

ABSTRACT

NAME : ISMAWARDI SANTOSO
ROLL NO. : 7109220007
TITLE : “LOVE AND GREED IN WILLIAM SHAKESPEARE’S
THE MERCHANT OF VENICE”

The Merchant of Venice written by William Shakespeare is technically classified as a comedy but it is also referred to as a tragic comedy as there are mixtures of comic and tragic elements in the play. Written sometime between 1596 and 1598, *The Merchant of Venice* is one of problem plays written by Shakespeare in which good triumphs over evil but serious themes are examined and some issues remain unresolved; this is as the play contains several themes, each of which has got its own foundation. The focus of the study goes to the significant themes: Love and Greed. Economics is a prime concern in *The Merchant of Venice*, and one major critical perspective treats the play as a clash between emerging mercantile sensibilities and religious traditions and from this problems of greed emerge and later solved by love, as a universal mediator. To complete the focus of the study, qualitative method is applied in the research methodology. This method is appropriate to be applied in this play, as: *Qualitative research allows the subjects being studied to give much ‘richer’ answers to questions put to them by the researcher, and may give valuable insights which might have been missed by any other method.* (Dawson: 2005) Shylock, the central figure in the play, represents usury as a pragmatic and legitimate business practice, That Shylock epitomes greed is finally seen in the finding and contrary to his greed which triggers all the conflicts in the play all is settled by the true love of those standing opposite to shylock, including his daughter. Love conquers all is the conclusion of this tragic comedy

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ISMAWARDI SANTOSO

Student. No: 090054

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POSTGRADUATE PROGRAM
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*THE MERCHANT OF VENICE***

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ISMAWARDI SANTOSO

Student. No. : 090054

Roll N0. : 7109220007

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Supervisor I,

Supervisor II,

Prof. Drs. Jumino Suhadi, M.A, Ph.D

Drs. M. Manugeran, M.A

Head of the Department,

Prof. Drs. Jumino Suhadi, M.A, Ph.D

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CHAPTER I

INTRODUCTION

1.1 Background of study

William Shakespeare has always held a fascination for the readers and the audience and one could wonder how easily he could twist and twirl the flow of human lives in his characters. Born in Stratford-upon-Avon in April 1564, William Shakespeare's birth is traditionally celebrated on April 23. The facts of his life, known from surviving documents, are sparse. He was one of eight children born to John Shakespeare, a merchant of some standing in his community. William probably went to the King's New School in Stratford, but he had no university education. In November 1582, at the age of eighteen, he married Anne Hathaway, eight years his senior, who was pregnant with their first child, Susanna. She was born on May 26, 1583. Twins, a boy, Hamnet, died at age eleven, and a girl, Judith, born in 1585. By 1592 Shakespeare had gone to London working as an actor and already known as a playwright. Shakespeare became a principal shareholder and playwright of the successful acting troupe, the Lord Chamberlain's Men, later under James I, called the King's Men. In 1599 the Lord Chamberlain's Men built and occupied the Globe Theater in Southwark near the Thames River. Here many of Shakespeare's plays were performed by the most famous actors of his time, including Richard Burbage, Will Kempe, and Robert Armin. In addition to his 37 plays, Shakespeare had a hand in others, including *Sir Thomas More* and *The Two Noble Kinsmen*, and he wrote poems, including *Venus and Adonis*

and *The Rape of Lucrece*. His 154 sonnets were published, probably without his authorization, in 1609. In 1611 or 1612 he gave up his lodgings in London and devoted more and more time to retirement in Stratford, though he continued writing such plays as *The Tempest* and *Henry VII* until about 1613. He died on April 23 1616, and was buried in Holy Trinity Church, Stratford. No collected edition of his plays was published during his life-time.

The Merchant of Venice is not just a book that talks about the everyday merchant of Venice alone but it brings to mind the actual characteristic weaknesses, strengths, and beauty of the human world. The weakness is characterized by Shylock's greediness and eventual fall, Antonio's love for his friend, and the nonchalant attitude or ignorance to the wickedness of an enemy, failure to be on guard that almost cost him his life. Shylock's daughter, Bassanio, Antonio, Portia, Nerissa, and their friends are all happy at the end of the play. The beauty of it is the knowledge that one could truly bend life situations as is the case with Portia, who surprises everyone with such an unexpected turn of situation, bending Shylock even when he thinks he has bended Antonio to a point of no return. *Merchant of Venice* is a great work of art full of humorous intrigues caused by the greed of one person.

Greed, like lust and gluttony, is traditionally considered a sin of excess. But greed tends to be applied to the acquisition of material wealth in particular. St. Thomas Aquinas says greed is a sin against God, just as all mortal sins, in as much as man condemns things eternal for the sake of temporal things. So greed or avarice is seen as sinful due to its overvaluation of the mundane rather than immaterial or spiritual aspects of existence. Avarice can describe

various greedy behaviors such as betrayal or treason for personal gain, hoarding of material things, theft, robbery, and fraudulent schemes.
(Kwasniewski: 2008)

But all is settled down by means of love. And Shylock the source of all the problems and conflict come to nothing as his wealth is gone and he fails in his desire to have a revenge on the people he dislikes. Love and greed are significant themes of the play, out of various others which are still relevant to the first two.

A theme is the central idea or ideas explored by a literary work. John Gardner puts it this way: "By theme here we mean not a message, a word no good writer likes applied to his work -- but the general subject, as the theme of an evening of debates may be World Wide Inflation.
(Gardner: 1983)

It is believed that *The Merchant of Venice* was first performed between 1596 and 1597. In *The Merchant of Venice*, Shakespeare weaves together two ancient folk tales, one involving a vengeful, greedy creditor trying to exact a pound of flesh, the other involving a marriage suitor's choice among three chests and thereby winning his or her mate based on love. Love plays an important role to settle all problems in this play. Shakespeare's treatment of the first standard plot scheme centers around the villain of *The Merchant of Venice*, the Jewish moneylender Shylock, who seeks a literal pound of flesh from his opposite, the generous, faithful Antonio. Shakespeare's version of the chest-choosing device revolves around the play's heroine Portia, who steers

her lover Bassanio toward the correct humble casket and then successfully defends his bosom friend Antonio from Shylock's horrid legal suit.

1.2 Problem Identification

Money is a very big deal in this play. The plot revolves around a Venetian merchant who cannot repay a loan to a hated moneylender. In much of *The Merchant of Venice*, the characters' attitudes toward wealth, mercantilism, and usury, lending money with interest function as a way to differentiate between Christians and Jews. The Christians in the play are portrayed as generous and even careless with their fortunes. The money-grubbing Shylock, on the other hand, is accused of caring more for his ducats than human relationships. Greed is seen by Shylock here. And owing to his greed, all problems begin to arise. At the same time, there's textual evidence to suggest that Shakespeare calls these stereotypes into question. Then Love in *The Merchant of Venice* comes in a variety of forms. There is love between family members, between friends, and of course, between lovers. Still, love is more notable for its absence than its presence in the play. Love often goes hand in hand with betrayal. Bassanio says he loves Portia, but he courts her for her money. At times, the same seems true of Lorenzo's interest in Jessica. Women seem happy to give love, but they do so with a shred of cynicism. Antonio clearly loves , but he ultimately must subordinate this love to Portia's more formal marriage with him. Love is regulated, sacrificed, betrayed, and generally built on rocky foundations in the play. So there are two significant

themes that become the core points of the analysis; those are greed and love.

Based on this, there are questions formulated:

1. How are greed and love realized and treated in the play ?

One will find that in any play or work of literature, if analyzed in detail, various themes may emerge. This is so because one's interpretation will be different from that of another, as an old saying goes that one's food is another's poison. And through this study the significant themes such as greed and love are going to be found and analysed.

2. What are the significant features of greed and love?

If greed and love are found, then the next steps to be done are to find the significant features of greed and love in the play. This point is to be analyzed because in general these features will completely support the whole analysis.

1.3 Objective of the Study

The word mercy is always heard in this play. It is held up as an ideal, especially in Portia's famous courtroom speech. This means that one of the themes of the play is also mercy. Shylock on the other hand is determined to get revenge on Antonio. Even when offered money his hatred and need for revenge are paramount. Then here are two differing ideas about the relationship between mercy and justice. In Elizabethan times Portia would have been seen as representing the Christian idea of mercy. It is advocated that people should turn the other cheek rather than exact revenge from the person who has wronged them. Shylock's view of justice is the complete opposite: it

is "an eye for an eye, a tooth for a tooth" which interestingly is an idea of justice which can be derived from the old books and traditions. Shylock also believes that Christians are hypocritical about their mercy that in reality they are as keen on revenge as he is. The end of the play could be interpreted as underlining Shylock's point. Portia makes a very persuasive speech about mercy, yet when it comes to deal out justice, she is less generous than her words. She emphasizes that Shylock shall have all justice and catches him out as she knows the law better than he does. Portia refuses to let Shylock back out of the deal, saying "He shall have merely justice and his bond". Just as Shylock misses his chance to be merciful, so Portia comes back with the full weight of the laws against him and shows no mercy. Having begged Shylock to show mercy to Antonio, she seems less than merciful to him. Various important points of analysis are exposed above. So the objectives of the study are :

1. To reveal how love and greed are realized and treated in the play.
2. To reveal the significant features of greed and love.

1.4 Significance of the study

For more than four hundred years, Shylock with his demand for a pound of flesh from a debtor has been the symbol of the greedy, selfish, repulsive, alien Jew. As the loathed character in Shakespeare's romantic comedy, *The Merchant of Venice*, he is referred to over and over again not by his name, but as Jew. At the famous trial scene he is humbled, faces death, and

must convert to Christianity, which he does with alacrity, in order to stay alive. William Shakespeare addresses the differences in social groups in *The Merchant of Venice* by writing about different religions. For example, Shylock is a Jew who hates Christians. A key theme in the play is love and friendship versus greed and mercy versus justice and among all, love and greed emerge as the significant ones and are apt to be studied in detail. Love and greed are like two poles in one magnetic bar. One is positive while the other, commonly assumed, is negative.

Shylock is the antagonist in the play because he stands in the way of love, but this does not necessarily make him the villain of the play. Shylock can be seen as both the villain of the play and as a man who is very human. The villain seen in Shylock is the greedy moneylender. Shylock charges high interest rates and when he is not repaid he insists on revenge.

In the play Shylock loans Antonio money, and out of jest he suggests that should the loan not be repaid in time Shylock may cut off one pound of flesh from Antonio's body. Soon after Shylock's daughter runs away from home with Lorenzo, a Christian, and takes her father's ducats with her. When Antonio's ships do not come in and he is not able to repay the loan Shylock is no longer interested in getting his money back. Shylock wants revenge for the loss of his daughter through the fulfillment of the bond. In court Shylock is defeated because of his selfishness. In time of power and wealth, Shylock thinks that he can do as he wishes. But when he loses his daughter and his money and at the same time he loses his religion, he begins to realize that

wealth, power and pride stand only for the time being. This is a very good reminder for people to step in life. Greed for money may turn a person into animal qualities. This is to be well considered. This play gives everyone valuable moral lessons. Greed is a sin and is to be avoided while love is to be grasped as it conquers all.

1.6 Scope of the Study

The drama of *The Merchant of Venice* is a legendary comedy, whose main action is so nearly tragic that the play barely escapes becoming a tragedy. It may be further classified as external, since its conflict lies in the realm of reality and is developed by natural rather than supernatural means. The Merchant of Venice has been labeled an anti-Semitic play by some critics, but this is far from the only way to look at it. The character of Shylock seems, outwardly, to be the villain of the play. He sets up a plan to exact a pound of flesh from Antonio, who, outwardly, seems like a good Christian. The story, however, is much deeper than this. Shakespeare gives reasons for Shylock's actions-if they are acts of hatred, it is not unfounded hatred. Instead, it is clear that Antonio has given Shylock ample reason to seek revenge. Further, many of the Christian characters exhibit the same behaviors which they persecute Shylock for. Upon examination of Shylock's motives and the actions of the Christians in the play, it is not Shylock's Jewishness which is being criticized, but the hypocrisy shown by the Christian characters. Shylock is the embodiment of justice. It is inherent in his nature not to know mercy.

None is ever shown to him, and belonging as he does to a chosen people, he owes nothing to the Gentile. In business and religion, then, Shylock is under a ban. The object of centuries of injustice and abuse, he is the very incarnation of hatred. He holds rigidly to the law, for the reason that it is all the protection he has, and for the further reason that his religion is one of stern obedience to form. He would murder Antonio, legally, because Antonio stands for all that he hates, and personally because of Antonio's ill-treatment of himself. Shylock is portrayed as a greedy character in the play, another un-Christian attribute. Yet, the Christians in the play are in no position to judge him in this respect. The play develops certain points. Through it runs a thread of artistic and idyllic charm, a subtle sense of refinement, an absence of rude and vulgar intrusions. There seems to be reflected in it something of the quiet, harmonious beauty. The story of the friendship between Bassanio and Antonio appeals to the common heart of humanity. From the above descriptions, it is easy to sum up that there are various themes found in the play such as, generosity, law, mercy, revenge, and friendship, but for the analysis only two significant themes are to be taken: love and greed.

CHAPTER II

LITERATURE REVIEW

2.1 Review of Related Study

The Merchant of Venice written by William Shakespeare is a play about revenge, justice, deception, friendship, greed and love. The story is about, Shylock a wealth Jew, lending one of his enemies, Antonio, three thousand ducats. Although Antonio is a rich merchant all his resources are in his ships, trading too distant countries, but because he wants to help out his friend, Bassanio, he has no choice but to ask Shylock for a loan , not to know it could lead to his death. In this play there is a big difference between the Christian characters and Shylock, the main difference being Shylock seems to be more interested in his money and business rather than human relationships, which the Christian characters seem to be more interested in tolerance, though this is not totally true.

Shakespeare's *The Merchant of Venice* has long been problematic, especially since the dawn of the twentieth century. It is now almost impossible to stage without at least implicit acknowledgement of the Holocaust. The backdrop of anti-Semitism creates a case of dramatic schizophrenia. Shylock is a villain at least in the strict interpretation of the antagonist role as villainous and thus creates a world of problems for any modern director of Shakespeare.

