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**Investigating The Themes of Greed and Revenge in William
Shakespeare's *The Merchant of Venice***

**Dissertation Submitted in Partial Fulfillment of the Requirements for
Master's Degree in Literature and Civilization**

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Dedication

FOR OUR PARENTS AND BELOVED ONES.

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Abstract

The Merchant of Venice is a tragicomic play that tackles the issue of money and usury. Thus, the current study attempts to conduct a thematic analysis to investigate the themes of greed and revenge in Shakespeare's *The Merchant of Venice*. In order to conduct this study, three questions have been asked. The first inquires into the way of the representation of the themes of greed and revenge in *The Merchant of Venice*. The second examines the characteristics of Shylock as a usurer to serve both themes. The third scrutinizes the effects of the inclusion of anti-Semitism on Shylock's psychological state. To respond to the previously asked questions, three hypotheses have been formulated; the first seeks to highlight the relationship between characterizing Shylock as a representative Jewish character in the Elizabethan Era and the representation of both themes. The second hypothesizes that depicting Shylock as a usurer motivates his intentions of greed and revenge. The third relates to the effects of the inclination of anti-Semitism feeling in the play on Shylock's psychological state. In order to investigate the validity of our hypotheses, we selected the corpora subject to this study from the previously mentioned plays, using the techniques of historical, psychological and descriptive-analytical methods. Accordingly, the study revealed the following results; both the themes of greed and revenge are unveiled in Shylock's characterization. Thus, focusing on the antagonist, Shylock, the themes of greed are seen through three basic features, being money-grubbing, being miserly, and valuing wealth more than family relationships. Similarly, the theme of greed turns to be the fuel of Shylock's revenge. Hence, three fundamental motives are pinpointed to justify Shylock's vengeance: Jessica's betrayal and anti-Semitic attitudes towards Jews along with his intentions of greed. These motives make Shylock plan for revenge. Thus, the moral of these two themes is that they bring human destruction.

Keywords: Anti-Semitism, Comedy, Drama, *The Merchant of Venice*, Tragedy.

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General Introduction

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Background of the Study

The well-known English playwright, whose tragedies and comedies are immortal, has always been discussing themes that categorize human nature. William Shakespeare fascinated his audience by his plays, which described, directly or indirectly, the social and political status of England and invited people to cope with the radical changes touched the country after Queen Elizabeth took over the crown of England.

When Queen Elizabeth ruled England, serious changes have been traced especially in terms of economy and art. Thus, under her guidance, the prosperity and enthusiasm of English people had risen to the highest along with the overflowing of London with gorgeous life .Shakespeare has always considered the social and the economic circumstances of the country and debated these issues in his works. However, in *The Merchant of Venice*, he gave a full interest to money and investment. The spread of usury in London and Venice was held by the Jews who were deemed to be the evil creatures. He used the language of economics to portray the stereotype of both Jews and Christians in modern England, by one side, and to highlight the unfair economic system which rely on usury to make wealth, by another (Harrison 23).

The Elizabethan Era was regarded a deep reformulation in terms of social interactions and cultural flourishing. The Theatre at that time was the strongest weapon to critique the system or value it. Shakespeare's plays use the economic jargon that was developing in the nascent capitalist economy.

The Merchant of Venice tells the story of the villain Jew, the antagonist, Shylock, who is the moneylender and usury practitioner who asked Antonio, the protagonist, for his flesh in return for his postponed loan. This indicates his inclement towards greed and thus of revenge from the protagonist. The issue of greed and revenge will be further analysed to confirm the existence of these two themes in the play.

Significant of the Study

It is not the first time research analyses Shakespeare's *The Merchant of Venice* especially thematically. Each research has seen the themes of greed and revenge from a specific angle. Yet, none has seen the matter that Shakespeare did not discuss these two themes as they are in the deep of humans but he related them to the differences between religions as the plot goes around Jews, the villains, and Christians, the good. The significance of this study is that it highlights the two themes regarding the religion differences and economic unfair system.

Aim of the Study

The current study aims at investigating the themes of greed and revenge in Shakespeare's *The Merchant of Venice*. To reach out this ultimate aim, sub-objectives will be important to be investigated. Firstly, to extract the theme of greed, its features in the play must be pinpointed since it helps of understanding how Shakespeare comes to implement this theme. Secondly, bringing out the theme of revenges leads to the uprooting of the motives behind it. Thus, through interrelating both greed's feature and revenge's motives, both themes will be revealed indeed.

Previous Studies

In order to have a clear point of how Jews were represented during the Renaissance, the great dependence was on Shapiro's Book *Shakespeare and Jews* (1996). This book was the pioneer of portraying the Jews' situation both in England and in Shakespeare's days. Shapiro explained what jobs were offered for Jews, how they become elite in England and how, then, got the exclusion to deem them hostility and discrimination. Several studies count for the representational analysis of Shakespeare's *The Merchant of Venice*. One of which is the article entitled *The New Exploration to The Merchant of Venice*. Wensheng Deng and Yang Wu aims at analysing the play from a humanistic point of view. Depending on their theoretical background, they represented Shylock as scapegoat of the anti-Semitism society which holds severely the hostility to Jews. The study concluded that Shylock is subversive to the dominant society, which can be regarded as a prelude to the other four Shakespearian classics of tragedies (Yang 1624).

Research Problem

Money and wealth seem to control all the characters in *The Merchant of Venice*. The moneylender, Shylock, gave much importance to his ducats rather than human relationship. Shakespeare wove the plot around the villain Jewish usurer who had a problem with Antonio, the Christian. The problem is that Antonio could not repay his loan to Shylock and then all problems started. Not only did Shylock ask for doubling the loan in the postponed repays but also his hate towards Christians made him ask for Antonio's flesh rather than money which uncovered his greed and sense of revenge.

