exchanging communication between the lovers (SparkNotes, n.d.).

2.2.3. Friar Lawrence and the Nurse

Friar Lawrence was a holy Catholic man that furtively wedded Romeo and Juliet trusting that it would bring harmony upon the Montague and the Capulets (Carter, 2019). He is also a skilled in using herbs, giving Juliet the anesthetic dose to fake her death (2019). The Nurse was an emotional character that cared for Juliet since her birth. She believes in love and is willing to sacrifice herself for Juliet though has an eerie and vulgar sense that contrasts with the play (Carter, 2016).

2.2.4. Mercutio, Benvolio, and Tybalt

A close friend of Romeo that dies at the hands of Tybalt. He is imaginative, overdosed with satire, and elaborates with his world play. He attempts to convince Romeo about his love and appears to be a hothead. Benvolio was a cousin to Romeo and a sentimental character who tries to defuse any violent acts in the streets. He attempts to aid Romeo throughout the play too. Tybalt was a Capulet, a relative to Juliet, who is hostile, noting he drew his sword against Mercutio. He is a trained and skilled swordsman and despises the Montagues (SparkNotes, n.d.).

2.2.5. Capulet and Lady Capulet

The bishop of the Capulet family and father of Juliet, Capulet despises the Montagues for unknown reasonings and radiates hatred throughout the play. He loves his daughter however neglects her feelings and forcibly links Juliet with Sir Peter. Mother of Juliet, Lady Capulet is a feeble mother who mainly relied on the nurse for realistic support. She seems passionate about the possible marriage between her daughter and Sir Peter (SparkNotes, n.d.).

2.2.4. Montague and Lady Montague

The patriarch of the Montagues and father of Romeo, Montague despises his enemy clan as well and at the arising of the play he appeared concerned about Romeo and his wellbeing. Mother of Romeo, Lady Montague appears to be affectionate and sloppy, dying of grief after the passing of her son. Resembling the Capulets, the Montagues cared more for their social order and maintaining it rather than learning or getting to know the sentiments of their child (SparkNotes, n.d.).

2.3. Gang Violence

Linking members requires a purpose, and it all relates back to the aspirations, hatred, and desire to associate one with the other to have a band form (Carles, 2021). When such individuals come together, they tend to be pushed to extremities that are viewed as offenses in the community even when they pull their odds off for justice. A purpose is what ensures a sense of identity, particularly for those who feel overlooked or separated from a civilization (Carles, 2021), but what has occurred between the Montagues and the Capulets was just there to overthrow the other from the shared territory.

2.3.1. Belonging to an Identity

Gangs evolve from classes of ordinaries who disclose their movements in response to threats, responsibilities, unjust, social belonging, or the presence of other gang members like rivals of their own (Carles, 2021). They begin to collect and gather special-graded resources of violence, territory, respect, and intelligence to regulate their own reputation amongst others. Thus, those offering admiration, rank, esteem, and fitting will construct a sturdy devotion towards their purpose. After years of cautious research, this is what society have come to understand. A purpose would usually form a trustworthy assurance to the group, causing the member to value the gang and its activities further even if the addiction is hazardous.

American priest Greg Boyle (February 1989) has mentioned it himself quoting, “You can’t reason with gang violence: you can’t talk to it, sit it at the table, and negotiate with it.” The purpose that can be learned from radiates significant understanding. It helps with prevailing theories about identity and character performance that assist variations in the chemistry among members, thus we only benefit from this because it is considered to be a trustworthy prediction of contaminated behavior. However not all gangs serve the purpose of amorality.

2.3.1.1. Sanguine Purposes. Social psychologists saw that the purpose of a gang should capture the awareness of group membership, which starts from an approved reasoning that relates to the commitment towards the group and its interests. Researchers now have to forcibly determine what appearances are behind this (Federal Bureau of Investigation, 2022).

Author Joe Geronimo Martinez (2013) declared after months of curious research that, “Gangs form when people lose confidence in the authorities to change anything.” Distinctiveness related to the standing of the gang are there to measure socials amongst the members like senses of belonging, respect, status, delight, and usefulness. A man named Rob White (2013) himself declared, “This means that most gangs research is about collective behavior and group engagements.”