The Holocaust was the systematic, bureaucratic, state-sponsored persecution and murder of approximately six million Jews by the Nazi regime and its collaborators. Holocaust is a word of Greek origin meaning sacrifice by fire. The Nazis, who came to power in Germany in January 1933, believed that Germans were racially superior and that the Jews, deemed inferior, were an alien threat to the so-called German racial community. During the era of the Holocaust, German authorities also targeted other groups because of their perceived racial inferiority: Gypsies, the disabled, and some of the Slavic peoples Russians, and others. Other groups were persecuted on political, ideological, and behavioral grounds, among them Communists, Socialists, Jehovah Witness, and homosexuals. (Brad: 2005)

Liberty and the pursuit of Happiness are at the core and center stage of the entire machinery of the Holocaust. Arguably, the simple answer to this is that no national security interest is involved and thus, no compelling interest existed to intervene. That may be so, if only everyone could be divorced from the conscience of humanity. How the great majority of ordinary European people stand by ,at best, in apathy during the Nazi's racial and ethnical cleansing, and, at worst, taking an active role in it, is a most profound and troublesome question that cannot escape attention when looking at the present or at the future. The humanity should never ever be allowed to be buried by evil forces and blind ambitions. Next time, if not on guard, another mass group or groups of people could be targeted for their complete annihilation. This is the great lesson of the Nazi Holocaust that humanity, at all cost, must always be present, preserved, and remain within. Hate and blind ambitions should

never ever be allowed to overcome and poison judgments and deeds. Never again the humanity should be absent from a society's deeds and moral judgments. The Creator endows people with a most precious commodity, the humanity, vested in compassion and tolerance towards others, and this in fact is what separates humans from the rest in the vast Kingdom of the Living. The massive human, spiritual, and intellectual destruction that the Nazi Holocaust has brought is beyond quantification. The human talent lost during the Holocaust is impossible to be quantified as we can only ponder how many of the caliber of peoples are lost and thus, how many cures of various deadly diseases could have been found long time ago.

At the same time, it is hard to blame Shakespeare for representing his societal mores. To the Elizabethans, even of cosmopolitan London, a Jew is nearly alien. With the expulsion of Jews from England in 1290 during the reign of Edward I, there simply are no professed Jews in the country to rebut such portrayals. England would not even begin letting Jews back into the realm until the mid-1600s, and only then if they convert to Christianity. Also, when viewed against the backdrop of England's virtual war with Catholicism and the growing enmity between Puritans and the Church of England, the Elizabethan's loathing distrust of those beyond their heterodoxy can at least be understood. The English certainly are not any more biased against the Jews than their European brethren of the day.

And yet, while more sympathy may be brought to Shylock with contemporary sensibilities or guilt, the fact remains that Shylock is a character ultimately written to generate hatred in the audience rather than pity. The glee with which he pursues his justice against Antonio, the intractability he displays in refusing to accept even twice the amount of money he is owed, his arrogance and malice all serve to turn the audience against him. Portia's speech below sets him up for the fall to come.

Despite the cold precision with which Portia eventually dissects Shylock's bond, here she tries dangling the carrot before delivering the stick. The speech also serves as an articulate statement of one of the play's major themes; at the same time, however, it calls the very idea of mercy into question. It can be further seen as a tacit conflict between the old tradition, an eye for an eye, and new tradition and realization, turning the other cheek.

In proportion as Shylock has ceased to be a popular bugbear, he becomes a half-favorite with the philosophical part of the audience, who are disposed to think that Jewish revenge is at least as good as Christian injuries. Shylock is a good hater; a man no less sinned against than sinning'. If he carries his revenge too far, yet he has strong grounds for the lodged hate he bears Antonio, which he explains with equal force of eloquence and reason. He seems the depository of the vengeance of his race; and though the long habit of brooding over daily insults and injuries has crusted over his temper with inveterate misanthropy, and hardened him against the contempt of

mankind, this adds but little to the triumphant pretensions of his enemies. There is a strong, quick, and deep sense of justice mixed up with the gall and bitterness of his resentment. The constant apprehension of being burnt alive, plundered, banished, reviled, and trampled on, might be supposed to sour the most forbearing nature, and to take something from that milk of human kindness, with which his persecutors contemplated his indignities. The desire of revenge is almost inseparable from the sense of wrong; and it can hardly be helped sympathizing with the proud spirit, hid beneath his Jewish gabardine, stung to madness by repeated undeserved provocations, and laboring to throw off the load of obloquy and oppression heaped upon him and all his tribe by one desperate act of lawful revenge, till the ferociousness of the means by which he is to execute his purpose, and the pertinacity with which he adheres to it, turn us against him; but even at last, when disappointed of the sanguinary revenge with which he has glutted his hopes, and exposed to beggary and contempt by the letter of the law on which he has insisted with so little remorse, the audience pity him, and think him hardly dealt with by his judges. In all his answers and retorts upon his adversaries, he has the best not only of the argument but of the question, reasoning on their own principles and practice. They are so far from allowing of any measure of equal dealing, of common justice or humanity between themselves and the Jew, that even when they come to ask a favour of him, and Shylock reminds them that on such a day they spit upon him, another spurned him, another called him dog, and for these courtesies request he will lend them so much monies. Antonio, his old

enemy, instead of any acknowledgment of the shrewdness and justice of his remonstrance, which would have been preposterous in a respectable Catholic merchant in those times, threatens him with a repetition of the same treatment. At the end, people cannot help feeling that justice and mercy have been somewhat misappropriated by both sides, and the result is an ending that leaves a bitter aftertaste. Such is the problem of rendering a character, especially a Jew, both as antagonist and victim.

2.1.1 Tragicomedy

The Merchant of Venice does not fit the conventional definitions of a tragedy or a comedy. It is categorized as a comedy, although one of the two distinct plotlines is a tragedy. This play is multi-faceted and is really a combination of two plays in one. *The Merchant of Venice* bridges the gap between comedy and tragedy. Shakespeare blends serious issues and values with light comedic elements in this rather complex play. The two main plots are the comedy about Portia and her marriage to Bassanio and the tragedy about Antonio, the merchant and Shylock, the Jew. From this point the play might be put in the corridor of tragic comedy.

Tragicomedy is a form of drama that combines tragic and comic elements. Although comic elements may be seen in some ancient Greek tragedies, they are generally incidental to the tragic action. The Roman dramatist Plautus, in the prologue to Amphytryon, coined the term tragicomedy and violated dramatic decorum by introducing kings and slaves into the same play. Yet the work is more farce than tragicomedy. During the Renaissance, tragicomedy

*took on a distinctive structure. It included any work that did not end in death but brought some characters near to it. The term had nothing to do with humor or lack of it. Sudden reversals, averted catastrophes, and happy endings were the standard ingredients of the form, which we see in Shakespeare's plays *The Merchant of Venice* and *Measure for Measure*. (Fallon: 2001)*

The Merchant of Venice is a comedy with a difference. The play is classed as one of the sixteen comedy plays but it is also a problem play due to the tragic elements woven throughout the intricate plot. The play concludes with a harmonious ending but all through the plot, reoccurring themes of sadness and tragedy are included.

Tragicomedy a form of drama that combines elements of tragedy and comedy. Tragicomedy is based on a sense of the relativity of the prevailing values of life that manifests itself in drama during spiritual turning points in history. Typical tragicomedies depicted idealized friendship and love borne through danger to safety and happiness. The genre was marked by pastoral motifs, intricate action and thrilling situations, prolonged uncertainty and unexpected surprises, and the predominance of chance. Characters as a rule did not remain static, although a single personality trait was often emphasized, reducing the character to a type, and events were generally not controlled by the heroes' actions. (Styan: 1962)

2.1.2 Comedy

A comedy is a play, book, movie or TV show that is fun, entertaining and often makes people laugh. It can be full of surprises or silly situations that are not expected and it almost always has a happy ending. The word comedy

can also be used to describe an event or occurrence that is funny. Comedy is a drama that provokes laughter at human behavior, usually involves romantic love, and usually has a happy ending. In Shakespeare's day the conventional comedy enacts the struggle of young lovers to surmount some difficulty, usually presented by their elders, and the play ends happily in marriage or the prospect of marriage. Sometimes the struggle is to bring separated lovers or family members together, and their reunion is the happy culmination ;this often involved marriage also. Shakespeare generally observes these conventions, though his inventiveness within them yield many variations. In the end, however, all of Shakespeare's comedies, including the later problem plays and romances, are driven by love. Love in Shakespearean comedy is stronger than the inertia of custom, the power of evil, or the fortunes of chance and time. In all of these plays but one, the obstacles presented to love are triumphantly overcome, as conflicts are resolved and errors forgiven in a general aura of reconciliation and marital bliss at the play's close. Such intransigent character as Shylock,, who chooses not to act out of love, cannot be accommodated in this scheme, and the character is carefully isolated from the action before the climax. It is dramatic composition, or representation of a bright and amusing character, based upon the foibles of individuals, the manners of society, or the ludicrous events or accidents of life; a play in which mirth predominates and the termination of the plot is happ. In terms of dramatic structure, the play is undoubtedly a comedy.

Comedy is not a science, it is art. Therefore there are no rules and it can be very subjective. What one person finds funny another might cringe at. One thing worth noting is that when analyzing comedy and what is funny, it is almost like it is only visible out of the corner of an eye. If detailed study is implemented then all the funny elements of a comedy will get lost. There is no simple answer to why something is funny. Something is funny because it captures a moment, it contains an element of simple truth, it is something always known for eternity. One's need to feel intelligent comes into play a lot in finding things funny... maybe humour is actually the overwhelming joy at feeling intelligent. Somebody tries to put on their shoes standing up and falls over in the process. They look foolish, others therefore feel intelligent as others are not the one falling over trying to put on shoes. (Fallon: 2001)

It follows the typical upward trajectory of comedy beginning complication to ending resolution. Act 1 introduces the plays main complication, but it also sets the tone for comic expectation by establishing upward rhythm of comedy in each of its three scenes. Antonio and Portia's melancholy are shortly alleviated by appropriate distractions & hope. Bassanio hopes to thrive, Antonio tries to help his friend, Portia will not have to worry about being chosen by the suitors she has mocked. Bassanio and Antonio get what they mistakenly but happily think is a friendly loan and Shylock mistakenly and happily, he has hit upon a winning scenario. After the opening act has set the rhythm and expectation of comedy, there is increasing fluctuation of the rising and dashing of hopes because of the various characters choices. Raised hopes and satisfaction however outweigh dashed hopes and dissatisfaction. Launcelot, Jessica, Lorenzo, Portia, Nerrisa, Gratiano & Antonio all escape

the danger they most fear and realize their aspirations. Morocco, Arragon, Shylock and Antonio all suffer losses. However, Morocco and Arragon receive the strict justice of their penalty that they swore oaths to accept but both Shylock and Antonio are spared death and half of their financial losses are recovered.

2.1.3 Tragedy

As illustrated above some tragic elements are also woven in the play, which makes the play partly a tragedy.

A tragedy, in general, is a form of art in which the main character/s always have a fatal flaw which leads to their various downfalls and what makes it a tragedy is usually that the character/s themselves are of good intentions and are in fact trying to help or bring about and end to a terrible situation and either through extenuating circumstances or a direct result of their flaw they fail and often die as a result. (Barbara: 1987)

Such a concept is usually referred to Greek notions. In modern area the essence of tragedy has already moved. Tragedy is no more a blessing or a curse from divinity; instead it is all caused by human activities. And it is also termed problem play. The problem play or play of ideas usually has a tragic ending. The driving force behind the play is the exploration of some social problem, like alcoholism or prostitution; the characters are used as examples of the general problem. Frequently the playwright views the problem and its solution in a way that defies or rejects the conventional view; not surprisingly,

some problem plays have aroused anger and controversy in audiences and critics. The tragedy frequently springs from the individual's conflict with the laws, values, traditions, and representatives of society. The word tragedy comes from the Greek for goat song, it is unclear exactly why this is. In ancient Greece, tragedy develops out of the dithyramb, a hymn sung in honour of the God Dionysus, God of wine, ecstasy, orgies and irrationality, the ultimate all-round good-time guy. In the 6th Century BC Thespis separates off the chorus leader and later the Ancient Greek playwright Aeschylus adds one, and then two, individuals or actors. The Hymn becomes plays made up of a chorus of no more than 15 singers, plus two or three actors, that are performed twice a year in Athens.

In *Poetics*, written in the late 4th Century BC. Aristotle says that for a play to be a tragedy there has to be a change in circumstance for the central figure. Obvious enough at first glance, but Aristotle goes on to postulate that not only could this be a change from good fortune to bad fortune but also from bad fortune to good. Aristotle adds that the central figure should not be good or bad but one who has committed an act of hamartia or commonly called tragic flaw. Aristotle argues that the object of tragedy is to arouse a feeling of awe and wonder, sometimes bizarrely translated as pity and fear in the audience and have a cathartic affect, to purge the audience of these emotions.

A tragedy, then, is the imitation of an action that is serious and also, as having magnitude, complete in itself; in language with pleasurable accessories, each kind brought in separately in the parts of the work; in

a dramatic, not in a narrative form; with incidents arousing pity and fear, wherewith to accomplish its catharsis of such emotions.” (Butcher: 2005)

Again clarified that in contemporary theater, tragedy often has the evils of society as the cause of this downfall, especially in Theater of the Absurd. In literature, tragedy refers to any composition with a somber theme carried to a disastrous conclusion. Sometimes, the word is used to refer to an actual calamity, disaster, or fatal event. For centuries the *Poetics* offered the only definition of tragedy available to dramatic critics. Aristotle's ideas concerning dramatic structure establish the terms of the debate and are never seriously challenged. Based on his unquestioned authority, critics who discuss tragedy assume his categories to be valid for all time. A closer look, however, reveals that Aristotle's formal definition excludes many plays which are commonly thought of as tragedies. Not all tragic heroes suffer because of a tragic error, nor does recognition always occur within the tragic plot. Numerous types of drama have developed over the centuries which Aristotle never envision. In Modern tragedies, kings and queens are not the central figures, and the language in which the play is written is prose rather than verse. Modern tragedy is a form of tragedy which relates to our modern age. Many playwrights of modern drama argue that people do not have so many kings and queens in real life today, as they do before. This being said, they claim people can, and do, still have characters today who stand as symbolic figures for important segments of society. While traditional tragedy uses eccentric language and poetry to convey it's message, modern focuses more on non-

verbal expression. The structure of the plot, the movements and gestures used elements; such as sound and light, all communicate meanings below the surface that words cannot. Modern tragedy's purpose is to express things through subtext of a play.