Research Questions

To investigate the impact of two themes on depicting Shylock's behavior of extortion towards the other characters, and on Shakespeare's conceptualization the Jew in Elizabethan England, three questions have been posited:

- 1- How does Shakespeare represent the themes of greed and revenge in *The Merchant of Venice*?
- 2- How does Shylock's characterization as a usurer serve the themes of greed and revenge?
- 3- How does anti-Semitism feeling in the play affect the psychological state of the antagonist, Shylock?

Research Hypotheses

The hypotheses of the current research are formulated as follows:

1. Characterizing Shylock as a representative Jewish character in the Elizabethan Era can lead to pinpointing the themes of greed and revenge in *The Merchant of Venice*.
2. Depicting Shylock as a usurer can motivate his intentions of greed and revenge
3. The inclusion of anti-Semitism feeling in the play can affect the psychological state of the antagonist, Shylock.

Research Methodology

Research methodology is the framework by which the study will be conducted. Following the guidelines of this methodology, this section starts with the reason behind choosing the method. It also specifies what extracts of corpora will be selected, and how they will be analysed.

Choice of the Method

The study under investigation is qualitative in nature. It uses the thematic analysis method to generate the themes of greed and revenge. Also, being greedy and revengeful is primarily related to the psyche of the individual, a psychological ground of greed and revenge are used to the features and motives of both. For more accuracy, the descriptive historical method is used to report on the Elizabethan tragedies and the representation of Jews during this Era. This was for the purpose of justifying the representational of Jews in the play.

Corpus Selection and Analysis

The data for analysis will be collected from the play *The Merchant of Venice*. The corpora extracted will serve three points, the characterization of Shylock, the Jewish moneylender, the features of greed and the motives of revenge. The chosen data will be uprooted due to the psychological account for both themes and historical evidence related to Jews representation during Shakespearean time. Accordingly, the corpora will primarily be analysed to confirm the hypotheses aforementioned and respectively answering the question, to reach the pinpointed research aim.

Definition of Terms

Drama: The form of composition designed for performance in the theatre, in which actors take the roles of the characters, perform the indicated action, and utter the written dialogue. The term meant simply to act or perform, and the definition is still

valid; all others are derivative and of limited historical significance. The dictionary offers ‘a set of events leading to catastrophe or consummation (Childs and Folwer 63).

Comedy: is customarily applied only to plays for the stage or to motion pictures; it should be noted, however, that the comic form, so defined, also occurs in prose fiction and narrative poetry (Abrahams 38).

Tragedy: The term is broadly applied to literary and especially dramatic, representations of serious actions which eventuate in a disastrous conclusion for the *protagonist* (the chief character) (321).

Tragicomedy: A type of *Elizabethan* and *Jacobean* drama which intermingled both the standard characters and subject matter and the standard plot forms of tragedy and comedy (325).

Greed: a strong desire for more wealth, possessions, power, etc. than a person needs (Baldick 45)

Revenge: harm done to someone as a punishment for harm that they have done to someone else (216).

Structure of the Thesis

The current study consists of three chapters. The first chapter is entitled as The Elizabethan Drama: Historical and Literary Background. It presents the Elizabethan drama and its characteristics: Its categories are , tragedy, comedy and tragicomedy which are basically flourished due to the godfather of the theatre, William Shakespeare. Thus, his plays categorization characteristics are presented along with his techniques.

The second chapter is dedicated for The *Early Modern Jews and Usury System in England*. The ultimate objective of this chapter is the elaboration of the representation of the stereotypes of Jews both historically and literally. It serves as the ground to support the analysis of both themes

in relation to Jews. Thus, the chapter represents the characteristics of Jews and how the anti-Semitism serves to portray Jews as greedy and revengeful.

The third chapter is left for the analysis. It is entitled as the Representation of Greed and Revenge in Shakespeare's *The Merchant of Venice: Thematic Analysis*. A systematic analysis of both themes of greed and revenge is conducted. Through the course of this chapter, the study proves both themes through their features and motives.

CHAPTER ONE

The Elizabethan Drama: Historical and Literary

Background

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Introduction

The Renaissance was the period where Queen Elizabeth I encouraged all the radical changes in all aspects of life. Politics, economy, art and literature witnessed an ideological revolution that led to the emergence of new drama which was reflecting people's everyday life and opposing the mediaeval and Protestant plays. The current chapter reviews the Elizabethan Drama in terms of history and literature. It exceeds to distinguish between the different genres of drama namely: tragedy, comedy and tragicomedy. Further, it portrays the Elizabethan drama themes. The purpose of the chapter is highlighting the background basis of how Elizabethan drama revolted and how Shakespeare contributed to its foundlings, which are essential in eliciting the themes under investigation.

1.1 The Elizabethan Drama

Queen Elizabeth reigned England from 1558 to 1603. This period ushered England of the economic flourishment and political changes. She was cultivated and an avid of arts and literature in that "[h]er learning and her tastes ensure that the English court would be a center of intellectual sophistication where the high literary culture of the age could flourish" (MacCaffrey 6). The English drama accordingly was born by 1558 and died with Queen although others confirm that the drama died when the Protestantism came back to the reign in 1642 (19).

