

A Note on Adaptations of *Romeo and Juliet*

Adaptation, whether literary or otherwise, is a basic way of addressing the world as you find it. It requires interpretation and some form of creative engagement with or disengagement from a source text, the latter being a point of departure for the adapter. Adaptation allows for a full continuum of possibility, from the most radical remaking of a text to the most conformist recreation of the same text. When an adapter begins the process of engaging with a prior text, anything is possible and that fact makes adaptation a place where different forms of artistic vision, different forms of interpretation come into being, and frequently, into conflict.

In the case of *Romeo and Juliet*, adaptations lay bare some of the interpretive issues in the play: is it really about young lovers, or is it about the utter failure of adult society to protect them from the circumstances that lead to their deaths? Are the lovers really in love with each other or are they in love with the idea of being in love? Is the play an anti-war play? Does it over-idealize and sentimentalize young love at the expense of other forms of love? What is the nature of the relationship between Mercutio and Romeo? If Romeo rids himself so easily of his love for Rosaline, how seriously are we to take his love of Juliet? Is Tybalt a testosterone-driven sociopath or is he genuinely concerned about the threat the Montagues represent? Do the Nurse and the Friar abdicate their responsibility as adults in facilitating the lovers? These questions, and many others, show the degree to which anyone who engages with the play must think through any number of a myriad of problems to arrive at an interpretation.

A huge number of adaptations of *Romeo and Juliet* exist, created for many media and across many genres. This note lists a sampling of these with the understanding that the listing is far from comprehensive. Versions of *Romeo and Juliet* exist in which the culture and setting are the key ways in which the text is adapted. So, for example, a student [film version](#) of the play that depicts *Romeo and Juliet* as Palestinians living in the Occupied Territories was made, which shows the plight of Palestinians dealing with problems in their own communities. And in 1994 a joint Israeli-Palestinian production of the play was mounted. In 2000, Clare Stopford produced a version of *Romeo and Juliet* dealing with post-apartheid South Africa, featuring the gang-ravaged youth culture of the Cape Flats in the divided city of Cape Town. *Native Voices* in Los Angeles produced a Native American version of the play called *Kino and Teresa* in 2005. Written by James Lujan, the historical

play was set in 17th century Santa Fe, seventeen years after the Pueblo Revolt of 1680 and revolved around the conflict between the Pueblo Indians and Spanish colonists.

Romeo and Juliet has been the basis for musicals such as *West Side Story* and films like *Moulin Rouge*—but is also subtly present in the underlying theme of movies like *Grease* and the newly acclaimed *High School Musical*. Think of youth culture and love stories and inevitably some form of *Romeo and Juliet* can be made to fit. *Romeo/Juliet Remixed* (or R0M30/JUL137 R3M1X3D) is set to a rave dance floor background with a kick-boxing Juliet and an Ecstasy-taking Romeo. Before the play begins, this interactive show features a choice of glow-sticks (pink if one chooses to be a Montague, yellow if one chooses to be a Capulet), an escort to a mock dance club called “Club Verona” where “theater”-goers dance and mingle with the cast and other audience members, as well as the chance to cheer on a crew of break-dancing Montagues or Capulets, and a chance to be on the venue’s big screen. Romeo and Juliet communicate via cell phone and text messaging, echoing a Nextel 30-second commercial that re-enacts the tragedy while selling cell phones.

In addition to these diffuse examples from different genres and cultures, there are many other examples specific to certain media.

Operatic Adaptation:

Perhaps the most famous version of the story, derived from Shakespeare, in operatic form is *Roméo et Juliette* by Charles Gounod, done in 1867 with a libretto written by Jules Barbier and Michel Carré. The *Romeo and Juliet* story was also the subject of Vincenzo Bellini’s opera *I Capuleti e i Montecchi*, although Bellini and his librettist, Felice Romani, worked from Italian sources, and these were only distantly related to Shakespeare’s work. In 2004 American composer Lee Hoiby, who adapted Shakespeare’s *The Tempest* in 1986, also adapted *Romeo and Juliet* in early 2007, with a premiere forthcoming. *Butterfly Lovers*, a Chinese Opera, is referred to as the Chinese version of *Romeo and Juliet*. Among others, operatic composers who have written versions of *Romeo and Juliet* include: Georg Benda (1722-1795), *Romeo und Julie*; Frederick Delius (1862-1934), *A Village Romeo and Juliet* based on the short story *Romeo und Juliet auf dem Dorfe* by the Swiss author Gottfried Keller; Filippo Marchetti (1831-1902), *Romeo e Giulietta*; Heinrich Sutermeister (1910-1995), *Romeo und Julia*; Nicola

Vaccai (1790-1848), *Giulietta e Romeo*; and Niccolò Antonio Zingarelli (1752-1837), *Giulietta e Romeo*.