2.3.2. Origination

Within a gang, members recover individuality, protection, comradeship, and a feeling of fitting that has not been presented to them before. Still others connect themselves to gangs merely for endurance or defense. The gang may also symbolize a pathway to acquire possessions. Therefore, they are distinguished because of their sense of solidarity and belonging; a feeling of safety in the neighborhood (Federal Bureau of Investigation, 2022).

Consequently, when a gang is left with a contaminated purpose, innocents tend to be unwillingly degraded and victimized. Brawls often emerge just through enthusiasm towards clothing, appearance, and behavior clues. They can also cause unnecessary and excessive breakouts by summoning other members with superior identities and recognition (Walsh, 2013).

This state and phase can be temporary for a certain individual's future though. They become incapable when defending and countering themselves from their firm objectives. Thus, those who make it the farthest begin to build up signs and patterns of addiction, abuse, broad records, and severe obsession towards their identity (Walsh, 2013).

2.3.3. Gang Violence in Families

The incapability of a society to respond to conditions that can rise to gangs is blamed for their transformation from harmless to lethal (Sigler, 1995). In order to reverse the effect, society would need programs or reinforcements that regulate and supervise such gang sightings (1995). Familial gangs were found directly correlated with violence and membership, and that membership was observed to be linked with misconduct and wrongdoings (DeLisi, M., Spruill, J.O., Peters, D.J. *et al.*, 2013),

2.3.4. Gang Violence in Romeo and Juliet

The tale of Romeo and Juliet is engulfed with instances of gang violence and the extreme consequences and fallouts that came along. Back when the play was first printed, gangs roamed the streets and quarreled resulting in nothing but hostility in the grounds and in the order of the city. These events can be compared to the ones of the Montagues and Capulets since gangs incite and disrupt other territories (GradesFixer, 2018). With crimes being executed since the start of the play, the two families brought carnage, bloodshed, and fear into the lives of the public but most seriously between Romeo and Juliet which cost them their lives (GradeFixer, 2018).

Methodology

In this chapter, it will describe the steps that have been taken to cite the texts and methods seized to gather sections of proof in the script of Romeo and Juliet. The play will be literary analyzed and looked at in depth to reveal the meaning behind the gang violence displayed in the production and will be compared to the aggression present in day-to-day life.

3.1. Description of Data

The research will mainly depend on the official Romeo and Juliet script by William Shakespeare, originally released on 1597, alongside its translated version to help layout the work (Bevington, 2024). The mainstream of the analysis was qualitative with hints of description to further prove the points being questioned. Various sorts of data will be concentrated on too for instance: textual data, as a primary source where scenes demonstrating gang violence will be analyzed including the language used, actions done and consequences of their violence; historical data, where insights will be given regarding the gang culture, aggression rates and social conditions during renaissance and Verona, Italy; lastly character profile, where data will be gathered based on dialogue, motivations and backgrounds of the character. Themes of recurring aggression, triggering the tragic ending and destructive effects on the protagonists, will be aimed at largely.

3.2. Methodology

Reflecting back at the major source, the script itself, the research will look back at the gang violence in the play with the use of a qualitative literary approach. After a period of close reading, violent incidents committed by Montagues and Capulets will be pinpointed so will the motivations, consequences, and cultural settings of these violent measures. The acts and scenes will be divided to ease out the heavy reading. Subsequently, the scenes will be partitioned further revealing the pieces that caused a stir in events in the play. The themes, then, will be compared to the historical context of gang violence during the period of the renaissance and Verona, Italy in the 16th century and confirmed by similar analyses of scholars.

3.3. Rationale of the Study

Comprehending, both modern social issues and Shakespearean literature see that gang violence is relevantly an intricate issue that controls communities inclusively. Through evaluating classical works that portray

force like Romeo and Juliet, understandings can be gained, notably ones that exhibit cultural dynamics, historical backgrounds, and human motivation. By working on the rendering of the Montagues and Capulets, the vendettas, street brawls, and violence projected offer a lens that eases studies on stems of conflict, identity, and social divisions. Stephen Greenblatt (1980) alongside Sinfield (1985) pointed out and supported that the drama did capture the social climate of Renaissance Italy. Furthermore, they highlighted the role of social inequality with the theme of gang violence in Romeo and Juliet. Thus, this research will aim to participate in both the field of literature and criminology by providing more visions, from the screenplay, into the reduction of gang aggression in current society.