The simplest definition of Elizabethan drama is the drama written during the reign of Queen Elizabeth I "Elizabethan Theatre and Drama". Queen supported the University Wits who were "the great founders of Elizabethan drama" (Braunmuller and Hattaway 303). They achieved "a theatrical sophistication unprecedented in secular drama, many of these plays had decades-long lives in repertory" (54). The University Wits were a group of academic playwrights who

notably had their degrees from prestigious universities like Oxford or Cambridge. Ideologically, they criticized ideas of the theatre, which was under the protestant rule, and demanded for a revolution to permit sharing what interests English people and their day-to-day life should be performed on the stage. "University Wits".

1.1.1 The Construction of Elizabethan Drama

The work of the University Wits was not easy. The Elizabethan monarchies quelled with a number of issues facing the English nation namely: religious intolerance, plague and the authorities of London. Religion intolerance was not the exclusive obstacle for acts as the church was the enemy of the performing arts, also the plague contributed in preventing plays and banning people gatherings in the houses of entertainments. The civic authorities "showed hostility to players, whom they saw as a nuisance, promoting crowds and disorder, and distracting people, especially apprentices, from their proper occupations, as well as from divine service on Sundays" (Braunmuller and Hathaway 2).

Before the Elizabethan Age, playwrights were allowed to discuss whatever they believed it is didactic under religious supervision, and that was the purpose of creating and building theatres. Before this period, people were not interested in theatre as it presents the religious and moral plays that taught people how to be with God and relate the human nature only to religion. At that time, the inclinations towards drama commenced when the University Wits wrote their plays which were mysterious and novice; full of feelings, violence, love, hate, revenge and all what resemble everyday life dramatically. It has been argued that England's fascination with warfare, courthouse debate and competitive sports fuelled the popularity of

drama as it was an extension of everyday life (Harwood 106). For that, people had all their free time in theatres and encouraged the educative playwrights to entertain them on stage by their characters and dramatic events. Moreover, Queen Elizabeth I loved the new plays and demanded them to be performed on the royal court.

1.1.2 Characteristics of Elizabethan Drama

As the Renaissance Drama refused the idea that only the miracle plays have the right to teach morals, the University Wits enlightened the drama style by "became artistically complex with the introduction of sub-plots that resonate themes from the central story" (Braunmuller and Hattaway 303), which compelled the people to attend theatre in order to learn about the culture and the policies of their country.

The Theatre for Queen Elizabeth was not only a means of entertainment, On the contrary, as England had its standing military and economic position throughout Europe, little was known about culture. Consequently, Queen assisted building the theatre and industry of Drama to disseminate new policies hidden in the plays to her nation and the world to "make a broad cultural assertion about England's position in a European world" and to "prove that England had a literature and drama that could stand among those of the continental nations" (McMillin 35). Remarkable plays portrayed English people and described the Kingdom. Accordingly, the number of homes for theatre and establishments for entertainments were increasing.

In her Age, Queen Elizabeth invited her nation to attend performing acts. Not only was a sign of her desire to entertain people but also a sign of support to theatrical industry as a profession and literature genre modernization. Her efforts alone in advocating the novice art was not enough, therefore, she supported the patronage and created her own company of actors.

Queen Elizabeth had a magnificent plan to support theatre. Besides building houses of entertainment for the masses, she created a special establishment to invite monarchies and nobles to attend plays, namely: Court theatre. Beneficially, the play companies display of wealth and "favour and prominence" (Astington 6) they received. Also, the monarchies tended to print the plays performed in the court with a "detailed their royal seal of approval" (6).

Acting at the Court Theatre was preferable as it was not charged. In addition, the financial rewards that came from the plays prospered the economy as only the noble and the elite attended them. As the real goal behind performing plays was demonstrating cultural and political superiority, foreign ambassadors were invited to attend plays at the Court to impress them.

During the Elizabethan reign, the plays performed in the Court were only in "the festival season of Christmas and Shrovetides" (Astington 165). The pre-prepared performances event was as grand as possible to fascinate the invited audience. Records confirmed that performances were "packed" (172) which emphasized the popularity of theatre among the upper class of society.

Thanks to the astonishing playwrights whose plays contributed to entertaining people and serving the politician's intentions, Thomas Kyd and Christopher Marlow followed by

Shakespeare are as fresh today because of their universal style. Some other play writers of the Elizabethan period are John Lyly, Ben Johnson, George Peele and Robert Greene. These were the writers, who transformed the taste of dramas by their writing styles. For instance, Ben Jonson is known because of his cynical comedy. Thomas Kyd and Christopher Marlow are best recognized because of their tragedies. Christopher Marlow was prominent as compared to Thomas Kyd because of the usage of blank verse in his plays. Some notable plays of Christopher Marlow are *Tamburlaine*, *Dr. Faustus* and *Jew of Malta*. However, *Dr. Faustus* is noticeable among them, in which a scholar because of his ambitions faces the downfall. "Elizabethan Drama".

One cannot deny the fact that Elizabethan Era is also named as Shakespearean Era. William Shakespeare along with University Wits changed the face and the rule of Drama radically. Nevertheless, William Shakespeare added a Shakespearean flavour to his plays, and thus, his drama is categorised into four types: comedies, tragedies, romances and histories. Yet, to make his plays more astonishing, he merged the elements of comedies with tragedies and little of romance with more of history.

Shakespearean drama along with prominent playwrights of his Age had its fame not only because of their novice style and attractive plays but also Queen Elizabeth I established and built lots of theatres all around London. The spread of theatres enables the playwright to compete in terms style and subjects.