Ballet:

In addition to the above listed operas, a number of ballet versions of the story exist, the first written in the 18th century. The best-known music for ballet versions of the play is by Russian composer Sergei Prokofiev. A variety of choreographers have used this music to mount their choreographies. Prokofiev's *Romeo and Juliet* (Op. 64), often taken to be the greatest ballet score ever written, was based on Shakespeare's *Romeo and Juliet*. Prokofiev extracted music from the ballet as three suites for orchestra and as a piano work. The first version featuring Prokofiev's music was performed in 1938 in Brno, Czechoslovakia and it has gone on into the twenty-first century to become a key part of the repertoire. As of 2007, Matthew Bourne, Britain's most successful choreographer, was planning a version that gives Romeo a male lover instead of Juliet in a gay version of the romantic tragedy. Bourne, whose all-male *Swan Lake* has been performed for more than a decade, is again using an all-male cast for *Romeo, Romeo*—his version of Prokofiev's ballet *Romeo and Juliet*. Like all-female versions of Shakespeare's plays, Bourne's adaptive strategy for his interpretation focuses on gender as a site for exploring the nature of love.

Musical Adaptations:

Hundreds of musical adaptations and references to *Romeo and Juliet* exist in virtually all forms of Western music. The "Romeo and Juliet Fantasy Overture" (1869, revised 1870, 1880), by Peter Tchaikovsky, contains one of the world's most famous melodies. The tremendously famous love theme in the middle of this long symphonic poem has been used countless times in commercials and movies. In 1957, the musical *West Side Story* debuted on Broadway, with music by Leonard Bernstein and lyrics by Stephen Sondheim, himself to go on to become one of Broadway's greatest composers. This version of *Romeo and Juliet* updated the setting to mid-20th century New York City and the warring families to ethnic gangs. *West Side Story* opened on the West End in London in 1958 and then was released as a film in 1961.

In 1999, Terrence Mann's rock musical *William Shakespeare's Romeo and Juliet*, co-written with Jerome Korman, premiered at the Ordway Theatre in

St. Paul, Minnesota. It was not a critical success. *Roméo et Juliette, de la Haine à l'Amour*, a musical by Gérard Presgurvic, premiered on January 19, 2001 in the Palais de Congrès in Paris, France. By 2005, it had already attracted an astounding six million people.

In popular music, perhaps the best known recent version of music that references the play is the song “Exit Music (For a Film)” by Radiohead, made for the 1996 movie version of *Romeo + Juliet* by Australian director Baz Luhrmann. The song is sung from the point of view of someone waking up his lover and inviting them to join them in escaping from the oppression of their respective families through suicide inspired by Act 3. “*Romeo and Juliet*” is also the name of a well-known song by the British rock band Dire Straits from their 1980 album *Making Movies*, in which the singer looks back on a failed relationship. It was inspired by Mark Knopfler’s broken romance with Holly Vincent. The Indigo Girls covered this song on their album *Rites of Passage*.

And the Reflections reached #6 on the pop charts in the summer of 1964 with the song “(Just Like) *Romeo & Juliet*.”

Perhaps the most interesting hybrid adaptation of the story in pop music occurred with Elvis Costello’s and The Brodsky Quartets 1992 release *The Juliet Letters*. Costello’s liner notes underline how the creative process of adaptation began from the idea of thinking “of the many types of character that the letter form would allow us. Somewhere there is a list of letters [that] we considered. Love letter, begging letter, chain letter, suicide note, etc.” The range of lyrics in the collection highlights the different ways in which interpretations can play with the supposed fixed meaning of a source text through adaptive imagination.