2.1.4 Theme

The theme of the book differs from the plot, although many people think plot and theme are one and the same. The difference is that plot is what the characters do, but the theme is the lesson or moral underlying the plot. The theme of a book is a message that describes an opinion about life, human nature or elements of society. It is also an abstract idea which is expressed through a work of art. So themes can be defined as the basic idea or moral behind a piece of literature, be it a book, short story or an essay. Themes in any of the creative works in literature, are something that a person has to identify on his own, through the story, plot, climax, characters as it is seldom made apparent by the writer. Also, interpretations of the same themes in literature may vary from individual to individual, as people have diverse ways of looking at the same thing. As is said, a glass half full of water may be seen as half empty by some. A theme is a recurrent idea with a certain amount of universality. The focus goes to the main ideas of stories, and is compared with other works through history to discover what writers have to say about life, death, loneliness, sadness, hope, and other themes related to society, human nature, and beyond. In literature, a theme is a broad idea in a story, or a

message or lesson conveyed by a work. This message is usually about life, society or human nature. Themes are the fundamental and often universal ideas explored in a literary work. Themes are usually implied rather than explicitly stated. A theme is not the same as the subject of a work. The theme might be have an open mind. Themes differ from motifs in that themes are ideas conveyed by a text, while motifs are repeated images that represent those ideas. Simply having repeated symbolism related to chess, does not make the story's theme the similarity of life to chess. Themes arise from the interplay of the plot, the characters, and the attitude the author takes to them (tone), and the same story can be given very different themes in the hands of different authors.

A theme may be stated implicitly and explicitly. A theme is not a subject and different from a topic as it involves an idea, notion and notion about the topic. Then every literary work does not always have a theme; as a theme sometimes become a subjective interpretation. Themes may be major or minor. (Bentley: 1946)

So, in short, a theme can be defined as the basic idea or moral behind a piece of literature, be it a book, short story or an essay. Themes in any of the creative works in literature, are something that a person reading them has to identify on his own, through the story, plot, climax, and characters., as it is seldom made apparent by the writer. Also, interpretations of the same themes in literature may vary from individual to individual, as people have diverse ways of looking at the same thing. As is said, a glass half full of water may be

seen as half empty by some. Since times immemorial, English literature has seen various themes that have been touched upon by writers and poets of different eras. These themes in literature help in giving important life lessons to the individual, and thus, help him in becoming a better human being..

The author's task is to communicate on a common ground with the reader. Although the particulars may be different from the details of the story, the general underlying truths behind the story may be just the connection that both you and the writer are seeking. An understanding of theme is dependent upon one's previous experience of life and literature. At the same time, theme in literature can enlarge one's understanding of life. (Dixon: 1999)

A theme can be expressed as a general statement about human beings or about life. The theme of a work is not a summary of its plot, but instead is the writer's central idea.

Many themes are common throughout all of literature. A theme can be as simple as one word: loyalty, courage, love, and friendship. They can also be a little more detailed like: cheaters never prosper, it is better to give than receive, and love conquers all. These are themes that can be found in a number of stories and novels.

2.2 Theoretical Framework

2.2.1 Love

Love is the first significant theme of the play *The Merchant of Venice*. This theme is a universal subject. There is no even a single individual on earth who does not know or get in touch with love.

Love - a wildly misunderstood although highly desirable malfunction of the heart which weakens the brain, causes eyes to sparkle, cheeks to glow, blood pressure to rise and the lips to pucker (Patrick: 2007))

Love is one of the most difficult questions for the mankind. Centuries have passed by, relationships have bloomed and so has love. But no one can give the proper definition of love. To some Love is friendship set on fire for others Maybe love is like luck. One has to go all the way to find it. No matter how people define it or feel it, love is the eternal truth in the history of mankind.

Love is patient, love is kind. It has no envy, nor it boasts itself and it is never proud. It rejoices over the evil and is the truth seeker. Love protects; preserves and hopes for the positive aspect of life. Always stand steadfast in love, not fall into it. It is like the dream of your matter of affection coming true. Love can occur between two or more individuals. It bonds them and connects them in a unified link of trust, intimacy and interdependence. It enhances the relationship and comforts the soul. Love should be experienced and not just felt. The depth of love can not be measured. Look at the relationship between a mother and a child. The mother loves the child unconditionally and it can not be measured at all. A different dimension can be attained between any

relationships with the magic of love. Love can be created. One just needs to focus on the goodness of the other person. If this can be done easily, then one can also love easily. Depending on context, love can be of different varieties. Romantic love is a deep, intense and unending. It shared on a very intimate and interpersonal and sexual relationship. The term Platonic love, familial love and religious love are also matter of great affection. It is more of desire, preference and feelings. The meaning of love will change with each different relationship and depends more on its concept of depth, versatility, and complexity. But at times the very existence of love is questioned. Some say it is false and meaningless. It says that it never exist, because there has been many instances of hatred and brutality in relationships. The history of our world has witnessed many such events. There has been hatred between brothers, parents and children, sibling rivalry and spouses have failed each other. Friends have betrayed each other; the son has killed his parents for the throne, the count is endless. Even the modern generation is also facing with such dilemmas everyday. But love is not responsible for that. It is us, the people, who have forgotten the meaning of love and have undertaken such gruesome apathy.

In the past the study of philosophy and religion has done many speculations on the phenomenon of love. But love has always ruled, in music, poetry, paintings, sculptor and literature. Psychology has also done lot of dissection to the essence of love, just like what biology, anthropology and

neuroscience has also done to it. Psychology portrays love as a cognitive phenomenon with a social cause. It is said to have three components in the book of psychology: Intimacy, Commitment, and Passion. Also, in an ancient proverb love is defined as a high form of tolerance. And this view has been accepted and advocated by both philosophers and scholars. Love also includes compatibility. But it is more of journey to the unknown when the concept of compatibility comes into picture. Maybe the person whom one sees , may be least compatible than the person who is miles away. People might talk to each other and portray that people love each other, but practically people do not end up into any relationship. Also in compatibility, the key is to think about the long term successful relationship, not a short journey. People need to understand each other and must always remember that no body is perfect.

Love can be best described as a very strong feeling that is deep down in the pit of your stomach. You experience this feeling when you are around that special somebody or when you happen to be thinking about them. These strong feelings can be of affection, attraction and enjoyment. In a way, it is kind of like all three of these feelings rolled up into one super emotion. Many people feel extremely wonderful when they experience this. (Patrick: 2007)

When a person is truly in love, he or she will know it. Firstly the person will have a solid and honest love for himself or herself. This is paramount. Secondly he or she will feel extremely comfortable around this person, almost to the point of losing all of his or her inhibitions. Thirdly he or she will feel a

strong attraction to that person and the person concerned will want to be near and close to them all the time. And lastly he or she will be super sensitive to their feelings, desires, and needs. Love then brings confusion and at the same time peace and harmony. Love is unexpressed verbally, though in practice it is always uttered.

Does love transcend meaning? Is it a feeling beyond our rational quest for knowledge. Can we know what the meaning of love is via an explanation of words or rather can we only know love through its experience. Love is ecstatic, blissful, benign and essentially good in nature. It is also right where hate is wrong and therefore entails a concept of ethics and morality. Love it might be put forward has many forms. Family love, Romantic love, Erotic love, even Universal and Filial love. These might be numbered amongst our first conceptions of what the meaning of love entails. (Barbara: 1998)

Throughout the history of mankind, people as a world culture have made love out to be mysterious, complex, difficult, and indefinable. It is the subject of endless poems and literary works. There is an enormous amount of material available out there about love, a lot of it contradictory. People have been given the impression that to define love is near to impossible. Maybe there is a fear that if it is defined, it would somehow be less powerful, less impact, less exhilarating. People like the mystery of it. The complications surrounding love come from all stuff people add on to this powerful emotion. Love comes in so many different levels, that it does not appear to be the same emotion at all, but it is. There is so much to love, that it will be hard to put into this

simple essay. It can tear people apart and make us do irrational things to bringing together entire nations. This emotion, bring tears to eyes when something happens to family members, friends, and pets. When people feel love ripped from them, as in death or being spurned by another, they do things they would not normally do, such as go on violent rampages, or mourn to the extent that their loved ones have to watch them constantly to make sure they do not try anything like suicide. Some can move on, always remembering the lost loved one after a while, but others can not let go. These are the ones that need their love and support the most.

There are so many levels to love, that I can only express a few of them here. These are the ones we see most in life. Friendship starts this list off. Yes, it doesn't seem like it, but we do feel love towards our friends, this is what helps us get along so well, and why we miss them when we don't see our friends for a long time. It's also why we hold certain friends over others no matter what happens. Sometimes, the bond between friends deepens to the point where a stronger bond of love is made, making them family. Another level of love, are for our siblings and other family members. Even though we do things to our family members, and sometimes we don't like some of our family, that bond is still there. It's this family bond level of love that brought about the phrase, blood is thicker than water. A third level to love, is the bond that brings man and woman together. This level is among the strongest of them all. It is this level of love that has brought together kingdoms into nations in the past, and ended many great wars together. The last mentionable level of love is that. (Woodson: 2001)

2.2.2 Greed

In a simple term greed is immoderate desire of acquiring such as wealth; and commonly what is wished and to be acquired is wealth or money. It is wanting more than one needs. When one gobbles up ten of the twelve cookies before the other five people at the part have a chance to get any is an epitome of greed.

Greed is a strong desire for more wealth/material goods; a desire for great wealth; a desire for additional wealth that trumps moral considerations; a desire for more wealth than one has rightfully earned; a desire for more wealth than others; a desire to hoard/use one's wealth for purely selfish purposes. (Random: 2000)

There is no fire like passion, there is no shark like hatred, there is no snare like folly, there is no torrent like greed. One of the major causes of suffering in the world is greed, also known as avarice, covetousness, or cupidity. Desire in itself is not wrong. Is there anything wrong with one's desire to write this article or someone else's desire to make this world a better place? Hardly. Is it excessive and insatiable desire that people need to avoid. Take money, for example. There is nothing inherently wrong with it. On the contrary, people can do much good with it. Contrary to what some would have some others believe that it is not the root of all evil, although insatiable greed is. Possessions can bring someone pleasure. And pleasure can become addictive. If people mistakenly associate pleasure with happiness, it' is not surprising that people pursue it without end. Another reason for greed is fear. People are

afraid there is only so much material to go around, and if they are not quick enough, someone else may snatch what they want. Although fear can cause greed, ironically, greed causes more fear.

For as Chuang Tzu wrote, " He who considers wealth a good thing can never bear to give up his income; he who considers eminence a good thing can never bear to give up his fame. He who has a taste for power can never bear to hand over authority to others. Holding tight to these things, such men shiver with fear; should they let them go, they would pine in sorrow." Isn't it true that if our desires are endless, our cares and fears will be too?

How do they catch monkeys on the islands of the Indian Ocean? After drilling a small hole into a coconut, they empty it out and stuff some of the monkeys' favorite food inside. Later, attracted by the smell of food, a monkey squeezes its hand through the hole, grabs the food, and then discovers it cannot pull its enlarged fist out of the hole. Why doesn't it just drop the food and try again? The greedy monkey doesn't want to let go of the food! While the bewildered monkey is trying to figure out how to remove the coconut from its hand, it is quickly captured with a net. Like the monkey, we can become prisoners of our own greed, slaves of our own addictions. We've got to learn to let go. (Ames: 1998)

Lotteries and other forms of gambling lead some people to believing that they can have everything they want by striking it rich. As they invest more and more of their earnings into get-rich-quick schemes, they find that instead of striking it rich, they strike out. Dissatisfied with what they had, they now have nothing. Another promoter of false dreams is the credit card. One can have what one wants now, it tells everyone . Those who get suckered into trying to fulfill their insatiable appetite with credit cards soon discover the only thing

they have now is many bills, much pain. Unfettered greed can destroy lives. It can lead to envy, overindulgence of food and drink, and other forms of unhappiness, all of which are symptoms of lack of self-control. Some work so hard amassing wealth that they neglect their family. It does not make sense to build a fortune while tearing down a loving relationship. A greedy person cannot be rich. The poor are not those who do not have much, but are those who crave much. On a global scale, greed can prove to be disastrous. After all what causes wars, and what causes fighting among people is surely greed. Because people cannot have everything they want, they need to focus on what is important in their lives and prioritize. People also need to teach children at an early age how to cope with endless desire.

It is a sin directly against one's neighbor, since one man cannot over-abound in external riches, without another man lacking them... it is a sin against God, just as all mortal sins, inasmuch as man contemns things eternal for the sake of temporal things. (Kwasniewski: 2008)

There is another thing to be mentioned about greed. It will grow. First it will only be a small problem, but as the days go on people will become a money eating monster. People will want more, more, and more. People will never be satisfied with what they have. They will invest every single cent in the stock market, gambling, football betting. Worst of all, with all this investing they will always be risking losing everything, and after they lose there would be nothing else to do except to accept that they ever are so greedy.

CHAPTER III

RESEARCH METHOD

3.1 Research Methodology

Research is a logical and systematic search for new and useful information on a particular topic. It is an investigation of finding solutions to scientific and social problems through objective and systematic analysis. It is a search for knowledge, that is, a discovery of hidden truth. Here knowledge means information about matters. The information might be collected from different sources like experience, human beings, books, journals, nature, etc. A research can lead to new contributions to the existing knowledge. Only through research is it possible to make progress in a field. Research is done with the help of study, experiment, observation, analysis, comparison and reasoning. Research is in fact ubiquitous. For example, we know that cigarette smoking is injurious to health; heroine is addictive; cow dung is a useful source of biogas. people became aware of all these information only through research. More precisely, it seeks predictions of events and explanations, relationships and theories for them.