3.4.Procedure of the Analysis

The acts, occupying scenes of violence showing indication of hostility caused by the families, were annotated, and analyzed first by the researcher. Between the turns of ferocity where the characters, being the Montagues, Capulets, or side characters, were involved in; inspection will be steered to explore what motivated their violent behavior and how the loyalties they have towards their families contributes with the cycle of violence. Psychological aspects of the play will be examined as well. Chiefly considering the roles of anger, revenge and foul behavior that drove the obligations of the events as well as the mental factors that networked with the context. The data collected will be directly cited from the text and would include the following: quotes from the play, research on how the Renaissance did get affected by this behavior, and data collection on gang violence in that time. After the textual evidence was retrieved, the findings were linked with verdicts of qualified scholars to validate the discoveries.

3.5. Conclusion

This chapter dealt with the data description, methodology, rationale of the study, and procedure of the analysis. Likewise, it demonstrated how this essay claimed to clarify how gang violence portrayed in Romeo and Juliet and Verona Italy relates to the current perceptions of gang culture in modern times and how it will be achieved through literary criticism.

Results and Discussion

4.1. Introduction

The observations will be presented in the chapter alongside all its findings. The original script has been claimed alongside various visual representations being the Romeo and Juliet film (1968) and Romeo + Juliet (1996) to give insights on graphic evidence by ways of recording, envisioning and archiving motion sequences. The scenes and acts showing premises will be discussed by themes and analyzed in depth. Commencing with the breakdown of the script, a later projection of texts matching with ideals of gang violence under themes of the playwright. The script was revisited at several points to ensure validity.

4.2. Data Representation and Discussion

The discoveries will be exhibited through the original Romeo and Juliet script by William Shakespeare.

4.2.1. The Prologue

Prologues gives the audience a share of imperative material and prepares them for what is yet to come. It helps loosen the idea of the conflict for the reader and sets up the start of the play (Chesson, 2023). Shakespeare presents as a preface, "From ancient grudge break to new mutiny, where civil blood makes civil hands unclean," stating that a dated hatred between the family heads would discharge a new violence that would cause their citizens to stain their hands. Analyzed here that worse is yet to come from gang violence in the form of demise before the mainline of the story even began.

4.2.2. Basis of the Rebellion from Love

The theme of rebellion against society has been reassessed in the script, often between the rivaling families: Montagues and Capulets. As declared, love in Romeo and Juliet is a destructive force that outdrove all mindsets, ethics, and devotions.

4.2.2.1. Act 1, Scene 1: The Street Brawl. First unleashed in the play is a street crash between members of the Capulet family that confront Montagues and demand a fight. "Nay, as they dare. I will bite my thumb at

them, which is a disgrace to them, if they bear it. (bites his thumb),” performed by Sampson, the biting of the thumb, a gesture performed by positioning the tip of the thumb behind the front teeth and flicking it, was a common gesture in Elizabethan England with the purpose of challenging the opposing opponent (“Bite,” n.d.). In this scene, Shakespeare escalated the feud and involved households alike because of their immaturity and negligence.

4.2.2.2. Act 1, Scene 5: The Capulet Party. Regardless of the spite, Romeo finds himself slipping into the Capulet party where he meets Juliet. Soon enough Tybalt recognizes Romeo, “Uncle, this is a Montague, our foe, A villain that is [here] come in [malice], to scorn at our solemnity this night,” but Capulet avoids making a commotion ignoring the common rage between him and the Montagues. This scene features the strain on love and loyalty to a personal gang, demonstrating how Romeo and Juliet are placed in outlawed allure for it marks the borders set by their families.