In a song lyric penned by Costello himself, “I Thought I’d Write to Juliet,” Costello tells of having been inspired by a letter sent to him during the build-up to the Gulf War. Lyrics from the song poignantly take the love story into a new dimension that is both contemporary and political: “I’m a female soldier, my name is Constance / I enlisted in the military needing funds for college / I’m twenty-three years old and if I do get home alive / I imagine I may think again ...” These lyrics tease out a latent anti-war theme that is embedded in Shakespeare’s *Romeo and Juliet*, especially if one takes the warring Montagues and Capulets as symbolic of larger social conflicts. The Costello/Brodsky collaboration thus pushed the limits of both classical and

pop forms, while extrapolating Shakespeare's story line into new and uncharted dimensions.

Aside from these examples many, many pop music artists have referenced the play. Examples of some of these include: the 1956 song "Fever" contains the lyrics "Romeo loved Juliet/Juliet, she felt the same/When he put his arms around her/He said, "Julie baby, you're my flame"; the disco group Festival had a minor hit with a song called "*Romeo and Juliet*" which used as its lyrics the text of the prologue; Arctic Monkeys' song "I Bet You Look Good on the Dancefloor" contains the lyrics "Oh there ain't no love no, Montagues or Capulets/Just banging tunes in DJ sets"; Madonna's 1989 album *Like A Prayer*'s third single, Cherish, a song about appreciation towards a lover, has a line that says "*Romeo and Juliet*, they never felt this way, I bet"; Lou Reed's song, "Romeo had Juliette" was included on the 1989 album *New York*; the 2003 musical remake of *Reefer Madness* featured a song "*Romeo and Juliet*" in which a pair of young lovers compare themselves to Romeo and Juliet, having only read the first half of the play, and mistakenly assume the ending to be happy; the band Genesis uses the names *Romeo and Juliet* for characters in the song "The Cinema Show" from their album *Selling England by the Pound*; the Bob Dylan song "Desolation Row," from the 1965 album *Highway 61 Revisited*, contains the lyric "And in comes Romeo, he's moaning..." This short list of references to the play shows the extent to which it has infiltrated anglophone pop culture as a referent across a wide range of contexts.

Film Versions of *Romeo and Juliet*:

The filmography associated with Shakespeare is enormous with the [IMDB database](#) listing well over 600 productions in over a hundred years of film history. There have been over forty movie versions of *Romeo and Juliet* in a number of different languages (Hindi, Spanish, French, among others), with the first made in France in 1900. The range of adaptations is astounding: silent film, pulp film, MTV-style film, classical Hollywood film, short film, and so on. And within that range the extent to which Shakespeare's playscript figures as a presence varies wildly from the most tenuous connection through to the most radical revisioning through to more orthodox interpretations. The following list, though far from comprehensive, gives a sense of this range:

- 1908: *Romeo and Juliet*, a silent film made by Vitagraph Studios. The first American production, it was directed by J. Stuart Blackton, the film starred Paul Panzer as Romeo and Florence Lawrence as Juliet. In 1912, Vitagraph released another silent film directed by Lawrence Trimble called *Indian Romeo and Juliet*, a Western.
- 1936: *Romeo and Juliet*, produced by Irving Thalberg and directed by George Cukor. The 1936 screen version was one of the more notable of Classical Hollywood. Thalberg spared no expense, and showcased his wife, Canadian-born Norma Shearer, in the lead role. Leslie Howard played Romeo, John Barrymore was Mercutio, and Andy Devine was Peter, the servant to Juliet's nurse. The film was criticized because Howard and Shearer were both considerably older than the scripted roles. Nonetheless the film garnered a number of Academy Awards nominations.
- 1954: *Romeo and Juliet* directed by Renato Castellani. The film was a British/Italian production with a colourful setting. The cast included Laurence Harvey as Romeo, Susan Shentall as Juliet, Flora Robson as the Nurse, and Mervyn Johns as Friar Laurence.
- 1961: *West Side Story* was made into a film by directors Jerome Robbins and Robert Wise following the success of the musical on stage in New York and London. It was set in a 1960s New York City gang culture and was loosely based on the story of *Romeo and Juliet*, with the Montagues becoming the Anglo Jets led by Riff (Russ Tamblyn), and the Capulets the Puerto Rican Sharks led by Bernardo (George Chakiris). At a dance, Tony (Richard Beymer), former leader of the Jets and Riff's best friend, and Maria (Natalie Wood), Bernardo's little sister, see each other across the room and fall in love. With opposition from both sides, they meet secretly and their love grows deeper even as the gangs plot one last rumble that will finally end the battle for control of the streets. The film won 10 Academy Awards including Best Picture and is perhaps the finest film adaptation of the story yet to be made. The transposition of the family feud into the ethnic tensions among gangs in New York was a particular strength of the film, especially in adapting the play into a morality tale that attacked racism in America.
- 1968: *Romeo and Juliet*, directed by Franco Zeffirelli. Filmed in Italy, the performance of the young Anglo-Argentine actor Olivia Hussey as Juliet is a defining feature. It won Oscars for Best Cinematography and Best Costume design, and was nominated for Best Director and Best Picture. It also starred