In an applied research, one solves certain problems employing well known and accepted theories and principles. Most of the experimental research, case studies and inter-disciplinary research are essentially applied research. Applied research is helpful for basic research. A research, the outcome of which has immediate application is also termed as applied

research. Such a research is of practical use to current activity. For example, research on social problems has immediate use. Applied research is concerned with actual life research such as research on increasing efficiency of a machine, increasing gain factor or of production of a material, pollution control, preparing vaccination for a disease. Obviously, they have immediate potential applications.

3.2 Qualitative and Quantitative Methods

The basic and applied researches can be: Quantitative or qualitative or even both. Quantitative research is based on the measurement of quantity or amount. Here a process is expressed or described in terms of one or more quantities. Qualitative research is concerned with qualitative phenomenon involving quality. It is non-numerical, descriptive, applies reasoning and uses words. Its aim is to get the meaning, feeling and describe the situation. People measure and weigh things in the study of substance or structure. People cannot measure or weigh patterns to study patterns, people must map a configuration of relationships. That is, structures involve quantities whereas patterns involve qualities. If one wishes to investigate why certain data are random then it is a qualitative research. If the aim is to study how random the data is, what is the mean, variance and distribution function then it becomes quantitative. Explaining how digestion of food takes place in the body is a qualitative description. It does not involve any numbers or data and quantities. The detection of a particular compound is a qualitative analysis. This can be done

by carrying out physical or chemical tests. Determination of exact amount of a particular compound present in a volume is essentially quantitative analysis. This can be done by volumetric, gravimetric and calorimetric methods or instrumental methods. Experimental and simulation studies are generally quantitative research. A research will dictate the kinds of research methodologies used to underpin a work and methods used in order to collect data. To collect quantitative data one is probably measuring variables and verifying existing theories or hypotheses or questioning them. Data is often used to generate new hypotheses based on the results of data collected about different variables. One's colleagues are often much happier about the ability to verify quantitative data as many people feel safe only with numbers and statistics.

However, often collections of statistics and number crunching are not the answer to understanding meanings, beliefs and experience, which are better understood through qualitative data. And quantitative data, it must be remembered, are also collected in accordance with certain research vehicles and underlying research questions. Even the production of numbers is guided by the kinds of questions asked of the subjects, so is essentially subjective, although it appears less so than qualitative research data.

3.3 Qualitative research

This is carried out when one wishes to understand meanings, look at, describe and understand experience, ideas, beliefs and values, intangibles such

as these. Example: an area of study that would benefit from qualitative research would be that of students' learning styles and approaches to study, which are described and understood subjectively by students. Qualitative research method is applied in this study to find out that the play contains various themes and the significant themes are love and greed.

Qualitative research allows the subjects being studied to give much 'richer' answers to questions put to them by the researcher, and may give valuable insights which might have been missed by any other method. Not only does it provide valuable information to certain research questions in its own right but there is a strong case for using it to complement quantitative research methods. At the other extreme qualitative research may also help you to understand the findings of quantitative research.... (Dawson: 2005)

There are also some demerits of qualitative research method especially when the subject study is lacking of reproducibility and generalisability.

The downside of qualitative research is that, invariably, only small numbers of subjects can be studied because data collection methods are so labor intensive. It is also often criticized for: being subject to researcher bias; the difficulties in analyzing qualitative data rigorously; the lack of reproducibility and generalisability of the findings that is findings may not be applicable to other subjects or settings. Proponents of qualitative research would however argue that there are strategies available to the qualitative researcher to protect against these potential biases and to enhance the rigour of the findings. (Kumar: 2005)

The strength of qualitative research is its ability to provide complex textual descriptions of how people experience a given research issue. It provides information about the “human” side of an issue, that is, the often contradictory behaviors, beliefs, opinions, emotions, and relationships of individuals. Qualitative methods are also effective in identifying intangible factors, such as social norms, socioeconomic status, gender roles, ethnicity, and religion, whose role in the research issue may not be readily apparent. When used along with quantitative methods, qualitative research can help us to interpret and better understand the complex reality of a given situation and the implications of quantitative data. Although findings from qualitative data can often be extended to people with characteristics similar to those in the study population, gaining a rich and complex understanding of a specific social context or phenomenon typically takes precedence over eliciting data that can be generalized to other geographical areas or populations. In this sense, qualitative research differs slightly from scientific research in general.

3.4 Research Design

For a scientific research one has to prepare a research design. It should indicate the various approaches to be used in solving the research problem, sources and information related to the problem and, time frame and the cost budget. Essentially, the research design creates the foundation of the entire research work. The design will help perform the chosen task easily and in a systematic way. Once the research design is completed the actual work can be

initiated. The first step in the actual work is to learn the facts pertaining to the problem. Particularly, theoretical methods, numerical techniques, experimental techniques and other relevant data and tools necessary for the present study have to be collected and learnt. It is not necessary that every theory, technique and information in the topic of research is useful for a particular problem. A researcher has to identify and select materials which are useful to the present work. Further, the validity and utility of the information gathered should be tested before using them.

Qualitative research is often regarded as a precursor to quantitative research, in that it is often used to generate possible leads and ideas which can be used to formulate a realistic and testable hypothesis. This hypothesis can then be comprehensively tested and mathematically analyzed, with standard quantitative research methods.

For these reasons, these qualitative methods are often closely allied with interviews, survey design techniques and individual case studies, as a way to reinforce and evaluate findings over a broader scale. A study completed before the experiment was performed would reveal which of the multitude of brands were the most popular. The quantitative experiment could then be constructed around only these brands, saving a lot of time, money and resources.

The design of qualitative research is probably the most flexible of the various experimental techniques, encompassing a variety of accepted methods

and structures. From an individual case study to an extensive interview, this type of study still needs to be carefully constructed and designed, but there is no standardized structure. Case studies, interviews and survey designs are the most commonly used methods. Research design is created by the researcher, is molded, rather than dictated, by the method, and is responsive to the context and the participants. Creating research design involves seeing the project at different levels. Once one has located a project methodologically, one needs to design the pacing of processes and strategies to be used, and at the same time one needs to see the project as a whole. The pacing of the project involves planning the sequencing of its components and the movement between data gathering and data analysis. Data gathering in this play is taken from various sources and the main source is from the play *The Merchant of Venice* by William Shakespeare. The data are also taken from some other books and references. Interviewing is not partly applied in this study, as the focus of the study, love and greed are available from the text of the play and other books. This requires ongoing decisions during the project such as time to stop interviewing, and returning to observing. As more data are needed within thin areas, then other sources are to be revealed. The selection of method informs selection of research strategies, but these are also chosen in the context of the research question and the research. Studying love and greed rely on observational data rather than interview, and this is the reason, as illustrate above, that interviewing becomes partly of the strategies. The overall design

of the study of love and greed as the significant themes of the play *The Merchant of Venice* must be aimed at answering research questions.

3.5 Source of Data

Data is thought to be the lowest unit of information from which other measurements and analysis can be done. Data can be numbers, images, words, figures, facts or ideas. Data in itself cannot be understood and to get information from the data one must interpret it into meaningful information. There are various methods of interpreting data. Data sources are broadly classified into primary and secondary data. Data is one of the most important and vital aspect of any research studies. Researches conducted in different fields of study can be different in methodology but every research is based on data which is analyzed and interpreted to get information. Data is the basic unit in statistical studies. Statistical information like census, population variables, health statistics, and road accidents records are all developed from data. Data that has been collected from first-hand-experience is known as primary data. Primary data has not been published yet and is more reliable, authentic and objective. Primary data has not been changed or altered by human beings, therefore its validity is greater than secondary data. Importance of Primary data cannot be neglected. A research can be conducted without secondary data but a research based on only secondary data is least reliable and may have biases because secondary data has already been manipulated by human beings. In statistical surveys it is necessary to get information from

primary sources and work on primary data: for example, the statistical records of female population in a country cannot be based on newspaper, magazine and other printed sources. One such sources are old and secondly they contain limited information as well as they can be misleading and biased. Secondary data can be less valid but its importance is still there. Sometimes it is difficult to obtain primary data; in these cases getting information from secondary sources is easier and possible. Sometimes primary data does not exist in such situation one has to confine the research on secondary data. Sometimes primary data is present but the respondents are not willing to reveal it in such case too secondary data can suffice.

Academic research is based on primary sources: original material from the field one is studying, including books, articles and letters written by the people or in the field one is studying, interviews with persons involved in the field, speeches and lectures which they delivered, diaries they keep. Scholars consult primary sources in search of new material insights that have not previously been reported by other scholars, or have been reported differently or perhaps even misreported by other scholars. In this study the primary source of data are taken from the original text of the play *Merchant of Venice* by William Shakespeare. As the study goes to the significant themes of the play, those are love and greed, the major source of data are directly taken from the lines of play through intensive observation. To complete the study some other books and references are also consulted and this is termed

secondary sources. Secondary sources are accounts of events which are created well after the event occurs. In this case some critical comments on the play are also taken. Secondary sources are based on primary sources they are usually studies which analyze, evaluate, interpret, or criticize primary sources. By assessing, repackaging and distributing information, secondary sources make the information more accessible.

3.6. Data Collection Procedure

Data collection procedure is an important part of a project or a research study because if mistakes are done the study has the potential to be invalid and unreliable. In general the procedures are broken into four steps. First, the study problems is defined by reviewing the relevant existing literature on the study of love and greed in the play *Merchant of Venice* by William Shakespeare and using this to generate research questions. Second, a plan is established to ensure that this investigation or observation is carried out. This is the research design phase of this study and it requires the writer to think about the type of research to be done and the approach to be taken. At this phase some other points are to be considered well such as the ethics, reliability, and validity of this study as these issues can seriously undermine the study of love and greed in the play. Third, research instruments are to be used as this leads to the actual process of data collecting. And finally all of these are to be stated in the Research Methodology of this study.

3.7 Data Analysis Procedure

Data analysis procedures help one to arrive at the data analysis. The uses of such procedures put a research project in perspective and gives help in testing the hypotheses with which one has started a research. Hence with the use of Data Analysis Procedures, the writer converts data into information and knowledge, and explore the relationship between variables. By understanding of the data analysis procedures the writer, in a study of the significant themes of the play *The Merchant of Venice*, appreciates the meaning of the scientific method, hypotheses testing and statistical significance in relation to Love and Greed as the problem study; realizes the importance of good research design when investigating research questions; has knowledge of a range of inferential statistics and their applicability and limitations in the context of your research; is able to devise, implement and report accurately a small quantitative research project; is capable of identifying the data analysis procedures relevant to your research project; shows an understanding of the strengths and limitations of the selected quantitative and/or qualitative research project; demonstrates the ability to use word processing, project planning and statistical computer packages in the context of a quantitative research project and report and is adept of working effectively alone or with others to solve a research question or problem quantitatively. Previous papers, reports, memoranda, and other pertinent documentation are identified and obtained. This information is reviewed to develop an outline of the significant themes of the play of *The Merchant of Venice*. Data analysis has multiple facets and approaches in this

case, encompassing diverse techniques under a variety of names, in different business, science, and social science domains. After collection of data, the process of scrutiny, inspection, cleaning, transformation and modeling of data starts. This process is crucial for a study like this.

CHAPTER FOUR

ANALYSIS AND FINDING

4.1 Analysis

In *Merchant of Venice*, Shakespeare puts together two ancient stories, one involving a vengeful, greedy creditor trying to exact a pound of flesh, the other involving a marriage suitor's choice among three chests and thereby winning his or her mate. Shakespeare's treatment of the first standard plot scheme centers around the villain of the play, the Jewish moneylender Shylock, who seeks a literal pound of flesh from his Christian opposite, the generous, faithful Antonio. Shakespeare's version of the chest-choosing device revolves around the play's Christian heroine Portia, who steers her lover Bassanio toward the correct humble casket and then successfully defends his bosom friend Antonio from Shylock's horrid legal suit.

In the modern, post-Holocaust readings of *The Merchant of Venice*, the problem of anti-Semitism in the play has loomed large. A close reading of the text must acknowledge that Shylock is a stereotypical caricature of a cruel, money-obsessed medieval Jew, but it also suggests that Shakespeare's intentions in *Merchant* were not primarily anti-Semitic. Indeed, the dominant thematic complex in *The Merchant of Venice* is much more universal than specific religious or racial hatred; it spins around the polarity between the

surface attractiveness of gold and the Christian qualities of mercy and compassion that lie beneath the flesh.

The plot of the play filled by harmony and compatibility makes Shakespeare as the most influential writer in all of English literature. William Shakespeare was born in 1564 to a successful middle-class glover in Stratford-upon-Avon, England. Shakespeare attended grammar school, but his formal education proceeded no further. In 1582 he married an older woman, Anne Hathaway, and had three children with her. Around 1590 he left his family behind and traveled to London to work as an actor and playwright. Public and critical acclaim quickly followed, and Shakespeare eventually became the most popular playwright in England and part-owner of the Globe Theater. His career bridged the reigns of Elizabeth I (ruled 1558–1603) and James I (ruled 1603–1625), and he was a favorite of both monarchs. Indeed, James granted Shakespeare's company the greatest possible compliment by bestowing upon its members the title of King's Men. Wealthy and renowned, Shakespeare retired to Stratford and died in 1616 at the age of fifty-two. At the time of Shakespeare's death, literary luminaries such as Ben Jonson hailed his works as timeless.

Shakespeare's works were collected and printed in various editions in the century following his death, and by the early eighteenth century, his reputation as the greatest poet ever to write in English was well established. The unprecedented admiration garnered by his works led to a fierce curiosity

about Shakespeare's life, but the dearth of biographical information has left many details of Shakespeare's personal history shrouded in mystery. Some people have concluded from this fact and from Shakespeare's modest education that Shakespeare's plays were actually written by someone else. Francis Bacon and the Earl of Oxford are the two most popular candidates but the support for this claim is overwhelmingly circumstantial, and the theory is not taken seriously by many scholars. In the absence of credible evidence to the contrary, Shakespeare must be viewed as the author of the thirty-seven plays and 154 sonnets that bear his name. The legacy of this body of work is immense. A number of Shakespeare's plays seem to have transcended even the category of brilliance, becoming so influential as to affect profoundly the course of Western literature and culture ever after.