In all, Shakespeare was a prominent figure because of his masterful dexterity. By setting aside the only genre of religious play, writers have introduced new genres to dramas such as comedy and tragedy. The plays, before Elizabethan, were religious focusing only on moral theme but the Elizabethan dramas are more secular and convenient, focusing on the heroic figure. Shakespeare's mastery, Ben Johnson's satirical comedy, and Christopher Marlow's tragedies made the Elizabethan drama a remarkable piece of literature. Hence, The Elizabeth era was the golden age for the world of English drama and theatre.

1.2 The Elizabethan Theatre

During the 16th century, the playing companies counted on London to be their base. However, the proliferation of theatres in London's area encountered disagreements of the authorities, financial problems and legal restraints. Nevertheless, people's passion of the performing arts manifested the popularity of the theatre in Elizabethan age.

In spite of the anti-theatrical laws, the increasing support to the theatre carried on by the patronage. The patronage was the monarch and nobles who fought for performing acts remaining. Sponsoring plays, players and playwrights was a means by which nobles solidified their position and transferred their beliefs. Nobles and patronage conditioned that "the plays and players must have proved entertaining enough to reflect the status of their sponsors" (Gurr 145).

Queen Elizabeth's endorsement and the patronage financial power were not enough to put pressure on the authorities to permit the act performances. The first who commenced

building theatres in London was James Burbage who was a carpenter and an actor. He was jailed for his performances to make the masses dare not to attend plays or act them.

Furthermore, the plague which gripped England at that time gave another excuse for the authorities to ban gatherings for the sake of attending performances. Thus, in 1574, there was a law stated that "all theatres in London were banned" (Thomson 180). In addition, the Punishment and Vagabonds Act made to control the upward growth of theatres.

Nonetheless, the sponsors and theatre advocates carried on with their intensions and plans. Outside of the jurisdiction limits of London, Burbage and John Brayn succeeded in building two theatres called: *The Theatre* and *The Red Lion* by 1567. These two theatres along with *the Globe* were the most extraordinary during the Elizabethan era. (Elizabethan Theatres)

In spite of the rigid laws, James Burbage went near to London and built respected theatres. In 1577, *The Curtain* was constructed close to *The Theatre* at Shoreditch. Along with James, and his compotator later, Henslowe and Alleyn erected *The Rose Theatre* in 1587 near to London's Bankside. He believed that if the theatre built near to the river, that would attract better the audience as Eccls confirmed " the audience always thought of The Theatre and The Curtain as being in the country and found the way muddy and unpleasant in that season" (9).

The monopoly of the theatres was not limited to James and Henlowe. The French businessman Francis Langley with the collaboration with Earl assembled *The Swan* in 1596. *The Swan* was allowed to perform plays by the authorities and gather masses for entertainment. Hence, the English drama was notorious.

Finally, the most famous theatre in London was built in 1599. Due to its closure to Bear Garden, which had its popularity, *The Globe* had its fame. Thus, the patronage transformed the Bear Garden to *the Hope Theatre* to compete the fame of *The Globe*. By offering "bearbaiting and theatrical performances" (Gurr 73). *The Globe* adopted all Shakespeare's plays.

In summary, the investment by the patrons and plays companies created prosperous industry as MacCaffrey confirmed "such patrons ensuring by their prestige the acceptance of the new art form as part of the social and cultural fabric" (40). The increased number of theatres indicated that English people supported and were avid of performances, from one side, and from another, it confirmed that it was financially supported by the elite and the crown. In spite of all the restraints, the patronage triumphed in building theatre throughout London.

1.3 The Elizabethan Tragedy

Religious plays were dominant before the Elizabethan era and they were dedicated to teaching people morality and how God should be worshiped. However, by the reign of Elizabeth, the detachment from religious aspects of drama and the move towards secular plays was challenging. Due to the fame of the theatre and its astonishing secular plays, different forms and genres of drama appeared. Drama has been classified into many categories, which its most famous one is Tragedy. Tragedy, thanks to Shakespeare, had its independent characteristics and dramatic elements which will be in the vein of discussion.

Aristotle defines Tragedy as "the imitation of an action that is serious with incidents arousing pity and fear" (Childs and Fowler 241). W.Conversi detailed more the definition and

stated “tragedy is a branch of drama that treats in serious and dignified style the sorrowful or terrible events encountered or caused by heroic individual”(241) .

Originally, tragedy came into being when Greek tragedies asked deep existential questions such as: why must human suffer? Why must humans be forever torn between the seeming irreconcilable forces of good and evil, freedom and necessity, truth and decent? They went further to discuss whether the suffering of humans is caused by one's psychology, social constraints or the malice of God. Later, when religion controlled over countries, they modified drama only a servant of the Church intentions (Richard B. Sewall)

Queen Elizabeth encouraged the non-religious forms of the play and supported plays detachment from religion. Shakespearean tragedies were and still the most magnificent masterpieces. Indeed, Shakespeare added other aspects to his tragedies in addition to its Greek origins. First and foremost, he challenged the miracle plays by tackling existential questions, which none of the Christians' rituals could ever answer. He did not only put questions about human nature, one's relation with God, heaven, hell, justice, and many existential worries, but also he dared to respond them (Duton and Riding 290).

Shakespearean Tragedies have many characteristics. Basically, the plot of the play evolves around one and only one protagonist although his plays are full of characters. The difference in treating protagonists occurs in his romances or love-tragic such as *Romeo and Juliet* where we find the focus on two heroes. The sequential events of the play lead to the

catastrophic death of the hero. In almost all of tragedies written by Shakespeare, the hero dies at the end. In all, tragedy fundamentally is a story of suffering a disaster causing death.