Leonard Whiting as Romeo, a young British actor with considerable stage experience—seen as “the next big thing” in film at the time both for his striking looks and his performance, his career did not match up to expectations.

- 1978: *Romeo and Juliet*, directed by Alvin Rakoff for the BBC Television Shakespeare series. This production is generally unregarded due to its inexperienced stars and low production values, although Alan Rickman’s version of Tybalt is memorable.

- 1996: *Romeo + Juliet*, directed by Baz Luhrmann, filmed in Mexico, and starring Leonardo DiCaprio and Claire Danes in the title roles. Luhrmann gave the famous tale a modern setting with a strong parody of the American Western transposed to the urban West Coast and shot in the edgy, MTV production style hyper-charged with visual content that is so typical of Luhrmann’s work. Aside from the modernization the film changed the Shakespearean ending, giving *Romeo and Juliet* a final scene alive together.

- 1996: *Love Is All There Is*, starring Angelina Jolie and Lannie Kazan, is yet another comic take on *Romeo and Juliet*. It takes place in the Bronx, New York and involves two Italian immigrant families who own opposing restaurants. The two families hate each other and have tried to run each other out of business for years. When their children secretly fall in love, the families are forced to deal with it. Instead of the tragic Shakespearean ending, the movie makes the story a bit more light-hearted.

- 1996: *Tromeo and Juliet*, directed by Lloyd Kaufman. Independent movie company Troma put their inimitable spin on the story, setting it in Manhattan in a punk milieu. The updating done by Kaufman is radical: Tromeo (Will Keenan) is a cyber-porn addict; Juliet (Jane Jensen) is a vegetarian who’s father keeps her locked away most of the time for his sexual pleasure, so she passes time calling 1-800 sex lines. The rest of the Capulet family consists of pierced and tattooed hell-raisers, hardcore punk rockers, nymphomaniacs, and outrageous authority figures. The movie slots into the genre of trash film and has a cult following.

- 2000: *Romeo Must Die*, directed by Andrzej Bartkowiak, with Jet Li as Han Ling (the Romeo of the story) who is out to avenge his brother’s murder. He meets and eventually falls in love with Trish O’Day (the Juliet of the story, played by Aaliyah) who is the daughter of a rival American

mob boss. Apart from the main characters being the son and daughter of bitter rivals, the plot has practically nothing to do with Shakespeare's *Romeo and Juliet*.

- 2005: *West Bank Story*, set in the contemporary West Bank, is a musical comedy parody based on *West Side Story*. *West Bank Story* won the 2006 best Live Action Short at the Academy Awards (Oscars). A musical comedy set in the fast-food world of competing falafel stands in the West Bank, the movie tells the story of David, an Israeli soldier, who falls in love with the beautiful Palestinian cashier, Fatima, despite the animosity between their families' dueling restaurants. The film asks (in high spoof mode) whether the couple's love withstand a 2000-year old conflict and their families' desire to control the future of the chic pea in the Middle East.

- 2005: *Romeo & Juliet* directed by American photographer and director Dave LaChapelle, featuring Tamyra Gray as Juliet, Gus Carr as Romeo, and Mary J. Blige. The controversial short music video was used to promote the H&M clothing company and a new line of jeans. Released in September 2005, this commercial was shown online (H&M website) and during the trailers of certain theatrical films. In this musical remake, which features background music provided by Tamyra Gray and Mary J. Blige (both songs are from the musical *Dreamgirls*), Romeo is gunned down in a drive-by shooting and Juliet sings over his body while he bleeds to death on the street. Due to complaints that the commercial glamorized gang violence and was an attempt to use gun culture to sell jeans to teenagers, H&M subsequently withdrew the ad from Canadian and U.S. markets and issued an apology.