The Merchant of Venice was probably written in either 1596 or 1597, after Shakespeare had written such plays as *Romeo and Juliet* and *Richard III*, but before he penned the great tragedies of his later years. Its basic plot outline, with the characters of the merchant, the poor suitor, the fair lady, and the villainous Jew, is found in a number of contemporary Italian story collections, and Shakespeare borrowed several details, such the choice of caskets that Portia inflicts on all her suitors, from preexisting sources. *The Merchant of Venice*'s Italian setting and marriage plot are typical of Shakespeare's earlier comedies, but the characters of Portia, Shakespeare's

first great heroine, and the unforgettable villain Shylock elevate this play to a new level.

Shylock's cries for a pound of flesh have made him one of literature's most memorable villains, but many readers and playgoers have found him a compelling and sympathetic figure. The question of whether or not Shakespeare endorses the anti-Semitism of the Christian characters in the play has been much debated. Jews in Shakespeare's England were a marginalized group, and Shakespeare's contemporaries would have been very familiar with portrayals of Jews as villains and objects of mockery. Shakespeare certainly draws on this anti-Semitic tradition in portraying Shylock, exploiting Jewish stereotypes for comic effect. But Shylock is a more complex character than the Jew in Marlowe's play, and Shakespeare makes him seem more human by showing that his hatred is born of the mistreatment he has suffered in a Christian society. Shakespeare's character includes an element of pathos as well as comedy, meaning that he elicits from readers and audiences pity and compassion, rather than simply scorn and derision. Although critics tend to agree that Shylock is *The Merchant of Venice's* most noteworthy figure, no consensus has been reached on whether to read him as a bloodthirsty bogeyman, a clownish Jewish stereotype, or a tragic figure whose sense of decency has been fractured by the persecution he endures. Certainly, Shylock is the play's antagonist, and he is menacing enough to seriously imperil the happiness of Venice's businessmen and young lovers alike. Shylock is also,

however, a creation of circumstance; even in his single-minded pursuit of a pound of flesh, his frequent mentions of the cruelty he has endured at Christian hands make it hard for us to label him a natural born monster. In one of Shakespeare's most famous monologues, for example, Shylock argues that Jews are humans and calls his quest for vengeance the product of lessons taught to him by the cruelty of Venetian citizens. On the other hand, Shylock's coldly calculated attempt to revenge the wrongs done to him by murdering his persecutor, Antonio, prevents us from viewing him in a primarily positive light. Shakespeare gives us unmistakably human moments, but he often steers us against Shylock as well, painting him as a miserly, cruel, and prosaic figure.

The play becomes more interesting and impressive by the appearance of Portia quick-witted, wealthy, and beautiful, who, embodies the virtues that are typical of Shakespeare's heroine. It is no surprise that she emerges as the antidote to Shylock's malice. At the beginning of the play, however, Portia's potential for initiative and resourcefulness is not seen, as she is a near prisoner, feeling herself absolutely bound to follow her father's dying wishes. This opening appearance, however, proves to be a revealing introduction to Portia, who emerges as that rarest of combinations; a free spirit who abides rigidly by rules. Rather than ignoring the stipulations of her father's will, she watches a stream of suitors pass her by, happy to see these particular suitors go, but sad that she has no choice in the matter. When Bassanio arrives,

however, Portia proves herself to be highly resourceful, begging the man she loves to stay a while before picking a chest, and finding loopholes in the will's provision that we never thought possible. Also, in her defeat of Shylock Portia prevails by applying a more rigid standard than Shylock himself, agreeing that his contract very much entitles him to his pound of flesh, but adding that it does not allow for any loss of blood. Anybody can break the rules, but Portia's effectiveness comes from her ability to make the law work for her. Portia rejects the stuffiness that rigid adherence to the law might otherwise suggest. In her courtroom appearance, she vigorously applies the law, but still flouts convention by appearing disguised as a man. After depriving Bassanio of his ring, she stops the prank before it goes to far, but still takes it far enough to berate Bassanio and Gratiano for their callousness, and she even insinuates that she has been unfaithful.

Another figure in the play who is not less important and magnificent is Antonio. Although the play's title refers to him, Antonio is a rather lackluster character. He emerges in Act I, scene i as a hopeless depressive, someone who cannot name the source of his melancholy and who, throughout the course of the play, devolves into a self-pitying lump, unable to muster the energy required to defend himself against execution. Antonio never names the cause of his melancholy, but the evidence seems to point to his being in love, despite his denial of this idea in Act I, scene i. The most likely object of his affection is Bassanio, who takes full advantage of the merchant's boundless feelings for

him. Antonio has risked the entirety of his fortune on overseas trading ventures, yet he agrees to guarantee the potentially lethal loan Bassanio secures from Shylock. In the context of his unrequited and presumably unconsummated relationship with Bassanio, Antonio's willingness to offer up a pound of his own flesh seems particularly important, signifying a union that grotesquely alludes to the rites of marriage, where two partners become one flesh.

Further evidence of the nature of Antonio's feelings for Bassanio appears later in the play, when Antonio's proclamations resonate with the hyperbole and self-satisfaction of a doomed lover's declaration: "*Pray God Bassanio come To see me pay his debt, and then I care not (III.iii.)*". Antonio ends the play as happily as he can, restored to wealth even if not delivered into love. Without a mate, he is indeed the tainted weather or castrated ram of the flock, and he will likely return to his favorite pastime of moping about the streets of Venice. After all, he has effectively disabled himself from pursuing his other hobby, abusing Shylock by insisting that the Jew convert to Christianity. Although a sixteenth-century audience might have seen this demand as merciful, as Shylock is saving himself from eternal damnation by converting, people are less likely to be convinced. Not only does Antonio's reputation as an anti-Semite precede him, but the only instance in the play when he breaks out of his doldrums is his storm" against Shylock. In this

context, Antonio proves that the dominant threads of his character are melancholy and cruelty.

The focus of the study is about the significant themes of the play. Various themes actually emerge from the play and two of them are to be analyzed: Love and Greed. The contrasted standings between the Christian and Shylock have become a discussion. On the surface, the main difference between the Christian characters and Shylock appears to be that the Christian characters value human relationships over business ones, whereas Shylock is only interested in money. The Christian characters certainly view the matter this way. Merchants like Antonio lend money free of interest and put themselves at risk for those they love, whereas Shylock agonizes over the loss of his money and is reported to run through the streets crying, *O, my ducats! O, my daughter! (II. viii.)*.

With these words, he apparently values his money at least as much as his daughter, suggesting that his greed outweighs his love. However, upon closer inspection, this supposed difference between Christian and Jew breaks down. In Act III, scene i, Shylock seems more hurt by the fact that his daughter sells a ring that given to him by his dead wife before they are married than he is by the loss of the ring's monetary value. Some human relationships do indeed matter to Shylock more than money. Moreover, his insistence that he has a pound of flesh rather than any amount of money shows that his resentment is much stronger than his greed. Just as Shylock's

character seems hard to pin down, the Christian characters also present an inconsistent picture. Though Portia and Bassanio come to love one another, Bassanio seeks her hand in the first place because he is monstrously in debt and needs her money. Bassanio even asks Antonio to look at the money he lends Bassanio as an investment, though Antonio insists that he lend him the money solely out of love. In other words, Bassanio is anxious to view his relationship with Antonio as a matter of business rather than of love. Finally, Shylock eloquently argues that Jews are human beings just as Christians are, but Christians such as Antonio hate Jews simply because they are Jews. Thus, while the Christian characters may talk more about mercy, love, and charity, they are not always consistent in how they display these qualities.

Then mercy or any form of divine forgiveness also touches the themes of the play. The conflict between Shylock and the Christian characters comes to a head over the issue of mercy. The other characters acknowledge that the law is on Shylock's side, but they all expect him to show mercy, which he refuses to do. When, during the trial, Shylock asks Portia what could possibly compel him to be merciful, Portia's long reply, beginning with the words, *'The quality of mercy is not strained,'* clarifies what is at stake in the argument (IV.i.).

Human beings should be merciful because God is merciful: mercy is an attribute of God himself and therefore greater than power, majesty, or law. Portia's understanding of mercy is based on the way Christians in

Shakespeare's time understood the difference between the Old and New Testaments. According to the writings of St. Paul in the New Testament, the Old Testament depicts God as requiring strict adherence to rules and exacting harsh punishments for those who stray. The New Testament, in contrast, emphasizes adherence to the spirit rather than the letter of the law, portraying a God who forgives rather than punishes and offers salvation to those followers who forgive others. Thus, when Portia warns Shylock against pursuing the law without regard for mercy, she is promoting what Elizabethan Christians would have seen as a pro-Christian, anti-Jewish agenda.

The strictures of Renaissance drama demand that Shylock be a villain, and, as such, patently unable to show even a drop of compassion for his enemy. A sixteenth-century audience would not expect Shylock to exercise mercy therefore, it is up to the Christians to do so. Once she has turned Shylock's greatest weapon, the law against him, Portia has the opportunity to give freely of the mercy for which she so beautifully advocates. Instead, she backs Shylock into a corner, where she strips him of his bond, his estate, and his dignity, forcing him to kneel and beg for mercy. Given that Antonio decides not to seize Shylock's goods as punishment for conspiring against him, Antonio is considered to be merciful; but whether it is merciful to return to Shylock half of his goods, only to take away his religion and his profession. By forcing Shylock to convert, Antonio disables him from practicing usury, which, according to Shylock's reports, is Antonio's primary reason for

berating and spitting on him in public. Antonio's compassion, then, seems to stem as much from self-interest as from concern for his fellow man. Mercy, as delivered in *The Merchant of Venice*, never manages to be as sweet, selfless, or full of grace as Portia presents it.

Before coming down to a fall, Shylock always acts in full hatred. Throughout the play, Shylock claims that he is simply applying the lessons taught to him by his Christian neighbors; this claim becomes an integral part of both his character and his argument in court. In Shylock's very first appearance, as he conspires to harm Antonio, his entire plan seems to be born of the insults and injuries Antonio has inflicted upon him in the past. As the play continues, and Shylock unveils more of his reasoning, the same idea rears its head over and over; he is simply applying what years of abuse have taught him. Responding to Salarino's query of what good the pound of flesh will do him, Shylock responds, "*The villainy you teach me I will execute, and it shall go hard but I will better the instruction*" (III.i.).

Not all of Shylock's actions can be blamed on poor teachings, and one could argue that Antonio understands his own culpability in his near execution. With the trial's conclusion, Antonio demands that Shylock convert to Christianity, but inflicts no other punishment, despite the threats of fellow Christians like Gratiano. Antonio does not, as he has in the past, kick or spit on Shylock. Antonio, as well as the duke, effectively ends the conflict by starving it of the injustices it needs to continue.

All the conflicts among the characters are actually inclined to the existing and implementation of laws. *The Merchant of Venice* depends heavily upon laws and rules; the laws of the state of Venice and the rules stipulated in contracts and wills. Laws and rules can be manipulated for cruel or wanton purposes, but they are also capable of producing good when executed by the right people. Portia's virtual imprisonment by the game of caskets seems, at first, like a questionable rule at best, but her likening of the game to a lottery system is belied by the fact that, in the end, it works perfectly. The game keeps a host of suitors at bay, and of the three who try to choose the correct casket to win Portia's hand, only the man of Portia's desires succeeds. By the time Bassanio picks the correct chest, the choice seems like a more efficient indicator of human nature than any person could ever provide. A similar phenomenon occurs with Venetian law. Until Portia's arrival, Shylock is the law's strictest adherent, and it seems as if the city's adherence to contracts will result in tragedy. However, when Portia arrives and manipulates the law most skillfully of all, the outcome is the happiest ending of all, at least to an Elizabethan audience: Antonio is rescued and Shylock forced to abandon his religion. The fact that the trial is such a close call does, however, raise the fearful specter of how the law can be misused. Without the proper guidance, the law can be wielded to do horrible things.

From the very beginning of the study, it is already stated that the play is a blend of comedy and tragedy and consequently a proper name for such a

type is tragicomedy. Some comic elements are seen here making the audience not in full tense. Cross dressing is a part of the comic scene.

Twice in the play, daring escapes are executed with the help of cross-dressing. Jessica escapes the tedium of Shylock's house by dressing as a page, while Portia and Nerissa rescue Antonio by posing as officers of the Venetian court. This device is not only familiar to Renaissance drama, but essential to its performance. Women are banned from the stage and their parts are performed by prepubescent boys. Shakespeare is a great fan of the potentials of cross-dressing and uses the device often, especially in his comedies. But Portia reveals that the donning of men's clothes is more than mere comedy. She says that she has studied a "thousand raw tricks of these bragging Jacks," implying that male authority is a kind of performance that can be imitated successfully (III.iv.). She feels confident that she can outwit any male competitor, declaring, "*I'll prove the prettier fellow of the two, And wear my dagger with the braver grace*(III.iv.64–65).

In short, by assuming the clothes of the opposite sex, Portia enables herself to assume the power and position denied to her as a woman. Like Shakespeare's other comedies, *The Merchant of Venice* also endorses the behavior of characters who treat filial piety lightly, even though the heroine, Portia, sets the opposite example by obeying her father's will. Filial piety becomes another minor theme of the play. Launcelot greets his blind, long lost father by giving the old man confusing directions and telling the old man

that his beloved son Launcelot is dead. This moment of impertinence can be excused as essential to the comedy of the play, but it sets the stage for Jessica's far more complex hatred of her father. Jessica can list no specific complaints when she explains her desire to leave Shylock's house, and in the one scene in which she appears with Shylock, he fusses over her in a way that some might see as tender. Jessica's desire to leave is made clearer when the other characters note how separate she has become from her father, but her behavior after departing seems questionable at best. Most notably, she trades her father's ring, given to him by her dead mother, for a monkey. The frivolity of this exchange, in which an heirloom is tossed away for the silliest of objects, makes for quite a disturbing image of the esteem in which *The Merchant of Venice's* children hold their parents, and puts us, at least temporarily, in Shylock's corner. In another scene it is seen clearly the blend of comedy and tragedy, which produces a theme of ambiguity. This is linked to the casket contest. The contest for Portia's hand, in which suitors from various countries choose among a gold, a silver, and a lead casket, resembles the cultural and legal system of Venice in some respects. The casket contest presents the same opportunities and the same rules to men of various nations, ethnicities, and religions. Also like Venice, the hidden bias of the casket test is fundamentally Christian. To win Portia, Bassanio must ignore the gold casket, which bears the inscription, "*Who chooseth me shall gain what many men desire .*" (II.vii.), and the silver casket, which says, "*Who chooseth me shall get as much as he deserves.*" (II.vii.).