4.2.2.3. Act 3, Scene 1: Romeo's Revenge. Avenging the death of his friend, Romeo blinds himself in anger and passion to face Tybalt. He seeks to hunt him down and determine it in an act of a duel. This violent act solidifies the idea of naivety in gang nature, where lives are played with in scuffles. Analyzed from this scene, the feud hastened the upcoming sequence of events bringing the death of the leading roles even nearer.

4.2.2.4. Act 3, Scene 3: Romeo's Banishment. A punishment ahead, the Prince banishes Romeo from Verona demonstrating how violent acts showcasing any gang activity taints the city and forces one into exile.

4.2.2.5. Act 3, Scene 5: Juliet's Forced Marriage. To repress the tensions going around Verona, the Capulets arranged the engagement of Juliet with a foreign prince, Paris. Her rejoinder, however, hints for rebellion against the choice, refusing to wed anyone but Romeo. The disobedience sets her to collide with her potential staring her family and society, further stimulating the conflict. Unable to defy her father, yet is determined, for a woman in Verona, suicide, can assert authority over the self. This stiffens the theme of rebellion in return for love.

4.2.2.6. Act 5, Scene 3: The Tragic End. Believing Juliet to be dead, Romeo takes his own life and upon her awakening, Juliet writes her own as well. The tragic consequences of the Montagues and Capulets secured the ending of love surrendering to ferocity and hatred.

4.2.3. Discussion

Gangs habitually force fear and violence to attain obedience from their own group and their surrounding committee. This brings menace with innocents that law abide and endangers them in means of being physical or mental victims. When so situations hustle, attacks escape the intended victim and instead kill blameless lives that linger around, not necessarily accumulated in the act. Relatedly, individuals die out due to constant acts of revenge.

Similar here in the play, the lives of Mercutio, by Tybalt; Tybalt, by Romeo; Prince Paris, by Romeo; Romeo by himself; and Juliet, by herself were slayed due to the ongoing dispute between the families. Hence regardless of the order and obedience of many, holding the title of either being that of Capulet or Montague led to the demise of many. The act of killing went back and forth due to both the absence of the Prince and his forces and their tactics of fledging off when officials reach. Linking to how society is nowadays, many of those scenes are in fact reflections of society.

4.2.3.1. Adaption. Offered by the writer, Shakespeare vivifies the consequences of the gang violence. Even back then did gangs wander around cities and families were seen feuding. Since members are not fond or tolerant of their contradictories, they tend to provoke regardless of the neutral atmosphere. Shakespeare was well aware of the act and wrote it along the lines of Sampson that triggered the house of the Montagues. The simple dialogue between them escalated the death of many afterwards.

4.2.4. Basis of the Violence of Love.

Occupied with cyclic themes of love and passing, Romeo and Juliet grew insensitive, and linked love to violence and death, creating the reason of their ending,

4.2.4.1. Act 1, Scene 5: Romeo and Juliet's First Meeting. Upon their first meeting, the lovers and their instant connection contrasted with their violent backgrounds. This underlines the transformative power of love in the midst of divergence. Later upon the discovery of Romeo in the gathering, Tybalt was firm on executing him at precisely the same moment that Romeo falls in love with Juliet showing how even in pure innocence, destruction can cut off bloodlines. The appearance of Romeo in the Capulets brought upon so called dishonor for Tybalt considering there was a disturbance of territory.

4.2.4.2. Act 2, Scene 2: Balcony Scene. Romeo slithering into the orchard to confess his love to Juliet displays even through the exchange of vows, they are still interrupted by the violence, symbolized by the grudge between their families.

4.2.4.3. Act 5, Scene 3: The Fatal Encounter. Upon Romeo taking the life Paris after engaging in a deadly duel, their clash could be symbolized as the pileup of love and violence, where both men brawled for their own desires and understandings of love and righteousness. Right when both lovers encounter one another near the tombs, the ending reveals a double suicide, symbolized as the epitome level and expression of love, trusting only through death will their love be conserved.

4.2.5. Breakdown

The familial opposition, initiated by mutual detestation and despite, was animatedly captured to imitate present day gangs that battle over revenge and territory. The activities of gangs are comparable regardless of the century gap between then and now. Both households take defense when something happens to their own pride. Due to the set of zones, if one opponent lands on another gang's territory, a bloodbath tends to occur with sides firing and erupting several fights.