Bradley claimed that Shakespeare considered someone who died because of illness, poverty, neglecting, dirty vices cause to create pity not a tragedy. However, suffering, from his point of view, represents a rule in tragic construction surprising and opposite with prior pleasure or glory. Suffering in fact cause the circumstances that make whole the scene a scene of woe (23).

Furthermore, the tragic hero created by Shakespeare belongs always to the monarch or upper class usually King, Queen or important leader in the country. For example, *Antony and Cleopatra*; Antony is a Roman leader while the heroine is Egyptian Queen. In *Hamlet*, Hamlet himself is a prince and son of a king. The protagonist destiny affects the welfare of the nation and that is why when he falls that gives a sense of the weakness of man and power. Shakespeare does not weave tragedy out of nowhere, he masters the disaster that proceeds it by portraying it in human actions. The ambition in *Macbeth* and nationalism in *Mang* of consistent deeds leads to the woe, whether these deeds portrayed in the characters actions or states by their morality.

Another characteristic of Shakespearean tragedy is his use of the conditions of mind like madness or Hallucinations to represent the inner thoughts or fears in the characters soul. Also, he uses supernatural powers like ghosts to boost his mastery of depicting humans' mentality. Also, to dig deeper into humans' soul, Shakespeare depicts two paradoxical forces

portrayed in the hero like treasonous ambition in Macbeth and nationalism in Malcom or love in Antonio an revenge in Shylock in *The Merchant of Venice* (31).

1.4 The Elizabethan Comedy

Cyrus Hoy defines comedy as a type of drama or other art from the chief object of which, according to modern notions, is to amuse. It is constructed, on one hand, with tragedy and from another with farce, burlesque and other forms of humorous amusement.

The classical concept of comedy started with Aristotle in 4 century BC. It considers the human being's mundane life. The main objective of comedy is to correct people's behaviours. The comic character mirrors the vices and the sins of the society in hope to repentance. Henri Bergson stressed and supported the view of the corrective purpose of laughter. He said that "laughter is intended to bring the comic character back into conformity with his society, whose logic and conventions he abandons when he slackens in the attention that is due to life".

Hoy distinguished comedy from tragedy by a number of characteristics. Unlike tragedy, comedy deals with mundane heroes who treat the normal affairs of life. Those heroes do not belong to the aristocratic class or to the monarch; they represent a normal simple person. Consequently, unlike the tragic hero, the comic character "breaks away from logic... and abandons social conventions".

1.4.1 The Elements of Shakespeareans Comedies

The comic character is a "victim of deception" (Trividi and Gohel 38). What is important for this type of character is his pursue to external appearance. He is absurd and does

not worth life. However, the comic character does not violate the ethical principle which he conflicts with. He only acts that conflict and contradictions.

As all the Shakespearean characters, they all come to an end. What leads the comic character to his end is his comic actions which consists three phases: thread, the movement and the collision. The comic character is driven by his delusions and he has a purpose to reveal at the end. Usually, he does not stand alone. On the contrary, he is surrounded by his friends and enemies. The comic character is connected with a number of persons who represent a certain medication for him. Basically, in comedy, there is always a central character around that the other characters gather for help or frustration. Shakespeare use not more than three threads to avoid " dearth and endue of complexity" (Trividi and Gohel 39).

The movement is represented through the running of characters alongside one another. They have some common principles of harmony or contrast. They move the play from one phase to the other. These transitions evolved from what goes before. Remarkably, they represent the joints of the play and lead to the solution to announce the end of the play.

The solution paints the end of the comedy. As the comic plays pilot around the delusions of the comic character, then, the cause of that delusion must be revealed. As the deception could be acted internally or externally, it was discovered and the source of all the mistakes and complications became known . The end of the comedy varies from one play to another. What is common between all of them is that at the end the plotter is caught or revealed (Trividi and Gohel 40).

In Shakespearean sense, the comedy depicts the conflict between young lovers and their struggle to overcome the obstacles that cause by their relatives or enemies. Usually, Shakespearean comedies end by marriage. He believes that love is the power by which humans can surmount their entire problem.

Another characteristic that may shape the comedy is that Fallon argues that “comedy is not a science, it is an art. Therefore, there are no rules and it can be very subjective “(quoted in Trividi and Gohel 43). It is dynamic and has not developed a unique form as it has sub-types of it. Each of these sub-categories represents a genre in its own. They are: comedy of manners, romantic comedy, farce, and tragicomedy. As Tragicomedy has a direct relation to our study, a review of it must be elaborated.

1.4.2 Characteristics of Shakespearean Comedies

The genre of comedy written by Shakespeare has a number of characteristics. Firstly, most of the Shakespearean comedies are romantic. The settings where the comedy plays performed are not observable and take place in a far off the dull of everyday England. Yet, it portrays the reality and how people love and being loved Allardyce Nicoll well observes in his British Drama: “Characters and scenes alike are viewed through magic casements which transform reality”. Romance and Realism are harmoniously put together in *As You Like It*, *Twelfth Night* and *A Midsummer Night’s Dream*.

Secondly, the use of disguise is known in Shakespeare’s comedies. In *The Merchant of Venice*, Jessica disguises herself in the lovely garnish of a boy. Thirdly, humor is considered

to be the soul of Shakespearean comedy, it arouses thoughtful laughter, and it is also full of humane and genial laughter. Shakespeare can arouse laughter from a drunkard's mumblings and the repartees of a leading woman. Falstaff is a brilliant comic character of Shakespeare who has a lot of memorable fools such as Bottom and his companions, Feste, Sir Andrew, Sir Toby, Touchstone, Dogberry and Verges.