The correct casket is lead and warns that the person who chooses it must give and risk everything he has. The contest combines a number of Christian teachings, such as the idea that desire is an unreliable guide and should be resisted, and the idea that human beings do not deserve God's grace but receive it in spite of themselves. Christianity teaches that appearances are often deceiving, and that people should not trust the evidence provided by the senses; hence the humble appearance of the lead casket. Faith and charity are the central values of Christianity, and these values are evoked by the lead casket's injunction to give all and risk all, as one does in making a leap of faith. Portia's father has presented marriage as one in which the proper suitor risks and gives everything for the spouse, in the hope of a divine recompense he can never truly deserve. The contest certainly suits Bassanio, who knows he does not deserve his good fortune but is willing to risk everything on a gamble.

Viewed from the aspect tragedy, the demand of Shylock of the pound of flesh proves that the play also offers some horrible atmosphere. The pound of flesh that Shylock seeks lends itself to multiple interpretations: it emerges most as a metaphor for two of the play's closest relationships, but also calls attention to Shylock's inflexible adherence to the law. The fact that Bassanio's debt is to be paid with Antonio's flesh is significant, showing how their friendship is so binding it has made them almost one. Shylock's determination is strengthened by Jessica's departure, as if he were seeking recompense for

the loss of his own flesh and blood by collecting it from his enemy. Lastly, the pound of flesh is a constant reminder of the rigidity of Shylock's world, where numerical calculations are used to evaluate even the most serious of situations. Shylock never explicitly demands that Antonio die, but asks instead, in his numerical mind, for a pound in exchange for his three thousand ducats. Where the other characters measure their emotions with long metaphors and words, Shylock measures everything in far more prosaic and numerical quantities.

4.1.1 Love

Poets and authors have tried to define love for centuries, whereas scientists have only recently started. Many people know intuitively that love is a major purpose for living; that connection is inherent in all that they do, and without love, human beings cannot survive as a species. Love is a sensation through the physical, mental, emotional and spiritual senses. When music is playing, it stimulates the ears and moves the soul. When watching fireworks at night, it hypnotizes the eyes and inspires the spirit. Defining *what-is-love* has been the work of various types of artists throughout time. everyone knows love when one feels it. Every person wants to be loved. There is no denying it. Yet, it is still a mystery in many ways. It is a huge subject to explore. It is compassionate, romantic, generous, heart-felt, funny and heals all things. It can be expressed in numerous ways. To define what-is-love is difficult because most people are not well educated about it in school from first grade to the first two years in college, compared to Math, for example. It can be a

controversial and sensitive subject. The definition of love is still in its infancy. Hopefully, there will eventually be a large community of loveologists, scientists who specialize in love that can define what-is-love and are able to offer important contributions to the world society. Love is no natural kind, nor is it a substance of an abstract kind. It seems to be an empirical phenomenon, since people encounter it almost every day. It is, however, not an empirical concept in the sense that people can empirically decide whether something is love or not. In everyday situations people use love in a great variety of meanings, but still, and maybe exactly because of that, they are not quite able to say what it exactly means. Love felt or uttered appear differently in every occasion. Romeo's love for Juliet is highly romantic, whereas Odysseus' love for Penelope is an instance of matrimonial love, in which honour and obligation towards the spouse is prominent. Some other examples prove to be even more distinct from love as people would normally understand it. Loving a wife, for instance, means something quite different from loving books, for whereas the former is love for a person, the latter relates to a set of non personal objects. But still, both occasions can be, arguably, interpreted as something like the desire to be with it and care for it, if people accept this as a provisional and rather intuitive definition of love. For a true bibliophile it is not unusual to have a deep emotional relationship with his or her books. And this feeling can become so strong that the love for other things including relations to human loved ones, is neglected. In some cases, human loved ones may even become jealous of the other object of love. It may

sound, of course, a bit odd to be jealous with a book, but such reactions do have their plausibility when realized that true bibliophiles often pay more attention to books than to human loved ones. Obviously, what is perceived as the object of love may differ greatly. Even when individual persons, such as spouses, family members and girl or boy friends are admittedly the first that come to mind if the meaning of love is thought of, this does *not* necessarily mean that non-living things or activities, such as a country, a God or some abstract value or entity, cannot be loved. It, hence, turns out that almost anything can become an object of love. But what about the other way around: Can it be said that *everything* is capable of loving? This seems not to be the case, since, normally, people consider only humans, and perhaps also some higher animals to have that ability. From a biological perspective the love of God for human beings and vice versa may be a difficult case since the existence of a supreme being capable of loving falls outside the scope of the modern scientific worldview. For one's purposes, however, which are philosophical, it should not be a problem to deal with the love of an individual for God in the sense of a personified abstract entity. Moreover, as one will see later on in this paper, the love of God and God's love for his creation has actually been an important subject of study for many centuries and, hence, needs to be taken very seriously. When looking at the great variety of meanings in which love is used, it becomes clear that it is a very broad concept.

Love in *The Merchant of Venice* comes in a variety of forms. There's love between family members, between friends, and of course, between lovers. Still, love is more notable for its absence than its presence in the play. Love often goes hand in hand with betrayal. Bassanio says he "loves" Portia, but he courts her for her money. At times, the same seems true of Lorenzo's interest in Jessica. Women seem happy to give love, but they do so with a shred of cynicism. Antonio clearly loves Bassanio whether romantically or not, but he ultimately must subordinate this love to Portia's more formal marriage with him. Love is regulated, sacrificed, betrayed, and generally built on rocky foundations in the play. In many respects, *The Merchant of Venice* is a traditional love story. The plot outlines Bassanio's quest to marry the fair Portia, and the difficulties that arise along the way. But in the text, Shakespeare has also explored the other facets of love. He has expertly examined themes of friendship love, and love of money, thus taking a more in depth look at what lies in the hearts of men.

First and foremost, romantic love seems to be the driving force of the whole play. In the opening scenes, Bassanio's love for the beautiful and well-endowed Portia of Belmont is seen. "*Of wondrous virtues: sometimes from her eyes I did receive fair speechless messages.*" (*Bassanio: I, i*)

This reveals the intimate connection and love that Bassanio feels he has with Portia, and this connection is verified later. And it is also seen how Bassanio is lacking of self confidence in expressing his love to Portia. He

makes an imagery picture of Portia in his mind, without realizing that such a thing makes him in a deep torture of love. Bassanio wants to get married to Portia because she is a beautiful and wealthy woman. So, from this point of view, Bassanio can be accused of loving the beauty and wealth of Portia more than Portia herself. On the other hand, Bassanio really likes Portia and wants to get married to her. So, for this he takes a risk of putting Antonio at the mercy of the enemy Shylock. On the other hand, Bassanio also takes the oath that if he fails to solve the mystery of the cascade she would never get married again. Portia is a romantic person and really likes Bassanio. She does not like all the princes and rich men who want to marry her. In stead, she wants to get married with a nice man like Bassanio who is easy going and lovely. In any place on earth love starts with pain, suffering and sorrow, which many believe as a sign of true love. Portia on the other hand, though in love with Bassanio, never reveals the secret of her heart. And this is a universal feature of a woman, any woman, when she is in love. For a woman love is a history and always recorded tightly in the soul.

Portia: Yes, yes, it was Bassanio; as I think, so was he call'd.

Nerissa: True, madam; he, of all the men that ever my foolish eyes look'd upon, was the best deserving a fair lady.

Portia: I remember him well, and I remember him worthy of thy praise. (I.2)

Portia's first mention of Bassanio is measured and calm. She does not seem particularly stricken by love, but then again she might be understating. Also, she does not sound like a girl who is admiring Mr. Bassanio all over Belmont.

If the point of love goes to the relationship between Lorenzo and Jessica it is a very interesting relationship. Jessica is a Jew and the daughter of Shylock. On the other hand, Lorenzo is friend of Antonio and Bassanio. Lorenzo likes Jessica and Jessica is too much annoyed from her father and she does not like any Jews man. In stead, she finds a Christian man to be more attractive because she is too much annoyed so she runs away with Lorenzo.

*Jessica: I am sorry thou wilt leave my father so.
Our house is hell; and thou, a merry devil,
Didst rob it of some taste of tediousness.
But fare thee well; there is a ducat for thee;
And, Lancelot, soon at supper shalt thou see
Lorenzo, who is thy new master's guest.
Give him this letter; do it secretly.
And so farewell. I would not have my father
See me in talk with thee. (II.2)*

Jessica seems to be lacking in familial love toward her father. Rather than chastise Lancelot for his betrayal, she calls her house hell, and in the same speech plots to betray her father by secretly meeting Lorenzo, her Christian lover.

*Lorenzo: I must needs tell thee all. She hath
directed She hath directed How I shall take her
from her father's house; What gold and jewels
she is furnish'd with; What page's suit she hath in
readiness. (2.4.7)*

Lorenzo, like every other man in the play, conflates love with money. He has just praised Jessica for being beautiful, but what is important to tell his boys is that the girl is ready to go. She brings more than just her love, though; she has got her father's money, which seems as important to Lorenzo as the girl herself. One interesting thing of *Merchant of Venice* is that William Shakespeare has talked about the successful love and unsuccessful love both. He has talked about the love affair of unsuccessful person towards the end of the drama.

Shylock, apart from being the antagonist of the play, also has great love in his heart. His love is for her daughter, Jessica. And this is seen below: *Shylock: "Jessica, my girl, Look to my house"*. (II.5.) Here Shylock seems to trust his daughter, and my girl seems affectionate enough for Shylock at least. That he trusts her with his house, his wealth, and her dignity is a mark of his love for her. Of course, he is about to be betrayed big time, so this does not bode well for him loving and trusting again. If she is the only character in the play he can love, and she betrays him, then there is really no turning back his hatred. Shylock is really disappointed by this. Jessica is an angel for him, and he believes that the angel brings luck, fame and fortune to him.

It is generally true that fathers are closer to daughter while mothers love their sons more. Apparently, fathers always tend to feel more for their girlie daughters even though they love them from the very beginning just like their sons. That is why they say that all men want girl babies while most of the

women want boy babies. As a matter of fact it is also true due to the reason that fathers are men which is why they always love to make their daughters feel secure and safe whatever their age is. Apart from this there are various aspects which make fathers fonder of their daughters and vice versa. Fathers like to care for their little daughters from the very first moment of their coming into being for the reason that they want their little girls to feel safe and secure in their arms. They can never stand anyone hurting their bundles of joy for any reason whatsoever which goes without saying. Fathers and daughters share a very special bond between them again for the reason that when it comes to have a real hero, every daughter looks up to her dad as he is one of the first men in her life whom she could easily relate to apart from having faith in and loving like no one else. Fathers are strict too especially when it comes to accepting other men in their daughter's life. This is true for the reason that they are possessive about their little babies and never believe they will ever be able to look after themselves just like their mummies do. There are some fathers who do not feel like leaving their daughters for a while even which is why they often go and drop them to school or take them to the college or some other places.

*Solanio: I never heard a passion so confus'd,
So strange, outrageous, and so variable,
As the dog Jew did utter in the streets.
'My daughter! O my ducats! O my daughter!
Fled with a Christian! O my Christian ducats!
Justice! the law! My ducats and my daughter!
A sealed bag, two sealed bags of ducats,*

*Of double ducats, stol'n from me by my daughter!
 And jewels- two stones, two rich and precious
 stones, Stol'n by my daughter! Justice! Find the
 girl; She hath the stones upon her and the ducats.'
 Salerio: Why, all the boys in Venice follow him,
 Crying, his stones, his daughter, and his ducats.
 (II.8)*

It seems Shylock's love is divided between his daughter and his money or at least, that is how Solanio is representing him. Still, he bumbles in his speech in an uncharacteristic way, so everyone has reason to believe he is in shock and irrational. He is stunned because Jessica has doubly betrayed him both as her father and as a wealthy man. Shylock appears at this moment to be broken, confused, and grasping at something. He can either seem comically bumbling and preoccupied with money, or genuinely disturbed by this strange betrayal. Either way, Shylock is confusing his grief over his missing daughter with his ducats, but no one could be judging him.

Shakespeare's *The Merchant of Venice*, like all of his plays, is full of meaning on many levels. One of the predominant themes in this play, however, is that of love. A number of people in the play either love each other or claim to love each other, and Shakespeare characterizes each character's love differently to reveal insights about human nature and the nature of love itself. Virtually none of the "love" professed by the various characters in the play is true love; most of it is self-interest or dependency posing as love. Since it is one of the foibles of human nature to offer this type of conditional

love to others, the way the audience is able to discern the wrongness of these forms of non-love is by seeing them compared with true love. Therefore, Shakespeare sets up one character's love as true and makes it the gold standard against which all the others are compared and fall short.

True love is not interested in self or concerned about what is offered in return; it just loves unconditionally, expecting and needing nothing back. It does not manipulate, extort, or imprison; it gives freely. True love is not superficial; it is heartfelt, and when the loved one has a need, true love is quick and willing to come to the rescue. The standard for true love in the play is Portia's love for Bassanio. Portia does not try to dominate him in any way, trying to make him heed her demands, nor does she attach herself to him in an effort to

The sentimental storylines in *The Merchant of Venice* often get lost amid the play's more prominent themes. Although the idea of love appears only through the play's subplots, Shakespeare does make the theme prevalent enough to warrant attention. The play demonstrates that love exists in many forms, and is selfless and not self-serving. It also clarifies the importance of romantic vows and the nature of the marital relationship.

