Folger Digital Texts API & the “Four Points of Character Analysis”

Work through each of the following steps to analyze your chosen character. As you go, keep track of the specific textual evidence that you gather for future reference.

**Step 1: What does a character SAY? (Function: “charText”)**

Go to the FDT API interface and select *Romeo and Juliet*. Select “text by character” in the “Function” menu. This feature returns a hierarchy of characters according to how many lines they speak throughout the play. When you select a character, you’ll find a version of the play featuring only that character’s lines. Read through the lines and see what jumps out at you. Does the character speak in verse or prose? Is the meter regular, or irregular? Do they repeat themselves frequently? What kinds of words do they use? What is the tone of their speech? What can you deduce about this character based on what they say?

**Step 2: What does a character DO? (Function: “witScript”)**

Go to the FDT API interface and select *Romeo and Juliet*. Select “witScript” in the “Function” menu. The “witScript,” that is the “witness” (or “Witmore”) script, generates a “view” of the play from any given character’s perspective. When you select a character, you’ll find a version of the play featuring only that character’s interactions on stage. Read through the lines and identify how your focus character responds to others, or acts when they are alone. What can you deduce about this character based on their actions?

**Step 3: What do other characters SAY about your character? (Function: “charTextMinus”)**

What do others say about your character when they’re not around? Select “text, minus a character’s” in the “Function” menu. This selection returns the play’s dialogue with the exception of your character. Try using ctrl+F to search for your character’s name. Or, try searching their titles (if applicable) to identify sections where people may be talking about them. Then, analyze how people talk about them. Pay attention to not only direct speech, but also the speech patterns surrounding them (verse/prose/meter/repetition/word choices/tone). What insights emerge about your character from your analysis of how other characters talk about them?

**Step 4: What do other characters DO in similar circumstances? (Function: “charChart”)**

Go to the FDT API interface and select *Romeo and Juliet*. In the “Function” menu, select “character chart.” This will return a visualization of everyone who is onstage at a given moment in time. Look at scenes that don’t feature your character to identify opportunities to discover verbal and plot echoes. Once you’ve selected characters to focus on, you may analyze their actions by looking at either their speeches or their witScripts. What insights emerge about your character from your comparison of these characters’ actions?

**Synthesis.**

At this point, it may be helpful to upload your focus character and complementary character(s) speeches into [Voyant tools](https://www.folgerDigitexts.org/tools/). The word frequencies and vocabulary density statistics can be telling, offering you more concrete evidence to support an argument. What deductions can you make about your character from analyzing the specific evidence you’ve gathered? Additionally, discuss how the evidence you’ve gathered contributes to the development of your character’s role in the play’s plot and subtexts.
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- What does a character SAY?
- What does a character DO?
- What do other characters SAY about your character?
- What do other characters DO in similar circumstances?
<table>
<thead>
<tr>
<th>Words</th>
<th>Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>4673</td>
<td>Romeo</td>
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<tr>
<td>4265</td>
<td>Juliet</td>
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<tr>
<td>2722</td>
<td>FriarLawrence</td>
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<tr>
<td>2205</td>
<td>Nurse</td>
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<tr>
<td>2136</td>
<td>Capulet</td>
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<tr>
<td>2100</td>
<td>Mercutio</td>
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<tr>
<td>1160</td>
<td>Benvolio</td>
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<tr>
<td>874</td>
<td>LadyCapulet</td>
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<tr>
<td>584</td>
<td>PrinceEscalus</td>
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<tr>
<td>540</td>
<td>Paris</td>
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<tr>
<td>317</td>
<td>Montague</td>
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<td>263</td>
<td>Tybalt</td>
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<td>258</td>
<td>SERVANTS CAPULET Sampson</td>
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<tr>
<td>244</td>
<td>SERVANTS CAPULET Peter</td>
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<tr>
<td>233</td>
<td>SERVANTS MONTAGUE Balthasar</td>
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<td>219</td>
<td>Chorus</td>
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<tr>
<td>145</td>
<td>SERVANTS CAPULET Gregory</td>
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<td>142</td>
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<td>133</td>
<td>WATCHMEN 0.1</td>
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<td>119</td>
<td>SERVANTS CAPULET 0.1</td>
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<td>97</td>
<td>FriarJoin</td>
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<td>80</td>
<td>SERVANTS PARIS 1</td>
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<td>70</td>
<td>MUSICIANS 0.1</td>
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<td>53</td>
<td>Apothecary</td>
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<td>43</td>
<td>CITIZENS 0.1</td>
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<td>28</td>
<td>LadyMontague</td>
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<td>24</td>
<td>WATCHMEN 0.3</td>
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<td>21</td>
<td>SERVANTS MONTAGUE Abram</td>
</tr>
<tr>
<td>21</td>
<td>SERVANTS CAPULET 0.3</td>
</tr>
</tbody>
</table>