Finally, the role of fortune hostilities towards parents and friends which lovers have to face is finally removed by power's fortune. Shakespearean comedy shines the spirit of humanity and a broad vision of life. It is large hearted in its conception, sympathetic in its tone and humanitarian in its idealism. Shakespeare created his own hallmark on the comedies in English drama.

1.5 Shakespearean Tragicomedy

A number of Shakespearean plays cannot be categorized as tragedy or comedy since Shakespeare blends the tragic elements with the comic ones to create special effects. As far as the renaissance is concerned, Fallon defines tragicomedy as " a form of drama that combines tragic and comic elements"(22). He categorises the Elizabethan tragicomedy by all the plays which do not end in death but "bought some characters near to it" (24).

The main features of tragicomedy are, as Fallon said, a sudden reversal, averted catastrophes and happy endings which typically characterize Shakespeare's *The Merchant of Venice* and *Measure for Measure* as tragicomic plays. Moreover, Stayan shaped the framework

of tragicomedy more precisely. She claimed that tragicomedy basically prevails “values of life that manifests itself to drama during the spiritual turning points in history” (42).

In addition, this kind of plays depicts the ideal friendship and love that experiences danger and suffers. In spite of all the obstacles, that love and friendship end happily. Shakespearean tragicomic plays put the audience in a thrilling situation. They make them uncertain about what comes next and cannot predict the surprises of the events. Stayan summarizes the characteristics of these plays by "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" (54).

1.6 Themes of Elizabethan and Shakespearean Drama

Shakespeare is known for his universal themes. He wove his plays plot around certain themes that cannot be vanished. Shakespeare believed that human nature lurks lots of feelings that unify them and make them humans. Yet, he opts for the technique of hero and anti-hero, metaphorically, the power and anti-power in portraying the permanent struggle between good and evil which summarizes the human nature. Thus, Arya claimed that Shakespeare's themes are categorized into three levels: individual, social and natural. page

The first level focuses on the inner thoughts of the character i.e. his psyche. These inner thoughts are representing the hero's inner conflict which turns to be the major themes of Shakespearean Tragedies. For example, when Juliet comes to know that Romeo is Montague, Her struggle to decide whether to hate or love Romeo gives rise to the inner conflict (Arya 566).

The social levels portray family and society. Here, the whole of the family or a society is found involved in the plot. For instance, in the Hamlet conflict is also found visible in the whole of the family apart from the hero of the play. Finally, the natural level, it is natural or supernatural or may be cosmic. It is found visible in the form of ghosts and some storms. (566).

All Shakespearean themes turn around these three levels. Yet, within the play, lots of themes are detected such like: death, appearance and reality, order, disorder, change, marriage, conflict, madness, love, greed, revenge and Anti-Semitism. In the Shakespearean plays, an ironic intention was given to the Jews as they represented the evil and the villain individuals during that time. As the corpus, *The Merchant of Venice*, concerns Jews to elicit themes of revenge and greed. The next chapter reviews the Jews and Usury System in England.

Conclusion

The current chapter reviewed the Elizabethan and Shakespearean drama and theatre. The Renaissance drama was innovative in terms of revolutionary subjects and style. The University Wits along with their followers pioneered the secular characteristic of the plays over the religious one. Thus, with the support of Queen Elizabeth and the sponsoring of patronage, the Renaissance playwrights, especially Shakespeare, in spite of obstacle faced them, in drawing people's attentions. Accordingly, Queen and monarchs constructed lots of theatres in England. Each theatre attracts certain audience as the drama varied its genres: tragedies, comedies and tragicomedies. Every genre has its own techniques and style. The focus has been centralized on Shakespearean Drama; its characteristics and themes.

CHAPTER TWO

The Perception of Jews and Usury System in England

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Introduction

This chapter concerns itself with the situations of Jews and their stereotypes in both history and English literature, especially Elizabethan Drama. The purpose of this chapter is to show both the themes of greed and revenge are related to the protagonist of *The Merchant of Venice*, Shylock, who turns out to be Jewish. Accordingly, the ways of which Jews are conceived and treated with are essential to the current study. Thus, it elaborates the state of Jews back to Medieval England which is, according to the readings tackled, categorizes how Jews lived and laboured, further, how they got to England for the sake of the King's economic prosperity plans to his country. As they were expelled, their conception in the Modern England stemmed from the old days of the Medieval. Their situations as interveners or converted are narrated in detail. The chapter relates between Shakespeare and his perception of them through his father, who was under the mercy of usurers. Moreover, as the Jews have a deep connection to usury and it considered their weapon to destroy nations, this chapter pictures the usury system and how stereotypes of Jews in history and drama are related to revenge and greed. In all, this section is dedicated to tracking the development of the characterizations of Jews and their representations in drama.

2.1 The Jews in Medieval England

The actual presence of Jews in England took place after the Norman Conquest in 1066. William the conquer reigned England from 1066 to 1087. During his Age, the desire towards the prosperity of the economy of England was highly held. Accordingly, he invited Jews from Normandy to England. The king considered the Jewish financiers the most competent to his objective which was to collect dues and taxes in currency rather than kind. Thus, the Jews' real profession was to provide the kings' exchequer with ample quantities of coinage (Abrahams 77).

2.1.1 Jews' Professions

In Medieval England, Jews were moneylenders at interest only few of them were other jobs. In fact, English Merchants and rulers garneted the protection to Jews. Also, they crowned them privileges like intervening in court affairs. These specialities enabled them to acquire wealth. Consequently, Jewish communities started to flourish. They were, compared to the English population, more cultivated and literate who helped them to have the employment that were forbidden for Christians. These jobs played a vital role of English economic life.