There is another couple that should be mentioned is Nerissa and Gratiano. Nerissa is Portia's servant and friend and she gets married with Gratiano. Shakespeare has talked very little about this couple.

The ring episode is interesting. Both Bassanio and Gratiano promise to their wives that they will not part with the wedding ring. However, they have to give the wedding rings to the lawyer and the clerk who saved the life of Antonio. They do not know that they give the wedding rings to their wives who are in disguise. These wedding rings reflex faithfulness and loyalty in marriage. To the audience of Elizabethan age wedding ring is a very important thing and they could never imagine of parting with it.

In Merchant of Venice, conflict between self interest and love. All the Christian characters and also Jessica love to do good things to other people. Antonio risk his life for his friend Bassanio. When Bassanio hears that his friend is in deep trouble he even does not enjoy his couple life and comes back to Venice. Gratiano, Lorenzo all of them are helpful to each other.

4.1.2 Greed

Greed denotes desire to acquire wealth or possessions beyond the needs of the individual, especially when this accumulation of possession denies others legitimate needs or access to those or other resources. For example, amassing a large collection of wealth would not be considered greed, unless in doing so, the needs of others were jeopardized. Essential to the concept of greed is the awareness that the needs of others are denied, thus heaping up goods exemplify greed while non-rivalrous goods may not. Greed also often involves using wealth to gain power over others, sometimes by denying wealth or power.

Some desire to increase one's wealth is nearly universal and acceptable in any culture, but this simple action is not considered greed. Greed is the extreme form of this desire, especially where one desires things simply for the sake of satisfying one such as the desire to have great amounts of money not to purchase objects, but possession of the money is an end in itself. Greed typically entails acquiring material possessions at the expense of other person's welfare for example, a father buying himself a new car rather than fix the roof of his family's home or otherwise reflect priorities.

Coveting another person's goods is usually called envy a word commonly confused with jealousy. The two words denote opposite forms of greed. We may envy and wish to have the possessions or qualities of another, but we jealously guard the possessions or qualities we believe we have and refuse to share these with others. Greed for food or some other stuff combined with excessive indulgence in them, is called gluttony. Excessive greed for and indulgence in sex is called lust, although this term no longer carries as negative connotations as it once did.

People seem to have arrived at a time in the history of human species when it is safe to claim all bets are off. Not merely such atrocities of the human condition as terrorism, murder is murder, after all, poverty, disease and disasters naturally arisen, but those made by human hands, as well, and a clear amplification of the severity of those rising from nature by the actions of human own rapacious greed. There are many causes, and multitudinous

perpetrators, and therefore to attempts to expose and condemnation would be an expenditure of outrage with no discernable profit. The notion of sin is not considered the sole property of religion, nor are notions of morality and fairness. Indeed, religions have much to answer for on their failures on these central issues of character and community, as they too are made up of humans, and thus encumbered with the same diseases of the heart. Central to these diseases and failures is the sin of greed.

Greed is mostly thought of in conjunction with money, specifically, with its acquisition and hoarding, and with the power that flows from that fount. People seldom want to consider greed much beyond that small set of boundaries. When defined as a subset of avarice, the boundaries expand a bit. But greed has expanded its possibilities in recent centuries, and today must be seen less as a personal failure of character, and more as an epidemic infecting the entire community of humankind. Its virus is so embedded within the cellular fabric of the world's communities that it is only noticed when the perpetrators have been particularly corrupt, or sloppy in the execution of their application of the sin.

Greed the sin is particularly insidious in that it encompasses all other forms of sin. It is time where arguments about morality are far more fractured and fluid, personal ideas of morality are considered superior to all other personal ideas of same, and the often violent demand that others pledge fealty to one party's definition of life leads more often than not to acts of

annihilation, or at minimum, opprobrium. Fundamentalists of all stripes, whether religious, political, or ideological in focus, have grown in number and expanded in territory, and make use of all modern methods of communication to enlist others to their camp, and to demonize those who choose to ignore the nastiness and violence pouring forth from the mouths of so many little narrow minded figures. Greed is the underpinning of all acts and the rationalization of such acts that seek to accrue more to every one. To begin with, an exploration on the greediest act of all is murder. Murder is a statement that clearly says “I matter more than you matter, in fact, you matter less than nothing.” This statement is quite familiar with everyone. When a person murders, he takes other’s most valuable possession, – other’s life. The makes other’s life his, but only in the act of taking it from other person. The person has no need of other’s life beyond this act, and therefore make clear to the world that another person is indeed less than nothing. Murder is the most direct and ultimate form of theft and theft is merely greed given agency. Suicide, perhaps except with such cases where the person is living with incurable pain, and faces no prospect of any further comfort in life, is also an act of theft. In suicide, a person telling all who know him or her that their love for the person concerned is wasted, the person cares so little for them he or she chooses to seek no help from these friends and family. The person values himself or herself above all others who value the person concerned , to the extent that confusion, depression makrd me neglect their concern., and hoard such final decisions away from their sight. Again, the person matters more,

others matter nothing. War and terror are simply murder multiplied, but in its rationalizations, not dissimilar. “My country, my ideology, trumps yours, therefore you must perish. My place, my ideals, my desires matter more, and I must remove you and your fellows from the equation if life. My nation is superior to yours; therefore my nation has a right to take what we desire, in any manner at our disposal. My nation is better, richer, stronger than yours. Your nation has policies, practices that my nation dislikes, so we cannot let you have them. Your nation has items my nation needs to maintain its standards and desires, therefore, you must either cede it to mine, or mine will take it by force.” These are some of arguments always used to preserve the self interestedness. That theft is greed is obvious, but deserves a look nonetheless. In an act of a theft a person will take what another person has owing to a desire or better termed greed.

Greed is the root of all evil, to covet possessions in excess of the basic needs of life, and to pursue wealth and the acquisition of wealth, property, bobbles, out of sheer egotistical self-aggrandizement along which also is the vice of Pride, evident in every ambitious pursuit of Fame and Fortune together these constitute the heart of the Beast ravaging the world for slavery. Greed desires and pursues what it does not need and hordes wealth, depriving others of their right to the commons in their simple pursuit to satisfy their own needs. Greedy is the man who is not content to have his bushel of apples from the orchard, to meet their needs but forms alliances to cordon off the orchard

from all others, converting apples to currency or gold and storing it in their cellars or banks for use as extortion of further access to more of the commons. Each rich person that hordes more wealth than is necessary for a basic, healthy existence, is intensively more responsible for the pain and deprivation and starvation and avoidable death of their fellow human beings in direct proportion to their increased hoarding; the wealthier, the guiltier of crime against humanity. This is class warfare and the majority had better soon realize who their pathocratic enemy is before it is too late, and unite in their effort to strike at the heart of the beast. The surest attack upon this beast, and the most immediate means of attack and sustained attack for the people of the globe upon the powers of this beast is boycott. Boycott of every corporate sponsored goods or services including entertainment and those who ally themselves with this beast in the promotion of their goods and services.

The merchant of Venice is no doubt a play about property, with property being defined by anything you can lose. This came to be an important theme, property and the consequences of greed. Shylock's greed bought about the loss of the two things he believes in. His daughter and his religion were the most important parts of his life and he let less important property get in the way of his cherished assets. Portia was the smartest character in the play and knew of the greed running through the veins of all the other characters and to make her love, Bassanio prove himself worthy of her she gave him a ring and

said that if he ever gives it away, he would ruin their love. Portia's father also tested the characters greed by holding a contest for her hand in marriage.

Shylock exhibits all of the negative, stereotypical traits anti-Semitic people ascribe to Jews, and as such, everything Shylock does and says is an example of his envy, greed, and anger. His love of money is evident throughout the play. Part of his hatred toward Antonio stems from the fact that Antonio loans money and does not charge interest. This forces Shylock to lower his interest rates. The main reason Shylock hates Antonio, however, is because he says Antonio has made fun of him, spit on him, and found pleasure in his failures. Shylock wants revenge for this treatment, and his hatred of Antonio is evident. This is why Shylock refuses to take the 6,000 ducats offered to him at Antonio's trial. He is a miserable man who cannot even stand to hear the music played at the ball held by the Christians.

A further example of these sins also revolves around the treatment of his daughter, Jessica. In fact, Shylock treats her as one of his belongings, valued less than his money or gems.

Shylock: What, are there masques? Hear you me, Jessica: Lock up my doors; and when you hear the drum And the vile squealing of the wry-neck'd fife, Clamber not you up to the casements then, Nor thrust your head into the public street To gaze on Christian fools with varnish'd faces, But stop my house's ears, I mean my casements: Let not the sound of shallow foppery enter My sober house. By Jacob's staff, I swear, I have no mind of feasting forth to-night:

*But I will go. Go you before me, sirrah;
Say I will come. (II.4)*

In a more extreme statement Shylock states that his daughter may be of no value. This shows that Shylock's greed is already beyond the human understanding and tolerance.

Shylock: Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now: two thousand ducats in that; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were hearsed at my foot, and the ducats in her coffin! No news of them? Why, so: and I knownot what's spent in the search: why, thou loss upon loss! the thief gone with so much, and so much to find the thief; and no satisfaction, no revenge: nor no in luck stirring but what lights on my shoulders; no sighs but of my breathing; no tearsbut of my shedding. (III.1)

Shylock is the personification of greed; that is clear enough. He is supposed to be loathsome, even if he makes some telling arguments on his own behalf and is an object of fascination throughout the play. But when Antonio is seen, and questioned his motivation, the readers are puzzled. Antonio is a wealthy merchant, as much a stock figure of greed as the Jew in Elizabethan and Jacobean drama,⁵ but there is nothing loathsome about him. Indeed, though he has wealth and fine friends, he is slightly pitiable, for he is passive and suffers from a curious lassitude. To understand Antonio, Scottish Enlightenment is to be touched, which makes a sustained effort to address the

Elizabethan anxiety about the disorders of capitalism, a theme reflected in the tensions surrounding Shylock and Antonio. Antonio is a figure of moderate temperament, with some sympathy for friends and other people; far-sighted but not cunning; acquisitive and probably pleasure-loving but not self-indulgent; and certainly not shameless. Shylock's cunning, greedy, vengeful, and shameless character is pressed to the margins, for while the philosophers acknowledge the existence of these vices, the vices are in tension with the social order built upon reasonable self-interest. In the lightly regulated market economy, there is no role for Shylock. Shylock was banished from economic theory but not commerce and society. He reappears even today in the judicial opinions of general courts, causing problems and provoking responses that would be recognizable to his nemesis in the play, Portia. Shylock's reappearances provoke contradictory responses from the courts, which sometimes punish greed because of its destructiveness, and at other times tolerate or even encourage greed because of its role in the market and the legal system. Shylock embodies greed and plays the crucial role of creditor in commercial Venice. Yet greed has a paradoxical relationship with economics: it is at once a paradigm of the self-interested behavior at the heart of economics and a contradiction of it. In consumer choice theory, a person has a budget constraint and preferences over outcomes, yielding a choice among the packages of goods and services available in the economy. The theory assumes that preferences have certain characteristics—preferences must, among other things, be consistent and stable over the period of study. Because choosers'

preferences are their own rather than someone else's, economists often say that people act in their self-interest. The term self-interest is therefore morally neutral within an economic analysis. If greed and self-interest are the same thing, then the miser and the saint will be greedy because they both seek to satisfy their preferences.

Greed and deception are just a couple of the main features from where many of the decisions are derived. For example, revenge was an intent that Shylock had against for Antonio, only to say the least for, greed. Antonio is being a set victim for revenge because of his deception against Shylock, and also for prior intent to do.

*Shylock: How like a fawning publican he looks!
I hate him for he is a Christian,
But more for that in low simplicity
He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation, and he rails,
Even there where merchants most do
congregate, On me, my bargains and my well-
won thrift, Which he calls interest. Cursed be
my tribe, If I forgive him! (I.3)*

In the first act, one aspect of Shylock's nature is clearly revealed. Here he complains that Antonio, by lending out money for free, brings down the interest rate at which he can lend money. Shylock's greed is apparent throughout the play, and statements like these help draw a caricature of what Shakspeare's audience would recognize a Shylock as the stereotypical, selfish, and greedy character. One of Shylock's tragic flaws is that he is greedy. He

does not know which he loves more his money or his family. When Jessica runs away with Lorenzo, she takes all of his jewels and money. He does not know which one he misses the most. Here Shylock's greed is seen.

Shylock: My daughter! O My ducat! O my daughter Fled with a Christian! O my Christian ducats! Justice The law! My ducats and my daughter. (II.7)

In this moment Shylock shows the greed that he has. Shylock clearly damages his own reputation by not knowing which to choose his money or his daughter, it is clear to the readers that Shylock cares more for his money than he does for Jessica which shows that Shylock does not know which one he misses the most the ducats that Jessica stole or losing her to a Christian man. Shylock is also angry at the fact that his only daughter could steal from him, and leave with a Christian man. At the same time he wants the money that she takes from him by, wanting justice to be made. Just as Shylock's 'pound of flesh' has become a metaphor for cruel and relentless greed Shylock's greed for the pound of flesh is seen by modern readers as, his cruel greed that he cannot let go of. Shylock would do anything in his power in order to have that pound of flesh.

Shylock: What judgment shall I dread, doing no wrong? You have among you many a purchased slave, Which, like your asses and your dogs and mules, You use in abject and in slavish parts, Because you bought them: shall I say to you, Let them be free, marry them to your heirs?

*Why sweat they under burthens? let their beds
Be made as soft as yours and let their palates
Be season'd with such viands? You will answer
'The slaves are ours:' so do I answer you:
The pound of flesh, which I demand of him,
Is dearly bought; 'tis mine and I will have it.
If you deny me, fie upon your law!
There is no force in the decrees of Venice.
I stand for judgment: answer; shall I have it?
(IV.1)*

For more than four hundred years, Shylock with his demand for a pound of flesh from a debtor has been the symbol of the greedy, selfish, repulsive, alien Jew. As the loathed character in Shakespeare's romantic comedy, *The Merchant of Venice*, he is referred to over and over again not by his name, but as Jew. At the famous trial scene he is humbled, faces death, and must convert to Christianity, which he does with alacrity, in order to stay alive.