- 2005: *O Casamento de Romeu e Julieta*, directed by Bruno Barreto and starring Brazilian actress/model Luana Piovani and Marco Ricca, is a Brazilian romantic comedy adaptation of *Romeo and Juliet* set amidst a bitter rivalry between two soccer clubs, the Palmeiras and the Corinthians. Set in Sao Paulo the plotline diverges considerably from the original *Romeo and Juliet* story.

- 2006: *Romeo & Juliette*, directed by Yves Desgagnés, is a Québécois adaptation that plays on a number of changes made to the play as a function of French Canadian, local culture. During a festival in Montreal, Juliette Véronneau and Romeo Lamontagne share a glimpse and immediately begin a crush. Soon, Romeo begins spying on Juliette and follows her, all the while ignorant that the daughter of an influential judge has a crush on him.

Her father is the judge before whom his father, the leader of a motorcycle gang, will be tried for murder.

Television:

The Canadian-produced animated television special *Romie-0 and Julie-8* (1979) is a science fiction adaptation of the play, recasting the lead characters as robots. The 2005 television movie “Pizza My Heart” was also based on *Romeo and Juliet* with the story taking place in Verona, New Jersey. The movie centres on the lives of two feuding pizzeria owners, the Prestolanis and the Montebellos. In 2007, Japanese animation studio Gonzo adapted *Romeo and Juliet* into an anime television series entitled *Romeo x Juliet*, set in a futuristic, aerial city known as Neo Verona. The popular science fiction series *Star Trek* and its various spin-offs have numerous quotes that reference *Romeo and Juliet*:

- Commander Tucker references the play when speaking to T’Pol about their personal relationship: “It’s not like we would have made an ideal couple. A Vulcan and a Human? *Romeo and Juliet* probably stood a better chance.” (*ENT*: “The Augments”)
- General Chang quotes the play’s line “parting is such sweet sorrow” when departing after dinner aboard the Enterprise-A. (*Star Trek VI: The Undiscovered Country*)
- Counselor Deanna Troi used an image from *Romeo and Juliet* to help her crewmembers understand the particularities of the Tamarian language. (*The Next Generation*: “Darmok”)
- The script of the *Star Trek: Deep Space Nine* episode “Looking for par’Mach in All the Wrong Places” describes Worf and Jadzia’s conversations in Klingonese as being “*Romeo & Juliet* (Klingon style).”

Sea Prince and the Fire Child (1981), an anime movie by Sanrio (based on a story by Sanrio founder, Shintaro Tsuji) is inspired by *Romeo and Juliet* (the main characters are from different races, the sea spirits and fire spirits). More minor referents to the play on television, and these are too many to be addressed fully, include: Plucky Duck’s sign-off following the end credits in certain episodes of *Tiny Toon Adventures*, “Parting is such sweet sorrow!”;

an episode of Duck Tales was entitled *Bubbeo and Juliet*; and *Mario and Joliet*, was the title of an episode of *The Super Mario Bros. Super Show!*

Documentaries:

Romeo and Juliet in Sarajevo was a documentary film about the deaths of Admira Ismic (b. 1968) and Bosko Brkic (b. 1968). Both were natives of the former Yugoslavia who lived in the city of Sarajevo, the capital city and largest urban center of Bosnia and Herzegovina. Like many other couples and families in Bosnia, they were of different ethnic groups; she was a Bosniak, and he a Bosnian Serb. They were killed on May 19, 1993, while fleeing the besieged city on Vrbanja bridge. Numerous media outlets used photographs of their corpses, and a now legendary Reuters dispatch about them was filed by [Kurt Schork](#). They became a symbol for the suffering of the people on all sides of the conflict.

The Bosnian poet Goran Simic wrote the poem “Love Story” in response to the sentimentalizing that went on in the media over the couple’s death, published in his collection *From Sarajevo With Sorrow* (2005). The poem, in addition to its poignant evocation of the reality of the couple’s death, obviously riffs on the ways in which the *Romeo and Juliet* story has become a cliché at odds with the reality of their deaths as a function of war:

The story of Bosko and Amira was a major media event that Spring. They tried to cross the bridge out of Sarajevo, believing their future was on the other side, where the bloody past had already gone. Death caught them, in the middle of the bridge. The one who pulled the trigger wore a uniform and was never called a murderer.