Additionally, the Jews' popularity, by time, increased. They constructed about 0.25 per cent from the whole popularity and provided about 8 per cent of the royal treasury revenues. They started to have properties and contributed in building universities and cathedrals let alone financing the crusades. As they became richer, the English Monarchs obliged them to pay huge taxes. Robin R. Mandrill asserted that many Jews "bought up land and rents, built stone houses and supplied synagogues" (25)

As the Jewish population grew, Richard the first founded the office of exchequers in 1194. It was created for the purpose of checking the taxes imposed on the Jew and their law-cases. This office held all the chirographs and quit claims or strass to be sent to Monarch's financial responsible in west minister to decide whether or not impose more taxes and levies on the Jews (12).

Lending money was not curbed on the normal people. Jews loaned money to kings and monarchs. The figures of the royal court often exploitate Jews' income as they were in dire of money. As they loaned money to kings, their privileges grew and they developed a special relationship with the law simply because they were "the servants of the king". This protection was highly held during the reign of Henery II (1152-1189). However, the anti-Semitism had been grown from 12th onward.

2.1.2 Elizabethans Anti-Semitism

The hostility of Jews in England can be traced through two basic reasons. Firstly, it was believed that the Christian children were kidnapped and killed in Jews magical rituals. The reason of which the church made Jewish communities as an enemy. Secondly, the feeling of anti-Semitism has been related to crusade of 1086. Christians considered Jews as the killers of Christians so that it legally and religiously possible to kill them back. Simultaneously with the death of Henry II, there was the outbreak of anti-Jewish between 1189-1190 and ended by the Jewish massacre in York.

By 1220, the violence ended but the population's attitude towards Jews was hardened. As a sign of the royal attitude, the king like Henry III imposed huge taxes on Jews and required forced gifts. As a reaction and to collect all the money for the royals, the Jews increased the loans to the Christian knights. Accordingly, since the knights were highly in debt, the Jewish moneylenders got the blame. As a result, a severe and rigid measure has been taken by the Parliament to curb the Jewish lending that led to the decision to leave London.

By 1275, the Jews were prevented from loaning money and they were obliged to convert to monarchs and workers. Also, they were severely asked to wear stony badges to be identified within the population. By 1290, the king was under pressure and he needed to negotiate with the Parliament about the taxes impose on him. The last resort for him was to expel the Jews from Britain and he officially decreed the law that made the expulsion a reality. Thus, the images of Jews were kept negative as Birgit Wield characterized the Jews as "greed and lack of mercy toward their Christian victims literally embodied the equation of usury with robbery and fraud" (192).

In conclusion, notwithstanding that Jews played a vital role in the affluence of England, they were, by time, considered a threat and danger to the English society. Practicing usury and filling the King's pocket with the public money put them in the situation of blame. It

was clear that Jews were not just servants but they turned out to be owners of houses, cathedrals and financiers of Christian crusades. Their wealth makes the pay a hard end and revealed their intention of controlling the economy through moneylending and maximizing the interests. In fact, they were not only expelled from England they were almost fired out from the whole Europe. Due to the Church's stand, the reputation of Jews kept the same all their lives.

2.2 Jews in Modern England

Bodiam stated that after being expelled out of England, Jews cantered only in three main European regions: the Italian State, the Holy Roman Empire and Polans-Lithunnia (485). It is revealed that by the 1500s, there were no Jewish population in England. Holinshed's Chronicles assured that Jews were "avoid out of land" as they were "banished out of all kings dominations and nearer since could they obtain any privilege to return hither again" (492).

In 1577, Raphael Holinshed wrote about the outcomes of the Jews' explosion out of Europe. Based on his writing, Stephan Greenblatt accords him and approves that by the time of Shakespeare, the Jews transition and existence were a mere history and myth as there were no Jews practising their religion openly (285). Thus, The question is that: if there were no Jews when Shakespeare wrote *The Merchant of Venice* (1596-1598), how, then, could he visualize Shylock as an evil Jewish moneylender?

To get the answer to this question, the profile of Jews must be evaluated. After being expelled, the English Jews were obliged to choose one of two solutions; migration or conversion (Chazan 67). It has been proclaimed that the only Jew who lived in England after the expulsion was the ones to Christianity and were baptized and acclimated. In fact, these kinds of Jews would not serve to build the character of Shylock, the protagonist, as a cunning evil Jew.

The new English converters did not resemble Shylock, on the contrary, they represented everything Shylock abhorred and disagreed with. As the culture of Jews was erased because of the expulsion, all what remains is the absence of Jews. Consequently, Shakespeare,

along with the dramatists of his age, built his hero upon the stereotypical antisemitic attitudes left by the Medieval Age. The discourse of Jews as evil was held and kept from the Medieval Age onwards (Berek 128).

Going with the same line, Lawrence Danson explained that “for most Englishmen, Jews existed more as a nasty rumor or an ethnic joke than as ordinary people” (112). The very few Jews that remained in England were by necessity a secretive group (182). Despite of the Jews' ban from England and their prohibition to live or labour, Kermode contended that Jews trickled in small groups and numbers from about 1540 onward (17). Thus, although they severely converted to Christianity, the essence of the Jewish life and existence during the domination of Queen Elizabeth I was always in question (Mabon 413). Not found in the works cited

On the contrary of the censuses that England was devoid of Jews, Shapiro proved that during Shakespeare's time (1564-1616) a community of hundreds of Jews bustled London (26). Although Shapiro did not suspect the belief of the new Christians who were genuinely Jews, The historian George Fredrickson stated ,whether or not, the conversion created believing Christians or secret Jews and made sure that " the Inquisition proceeded from the assumption that Jewish ancestry per se justified the suspicion of covert Judaizing" (32).