A crutch, a crutch! Why call you for a sword? Nurse, where’s my daughter? Call her forth to me. This is the matter.—Nurse, give leave awhile. We must talk in secret.—Nurse, come back again. I have remembered me, thou’s hear our counsel. Thou knowest my daughter’s of a pretty age. She’s not fourteen. A fortnight and odd days. Enough of this. I pray thee, hold thy peace. Marry, that “marry” is the very theme. I came to talk of.—Tell me, daughter Juliet, How stands your disposition to be married? Well, think of marriage now. Younger than you. Here in Verona, ladies of esteem. Are made already mothers. By my count I was your mother much upon these years. That you are now a maid. Thus, then, in brief: The valiant Paris seeks you for his love. Verona’s summer hath not such a flower. What say you? Can you love the gentleman? This night you shall behold him at our feast. Read o’er the volume of young Paris’ face, And find delight where with beauty’s pen. Examine every married lineament And see how one another lends content. And what obscured in this fair volume less Find written in the margin of his eyes. This precious book of love, this unbound lover, To beauty him only lacks a cover. The fish lives in the sea, and its much pride For fair without the fair within to hide. That book in many’s eyes doth share the glory.

ACT 1
Scene 3
Enter Lady Capulet and Nurse.

LADY CAPULET
Nurse, where’s my daughter? Call her forth to me.
NURSE
Now, by my maidenhead at twelve year old, I bade her come.—What, lamb! What, ladybird! God forbid. Where’s this girl? What, Juliet?

Enter Juliet.

JULIET    How now, who calls?
NURSE     Your mother.
JULIET    Madam, I am here. What is your will?
LADY CAPULET
This is the matter.—Nurse, give leave awhile. We must talk in secret.—Nurse, come back again. I have remembered me, thou’s hear our counsel. Thou knowest my daughter’s of a pretty age.
NURSE
Farewell, I can tell her age unto an hour.
LADY CAPULET She’s not fourteen.
NURSE    I’ll lay fourteen of my teeth (and yet, to my teen be it spoken. I have but four) she’s not fourteen. How long is it now to Lammastide?
LADY CAPULET A fortnight and odd days.
NURSE    Even or odd, of all days in the year, Come Lammastide Eve at night shall she be fourteen. Susan and she (God rest all Christian souls!)
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.
Have not saints lips, and holy palmers too?
Ay, pilgrim, lips that they must use in prayer.
O then, dear saint, let lips do what hands do.
They pray: grant thou, lest faith turn to despair.
Saints do not move, though snow for prayers’ sake.
Then move not while my prayer’s effect I take.
Thus from my lips, by thine, my sin is purged.
Then have my lips the sin that they have took.
Sin from my lips? O trespass sweetly urged!
Give me my sin again. You kiss by th’ book.
Madam, your mother craves a word with you.
What is her mother? Marry, bachelor,
Her mother is the lady of the house,
And a good lady, and a wise and virtuous.
I nursed her daughter that you talked withal.
I tell you, he that can lay hold of her
Shall have the chinks: Is she a Capulet?
O dear account! My life is my foe’s debt.
Away, begone. The sport is at the best.
Ay, so I fear. The more is my unrest.
Nay, gentlemen, prepare not to be gone.
We have a trifling foolish banqueting—
Is it e’en so? Why then, I thank you all.
I thank you, honest gentlemen. Good night.—
More torches here.—Come on then, let’s to bed—
Ah, sirrah, by my fay, it waxes late.
I’ll to my rest.
Come hither, nurse. What is yond gentleman?
The son and heir of old Tiberio.
# Serendipity and Synthesis

## Summary

This corpus has 3 documents with 7,775 total words and 1,732 unique word forms. Created about 2 minutes ago.

### Document Length:
- Longest: *FriarLawrence* (4691)
- Shortest: *LadyCapulet* (875)

### Vocabulary Density:
- Highest: *LadyCapulet* (0.438)
- Lowest: *FriarLawrence* (0.289)

### Average Words Per Sentence:
- Highest: *FriarLawrence* (11.2)
- Lowest: *LadyCapulet* (9.0)

Most frequent words in the corpus: `love` (54); `shall` (33); `i'll` (27); `day` (26); `death` (26)

Distinctive words (compared to the rest of the corpus):
1. *FriarLawrence*: `farewell` (11), `sweet` (10), `light` (10), `beauty` (10), `lips` (9).