4.2.5.1. Emphasis. Gangs, for the most part, bring upon negative flaws in society. With these illegal performances throwing away the value of life, citizens ceased to live if not in fear. The drive allows for bloody wars to be led by simple provocations. Seeing members are spares from the laws, they fetch disarray and overall distress to the lives of the public. With the crime try-passing rates topping, the justice in the form is not served intendedly. With that at hand, responsibility even in society laid off to exist for mere security and protection.

4.2.6. Texture

Repeatedly celebrated by its themes of love and tragedy, "Romeo and Juliet" equally serves proof through the texture and form of its concepts. Set to be Verona, time of the renaissance, the form, language, and dramatic devices planted the gang violence that was present in the play.

4.2.6.1. Form and Structure. Though the script was structured to be acted upon onstage, it had several blank verses, on occasion with rhymes, and proses or an easily read composition. These forms were reflected depending on the various social classes and emotional states which lighted the gang conflict for the readers.

4.2.6.1.1. Blank Verse and Rhymes. Characters that had a higher status of living would speak in iambic pentameter, unstressed then stressed syllabus, to reflect the formality and nobility of their backgrounds. In verses where their emotional states would score high, the words would rhyme to deepen the meaning out of their dialogue.

4.2.6.1.1.1. Act 1 Scene 5. Present in Act 1 Scene 5, the lovers share a rhyming sonnet that shares how deeply their society is divided, parallel to the orbits in gang conflicts. Romeo commences by saying, "If I profane with my unwortheiest 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." This verse is followed with Juliet replying, "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.” The unveiling of secret identities and secret purposes was comparable to that in gang nature. The balance of violation in their meet up and act of crossing boundaries sent off themes of territories and negative effects of division.

4.2.6.1.2. Prose. Lower classed citizens, alike to the servants of the two houses, spoke in prose. William Shakespeare intended to use proses to show character differentiation, especially through the social classes, for a comedic effect, and to plot develop the play.

4.2.6.1.2.1. Act 1 Scene 1. In the Capulet Household, Sampson and Gregory, discussed their hatred for the Montagues in the very opening straightforwardly in an identical street-level gang slang. Sampson charged saying, “Gregory, o' my word, we'll not carry coals/ I mean, an we be in [anger], we'll draw, / I strike quickly, being moved, / A dog of the house of Montague moves me.” His speech filled with jokes and vulgar humor ensured that there will be hostility. This mirrors the routine of the social level as well as the causal and ordinary nature of violence between the families.

4.2.6.2. Language and Imagery. Skillfully laid out language and imagery helped portray the violence graphically and visually. These imaginings were presented through a series of portrayals.

4.2.6.2.1. Creature Imagery. Tybalt, known for his fiery temper was referred to as “The Prince of Cats” implying he had a feisty, cunning, and aggressive nature. When confronting Romeo, words like “biting” to send out insults were said by Tybalt to show his wild like behavior.

4.2.6.2.2. Light and Dark Imagery. The timing of the play, the dissimilarity of light and dark, highlighted how the secrecy meetups of Romeo and Juliet was framed as dangerous. The night was depicted as a protective barrier where both lovers were able to unify, simultaneously fights unraveled were characters shed blood after the surprise attacks of the other party.

4.2.6.3. Dramatic Irony. Dramatic Irony occurs when the audience tend to know more about details and future events than the characters do. In the prologue of Romeo and Juliet, the audience is made aware of the later demise of the two beginning with, "A pair of star-cross'd lovers take their life.” This shows how their fate was inevitable and that all the tension happening in the play brought the lovers closer to their tragic end.

4.3 Conclusion

In this chapter, the linings were inspected showing just how William Shakespeare and his play revealed the influence of gangs on society through a literature piece and a literally analysis.

The findings were divided into themes and in between discussions reviewing just how prominently they are correlated in the status of society nowadays. Through the sophisticated use of language, Shakespeare intensified the rivalry and violent clashes as a reminder of such conflicts.