Newspapers from around the world wrote about them. Italian dailies published stories about the Bosnian Romeo and Juliet. French journalists wrote about a romantic love which surpassed political boundaries. Americans saw in them the symbol of two nations on a divided bridge. And the British illustrated the absurdity of war with their bodies. Only the Russians were silent. Then the photographs of the dead lovers moved

into peaceful Springs.

My friend Prsic, a Bosnian soldier who guarded the bridge, watched each day as the maggots, flies, and crows finished off their swollen bodies.

I can still hear his swearing as he put on his gas mask, when the Spring winds from the other side of the bridge brought with it their bodies' stench. No newspapers wrote about that.

***Romeo and Juliet* On Stage:**

The most famous production of the play was probably the 1935 staging by John Gielgud in which Gielgud and Laurence Olivier alternated the role of Romeo and Mercutio, and Peggy Ashcroft played Juliet. It was Olivier's first major Shakespearean role on the professional stage. Olivier went on to produce and direct a Broadway production in 1940 with himself as Romeo and his fiancée Vivien Leigh as Juliet. The production was a critical disaster that cost the couple their savings. The longest running Broadway production of the play was the 1923 staging starring Jane Cowl as Juliet and Rollo Peters as Romeo. It ran for 157 performances, more than twice as long as any other Broadway production at that time. The beloved British classical actor, Maurice Evans (1901-89) made his Broadway debut as Romeo in 1934—interestingly, his father was an amateur playwright who specialized in adapting Thomas Hardy novels to the stage.

Game Adaptations:

As the nature of the entertainment business evolves, with increased overlap between what used to be the storytelling domain of movies and new media like video games, *Romeo and Juliet* has migrated into these new media. *The Sims 2* includes a neighborhood, Veronaville (a parody of Verona) in which two characters named Romeo Monty and Juliette Capp fall in love. The neighborhood's story is a parody of the play itself, including the feud between the Monty (Montague) and the Capp (Capulet) families. In the card game *Magic: The Gathering*, a card called "Dark Banishing" displays a quote from *Romeo and Juliet*:

Ha, banishment? Be merciful, say "death,"

For exile hath more terror in his look,
Much more than death.

The Konami game *Silent Hill 3* contains a puzzle with excerpts from five tragedies, including *Romeo and Juliet*. In the MMORPG (Massive Multiplayer Online Role Playing Game) *World of Warcraft: The Burning Crusade*, in a dungeon named Karazhan, one of the three possible play-based boss encounters features two bosses with names slightly altered from *Romeo and Juliet*. And in the popular online game *RuneScape*, one of the non-member quests is based on the story of *Romeo and Juliet*. Surprisingly, until the release of *Speare*, a retro-style arcade game based on the play designed by the Canadian Adaptations of Shakespeare Project, no game design has tried to use the play in a sustained educational context.

Literary Adaptations:

Many literary adaptations spanning numerous genres exist, including prose, playtext, and poetry. Some of these include: Theophilus Cibber's *Romeo and Juliet* (1748); David Garrick's *Romeo and Juliet* (1814); Richard Gurney's *Romeo and Juliet Travesty* (1812); Gottfried Keller's *Romeo und Julia auf dem Dorfe* (1855); Mary and Charles Lamb's *Tales from Shakespeare: Romeo and Juliet* (1878); Federico García Lorca's *El Publico* (1930); Peter Ustinov's 1958 play *Romanoff and Juliet*; Gideon Sims's late 70s novella *The Punk: The First Romeo and Juliet with Safety Pins*; Hans Boggild's play *Reginald and Juliet* (1982); Allen Booth and Robin White's multicultural theatrical adaptation, *Ho Mao and Julieta: A Multi-cultural Romeo and Juliet* (1984); and Ann-Marie MacDonald's award-winning play *Goodnight Desdemona (Good Morning Juliet)* (1990).

Adaptations in popular novels and romances include Loretta Chase, *The Devil's Delilah*; Georgette Heyer, *Sprig Muslin*; Edith Layton, *False Angel*; Elizabeth Mansfield, *Matched Pairs*; Joan Smith, *Lover's Vows*; Margaret Summerville, *The Improper Playwright*; and Marlene Suson, *The Fair Imposter*.

For further links to myriad adaptations associated with *Romeo and Juliet*, click [here](#).

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