Shylock: To bait fish withal: if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian,

what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villany you teach me, I will execute, and it shall go hard but I will better the instruction. (III.1)

To understand greed, one needs to bring in motivations, emotions, and moral judgments, concepts that cannot be incorporated into economics without some violence to the theory. Greed is at its core a disposition or motivation: greedy people have certain preferences, very intense preferences for a narrow range of goods and services. But the dispositional sense of greed breaks into two meanings: a hunger for food and other sensuous or material pleasures related to the animal appetites or carnal greed; and a narrow urge to accumulate wealth or social greed, which is abstract, for money is not an intrinsic pleasure, it is not sought by animals but has value only from its capacity to purchase other things. Thus, a millionaire who lives plainly and gives away a lot of money, or a rich eccentric who squanders a fortune on an expedition to the North Pole, would not be considered greedy, in part because greed is always relative to a norm. At one extreme of greed are misers who hoard wealth, and at the other extreme are gluttons who gorge themselves on food. An excessive, narrow longing to satisfy bodily appetites or to acquire purchasing power is the hallmark of greed in the dispositional sense.

Whereas greed varies in intensity over time as the appetite wakes and slumbers, self-interest's preferences remain stable over time. Whereas greed is often myopic, self-interest balances the demands of present and future.

Whereas greed is accompanied by violent longing and disgust, self-interest is emotionally neutral. Whereas greed is a moral evil, self-interest is a matter of indifference, and might indirectly cause good. Whereas greed is shameless, self-interest is discreet. The study summarizes the comparison of the concepts of self-interest and greed is comparison foreshadowed by the contrast between Antonio and Shylock.

4.2 Finding

The portrayal of Shylock is paramount throughout the play, mainly because people are torn between disliking him for his cruelty on one hand and empathizing with him because of the abuse he suffers on the other. When Shylock enters the play in the Act 1, Bassanio is trying to get a loan from him using Antonio's credit because he needs a large sum of money so he can appropriately woo Portia. There is certainly no denying Shylock's passion for accumulating wealth. The other characters frequently comment on Shylock's greed throughout the play, and he even tells his daughter that he dreams about moneybags. Shylock suffers ridicule from the Christian community because he charges high interest rates on loans, but also because he is a Jew, comparable to a dog or the devil in their eyes. As Shylock considers the loan, he seems more interested in having Antonio bound to him than with the loan itself, and we soon learn of Antonio and Shylock's mutual resentment. Shylock is hesitant to help Antonio out because Antonio has hurt his own business

dealings in the past by lending money at no charge, but also because he is a Christian.

Elements of all these influences: historical, societal, and theatrical help to mold Shylock's character. What is drawn from the play regarding Shakespeare's ideas about the Jewish people, however, is pure supposition. Shakespeare leaves no journals, no lifetime correspondence from which a biographer could draw a full picture of the author and his work. It is even questionable his plays would have survived if it weren't for a band of actors pooling their memories together seven years after his death to publish the First Folio. Shylock begins the play much as an Elizabethan audience would expect: He exhibits every sign of being the piece's villain. As the money-hungry Jewish usurer that has become a stock character in Elizabethan drama, Shylock makes himself thoroughly unpleasant, with asides to the audience stating that he hates Antonio because Antonio is Christian; he continues, because he lends money without interest, thus competing with Shylock's business and threatening Shylock's sole means of supporting himself and his family. In Shylock's final scene, Shakespeare has him act out another stereotype: a ritual murder. Of course, there is no mention in the play that Shylock would use Antonio's blood in any religious ritual. But the audience would have immediately associated the stage action with the myth. Shakespeare seems to be giving his audience exactly what they expect from a stage Jew. In Portia, the audience got the means to stop the ritual murder

because she would not let the Jew shed one drop of Christian blood. The text specifically says "Christian," reinforcing the "blood libel" legends. While he perpetuates received notions of Jews, Shakespeare also does an extraordinary thing for an Elizabethan playwright: He creates a Jewish character who is flawed, and human, and oppressed by the Christians surrounding him. The audience is told time and again of Shylock's encounters with Christians and how they spit upon him, call him nasty epithets, and spurn him. Shylock is the very picture of a man who suffers much at the hands of his fellow men and who has finally reached his breaking point. Growing scholarship points to the possibility that Shakespeare's family are themselves recusant Catholics, oppressed in Stratford and fallen from their high place in local society while Shakespeare is still a boy. If this is true, then perhaps Shylock's oppression is a metaphor for England's religious oppression during Shakespeare's lifetime. His forced conversion also fits with this notion, as it is not only Jews being forced to become Christians, but also Catholics forced to become Protestants and vice versa, depending on who is in control of the throne at the time. They have to convert or lose their lives. This theory is pure speculation, but it would hardly be the first time or the last that theatre is used to make a covert political statement. Viewing the play through modern eyes, Shylock can be seen as both an Elizabethan stereotype and a fully drawn human being. Ironically, it is precisely because of the stereotypical elements in Shylock's character that many people argue against *The Merchant of Venice*, viewing it as an anti-Semitic work, an understandable reaction in a post-Holocaust era.

Shakespeare, however, does not write a one-dimensional villain, but a complex character who defies explanation and who will probably never be fully understood.

The Merchant of Venice is a tragic one which is discussed as being comic. Many factors of this play are derived from the current voice of situation. *The Merchant of Venice* could be looked at as more tragic because of the negative intents from some of the characters in the play. Greed and deception are just a couple of the main features from where many of the decisions are derived. For example, revenge is an intent that Shylock has against Antonio, only to say the least for, greed. Antonio is being a set victim for revenge because of his deception against Shylock, and also for prior intent to do. If the play is to be looked at as more comic, the scenarios would not be taken as seriously as they should be. In fact *The Merchant of Venice* written by William Shakespeare is officially intended to be so in both comic and tragic. In depth looking and observing *The Merchant of Venice* a small equivalency in the amount of comicalness and tragedy is seen in the play. William Shakespeare is a great playwright and must have been an absolute genius to compose the great and wonderful things that he does. *The Merchant of Venice* is excellent in its way of describing the characters. The emotion is spread out thoroughly like warm butter on hot toast. The tragedy in *The Merchant of Venice* is believable and almost true in a sense relating to greed, human desire, and most important let not forget, anguish. Throughout the play

there are many strong feelings displayed through powerful lines of contemporary nature, to be truthful. William Shakespeare most likely writes this play to display how human greed could be so consuming to the soul of a person, which he does very well if I may say so. The spunk and enthusiasm of this play makes it engrossing to the reader or viewer and also keeps the audience engaged in what is going to happen next. The comicalness is also brought out by each character by the necessary parameters to do so for the viewer or reader. The Merchant of Venice also states that supply and demand can vary depending on personal opinion and outlook from a single personal view on the subject. Deriving a picture from this play is extremely easy due to the descriptive and emotional content of it. Greed in *The Merchant of Venice* is the most popular and looked upon subject in the whole entire play. Greed is a bad thing almost all of the time. There are always exceptions to everything. The reason why greed is so bad is because it turns one into a bad person, usually. If one lives in a void of greed there is probably no hope one possibly wanting something just for the appreciation of it or something else. Through the eyes are some characters where they do not even realize what greed is because they are constantly surrounded by it. *The Merchant of Venice* is a decent play. The English dramatist and poet William Shakespeare is the author of the most widely admired and influential body of literature by any individual in the history of Western civilization. His work consists of 36 plays, 154 sonnets, and 2 narrative poems. Knowledge of Shakespeare is derived from two sources: his works and those remains of legal and church records and

contemporary allusions through which scholars can trace the external facts of his life. Shakespeare writes his plays for performance, not publication, and apparently took no part in their printing. Nineteen plays appear in individual quarto volumes before appearing in the First Folio. Some are printed from texts reconstructed from memory by the actors, whereas others are supplied to the printer by the company. Shakespeare's indifference to publication creates problems in dating and establishing accurate texts for the plays. Through to the end of *The Merchant of Venice*, a final decision can be extracted fully to whether the play is more comic than tragic or vice versa. William Shakespeare is one whose works will never be forgotten and will be taught to many generation to come in the later years.

Shylock epitomises greed. His conversations first with Bassanio and then with Antonio show that he hates Christians because they frustrate his greed. His first words in the play refer to money: "Three thousand ducats...". When Launcelot Gobbo asks to be released from his service, Shylock is willing to let him go because he is "snail-slow in profit". When Jessica elopes, taking with her Shylock's money and jewels, it is this theft rather than his daughter's fate that appears to concern him. The trial scene epitomises the depths of his greed. Deaf to all pleas for mercy, he has his knife and scales ready to cut and weigh Antonio's flesh. In contrast to Shylock's greed, there is the love and friendship demonstrated by the three other main characters. Antonio loves his friend, Bassanio, so much that he is prepared to put his life at the mercy of his enemy,

Shylock. He even seems willing to believe that the Jew might change. Bassanio knows that he can call upon Antonio's friendship to help him court Portia, even though he is already in debt to him. His friendship for Gratiano persuades him to allow the latter to accompany him to Belmont, despite his headstrong nature. Although he is attracted to Portia's money he does love her truly, as we see in his reluctance to part with her ring, despite the debt he feels to the lawyer. His love for Antonio brings him back to Venice before his wedding night; he even offers his own life in Antonio's place. Portia's love for Bassanio includes his friends. She offers him money to help Antonio, then goes to Venice herself in order to save his life. It is her love for Bassanio that has led her here and that leads, therefore, to Shylock's downfall. She even forgives Bassanio for parting with her ring, re-emphasising that love and forgiveness are superior to self-centred greed. In this world of deceptive appearances, motives, and beliefs, the ability to be able to understand the complexity of human beings is simply a not-so-common skill. When William Shakespeare writes, *The Merchant of Venice*, he includes characters which are neither good nor evil; instead, in order to make the play more realistic and create metaphors for real life situations, Shakespeare creates the characters with both positive and negative aspects, as the same applies in real life. Thus the play demonstrates how love and friendship triumph over greed.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATION

5.1 Conclusion

This is a play that in spite of the change of manners and prejudices still holds undisputed possession of the stage. Shylock becomes a half favorite with the philosophical part of the audience, who are disposed to think that Jewish revenge is at least as good as Christian injuries. The desire of revenge is almost inseparable from the sense of wrong; and people can hardly help sympathizing with the proud spirit, hid beneath his Jewish gaberdine, stung to madness by repeated undeserved provocations, and labouring to throw off the load of obloquy and oppression heaped upon him and all his tribe by one desperate act of "lawful" revenge. *The Merchant of Venice*, like so many of Shakespeare's plays, opens with a depressed and melancholy character. The depression of Antonio at the beginning, for which he can give no explanation. Portia, the wealthy Belmont heiress, is likewise a depressed and unhappy character in the opening scenes. The reasons for their melancholy, although never directly expressed, are due to their self-absorption. For Portia, this risk taking can be seen in her love for Bassanio, which will require her to risk her entire inheritance in order for her to win him. For Antonio, the risk is even greater; namely a pound of flesh, representing his very life. It is necessary to focus on the conflict between the Christians and the Jews throughout this play. Although the twentieth century has altered the way western civilization

portrays the Jew in *The Merchant of Venice*, the compelling character of Shylock still disturbs and entices his audience. Shylock has historically been portrayed as a comic character, and in Shakespeare's day would have dressed quite differently from the other characters in order to distinguish himself from the Christians. The image of Shylock changes rapidly over the years, first making him a villain, a man to be pitied, and finally a tragic character. Although Shylock is accused of representing much of what the Christians hate, it is through his conflict with Antonio in particular that Shakespeare pokes holes in the accusations of the Christian men. The most common error is to assume that the merchant referred to in the title is in fact Shylock himself. This is not the case, since Shylock is only a moneylender. Indeed, the merchant indicated is Antonio. This confusion surrounding Antonio and Shylock is purposeful, for it shows the audience how the Christians are in many ways as awful as the Jews they mock.

5.2 Recommendation

It is highly recommended to read the play *The Merchant of Venice* by William Shakespeare because Throughout the play *The Merchant of Venice* by Shakespeare there is an importance on the identification of a person's religious background and sex to prove one's worthiness and explain each character's actions. The expressed racist and sexist views in the play create barriers which limit accepted actions and abilities in society. The compulsion to divide the population into categories is a natural process but can be taken to the point of

harmful prejudice. The characters in the play are defined foremost by their sex and religious beliefs. The personality and honor of the person has a significantly lesser importance towards their peers than the character's race. Features of the Christian and the Jewish are clearly exposed in the play and by this everyone, having read this play, will surely know how to make interactions with every human being on earth, especially the Christian and the Jewish. Shakespeare reveals Christian qualities in Shylock and Antonio, as well as qualities uncharacteristic of a Christian man. In the beginning of the play Shylock obtains many Christian and forgiving qualities while Antonio barely reveals that he knows how a true Christian should act. In the first scene it is uncertain to discern which is the Jew and which is the Merchant of Christian blood. A shift occurs as the play progresses when Shylock's faith is tested at his daughter's renunciation of her Jewish heritage. Shylock grants Antonio the bond under the strange condition that he shall receive a pound of flesh if Antonio is unable to pay back with interest. Though it is common to require attach a punishment to the borrower when using money, Shylocks request was a pound of useless flesh. When Shylock finds his daughter has marriage and become a Christian he wishes her dead and does not ever forgive her life choice . Shylock's blood thirsty crazed actions toward the end of the play represent how the wealthy and rich men view Jews in general. The unchristian attributes greed, lust for power, and the need for revenge drives Shylock to insist on collecting the bond specified to the letter. While Shylock is become considerably less forgiving and Christian, Antonio is realizing he

has done wrong and is ready to accept the consequences. Religion for sure is never created to bring conflict or disaster but peace and harmony. Besides this play, owing to its merits in plots and structures, the play gives more information and new concepts of literature. Therefore this play is worth reading and studying.