Conclusion

The concluding chapter will condense the findings of the research in which it will begin by restating the discoveries made followed by the implication of the study, the delimitations, and the recommendations for further research

5.1. Summary of the Findings

Each act in the play reflected the feud between the Montagues and Capulets which echoed modern day dynamics on many aspects. For instance, how territorialism was a cyclic cause of clashing when the followers of one party would violate and encroach territories. Often many triggers would spawn causing deaths of key characters and rotation of violence. Intimidation would rise when brawls would break out causing fear in the crowd just to proclaim authority. Gang identity and loyalty to one family or side societally charged lives and deep-seated allegiances were lost due to broken devotion. The vanity of the Prince of Verona and his meager efforts to control the dispute and implement law administration paralleled the union nowadays in handling gang violence. The deaths of Romeo and Juliet symbolized extreme costs when young participants get involved in familial gang conflicts.

The technique the play signified gang violence in 'Romeo and Juliet' affects the themes of the play by spiraling a love story into a forbidden one. The centralized theme being love in between violence, infected by the backdrop of their families, contrasted their purity and their love from a personal lovable affair into a dictated one by hatred of their guardians. The tragic prologue suggests how their fate is inevitable and how the ongoing fights constrained the characters, innocent bystanders, and their choices until they led one another to their doom. The detestation was found to be destructive killing numerous characters like Mercutio, Tybalt, Paris, Romeo, and Juliet; thus, bringing direct chaos and reckless behavior driven by intense emotions. The role of honor, identity, and honor to their community left heartbreaking results as it addressed a universal theme simply by having families bring death to their children.

The Montagues and Capulets shared analogous tactics when defending their terrains than that of modern gangs. This would come through footings of rivalry, territorial control, and dominance of region and power. Through the landmark of Verona, they could be seen breaking out during simple encounters identical how modern gangs control specific neighborhoods. Relentless acts of retaliation and revenge through a common gang tactic known as tit-for-tat, where one act is avenged in an endless cycle, where in the play the deaths of Mercutio and Tybalt are prime examples. Romeo and Juliet, initially noncombatants, got caught up in conflicts related to how gang violence create environments of where innocents get caught up in crossfire and fear, henceforth also reflects our modern regulations struggle to impose lasting peace. This analysis highlights how Shakespeare had a vivid understanding of human nature making his work applicable to work with even nowadays.

5.2.Implications of the Study

Perusing and considering Romeo and Juliet as a literary interpretation of gang violence underlined on the role of social environment shaping a user and their behaviors. It discusses how family influences contribute to making young people, in gang concentrated neighborhoods, inherit conflicts and rivals that limit their life choices and can lead to early death. Now knowing of such consequences, opportunities for resolutions are opened as the play serves as a powerful argument that can prevent outcomes and introduce mechanisms for potential cases. Such a story is relevant for modern audiences and enforcements to work by.

5.3.Delimitations of the Study

It is crucial to establish restrictions that help clarify just how far this should be reached in studies. The historical aspect of the play made it not as detailed as it might have been during the renaissance in Italy; instead, it is limited to how the Montagues and Capulets view one another. As this script might help indirectly with gang violence, it still cannot be used as a primary source for sociological research discussions due to it being narratively influenced writing. Meaning, that the style has been exaggerated by Shakespeare himself for a dramatic effect rather than have it recognized as how real-life gangs behave.

5.4.Further Research

Analyzing Romeo and Juliet opens many venues for further research with similar feels, especially ones that deal with the same theme. Other comparative literary studies can be compared to this one, including other Shakespearean plays or pieces written during the renaissance. The idea of the Montagues and Capulets could unlock just how families were depicted back then depending on their identity, status, and background factors; hence could be referenced for as cultural research.

5.5.Conclusion

Concluding this research, 'Romeo and Juliet' can be interpreted as a specimen on how gang violence work nowadays, revealing how behavior, breakdowns in society, and gang violence are timeless truths of the human. The play and its true intentions did not aim to serve as an entertainment but as a tale that buried the graves of couples with the same grip Romeo and Juliet got intertwined with.

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