Thus, it can be noted that Shakespeare did not rely only on the stereotype of Jews since they were with him in the same country. Accordingly, the conceptualisation of Jews by the Elizabethan audience can be understood through their attitudes towards them. They described them as witch, devils and sorcery. That is why Shapiro's affirmed that “description of Jews as infirmities and they were constitutionally different from Christians” (36).

As they were condemned to practise devilish works, Jews also related to practicing black magic. In the 16th century, Jews were described as aligned largely due to blood libel or the popular belief that Jewish people abducted and murdered Christians to use their blood for

everything from sacred ceremonies to rouge (Fredrickson 20). Also, Jews are mainly characterized as moneylenders, and they have been always considered villains because of that work. Joshua Trachtenberg asserted that "the conception of usury as a Jewish monopoly is a myth; Jews and usurers had virtually become synonymous" (189).

2.3 The Early Modern System of Usury

Historically, usury has always been related to the Jews. Its simple definition is the lending of money at interest. Yet, there are some terms which explain more the word usury. A principle which means a sum of money lent by the usurer. Interest is the extra money that the borrower must pay apart from the principle. Forfeit means borrowed money was not paid by the given day. The bond is collateral in case of forfeiture of the contract between the lender and the borrower. The lender should get the bond.

The Christian's attitude is condemned to be negative. Berek argued that: "during the Elizabethan era money lenders were villains and the most dangerous" (146). They considered lending money to be harmful for the social order since "the low-born get the lending money of the high-born" (147). Christians were openly and strongly against usury. As long as the Jews were usurers, they were seen as greedy and unmerciful sinners. However, there were, in spite of religiously and socially disagreement with usury, lots of people who adhered to it as the last resort to enhance their economic life.

During the reign of Elizabeth the First, the tendency towards secular ideology was remarkable. They depended on the capitalist views to prosper the economy. The need for usury to develop the economy in England was, hence, on a small and national scale. Usury was limited to the normal transactions between farmers or businessmen. It is believed that nearly three-quarters of the population deals through usury.

It must be noted that, there was an absence of a system that organized moneylending, borrowing and loaning. The organizers, if so to speak, were mere peasants or small masters. In

Discourse Upon Usury, R.H Tawney claimed that "borrow they must, they will lend if they can...moneylending is not a profession, but a huge employment" (21). He continued suggesting that in Shakespeare's England was "spasmodic, irregular, unorganized, a series of individual and sometimes surreptitious transactions between neighbors" (22). Again, lending money was necessary to the "existence was indispensable to the larger economic health of the nation" (Lim 365).

Usury has always been linked to Jews' method to enhancing the economies of the countries they were permitted to live in. However, practicing usury laid upon to governmental Acts and Decrees. By time, usury got systematic sense through Henry VIII allowed moneylending with a condition of 10 % as an interest in 1545.

In 1552, Edward V revoked his father act and forbidden it throughout England. By 1571, Queen Elizabeth I "utterly abrogated, repelled and made voyde" (Act Per 1) her brother's Act of 1552 with her own Usury Bill. She wanted to revive her father's Act of 1545 and "stand in a full strength and effecte" (1). She asserted upon the use of Usury which "reserved or taken above the Rate of Tenne Pound for the Hundred for one yre, shallbe utterly voyde" (2).

2.3.1 Usury System and Bills

The Bill Act had been under debate by the House of Common in 1571. It is believed that Queen Elizabeth permitted and limited usury to only 10 % not for her belief in the goodness of moneylending, conversely, it was a necessity for a "better may it be born to permit a little, than utterly to take away and prohibit Traffick; which hardly may be maintained generally without this" (Journal Par. 4).

An Acte agaynst usurie was the name of Elizabeth' Bill Act. From its title, it can be concluded that Queen was conscious of the damage of usury and was a necessity to limit its interest. The title also included a sense of punishment for those who were against it. The pros and cons of this Bill, according to Queen, were a motivation for the merchants who were in need

of borrowing money. The Bill was in accordance with the Church in spite of its scorn for usury because of "forasmuch as all Usurie being forbidden by the Lawe of God is synne and detestable; Bee it enacted . . . "(Par.5), and whether her contempt was genuine or not, it was congruent with the feelings of many of her subjects.

By acting the Bill, the Christian usury became invisible till 1571. It was dealt with on in small national scale. Yet, the English were " a great deal of the debate revolved around the compatibility of perceived scriptural injunctions with the demands of social practice" (Lim 356). Although they practiced usury, landed money and paying its interest, they were in consistent debate about its nature. They felt that usury, in its very nature, was immoral, unchristian, and potentially evil.

As a matter of assessing Queen's Bill, several attitudes had been taken specially from the parsons, and it was the most rigid. Clergymen and preachers criticized Queen allowance of usury which they considered to be forbidden forever no matter the causes behind its use. They openly warned Queen that usury is against God's words even if the intention behind it was to restrict it and put it and servallience. The Priests did not bless the Act an believed that " if God's Law forbid thee, can any law of Men excuse thee" (Smith 17).

A pamphlet of *Anti-Usury* published in 1591 , several years before *The Merchant of Venice*, evoked the characteristics of Jewish usurers as" the least occurst, robb the Spittle, pinch the afflicted worst" it makes " the lab'res lean and the Idhle fat!" (Smith 1). In spite of the common use of money landing at interest, the prevailing positions of Elizabethans sermonized against it and obtained the discourse of anti-Jews of the Medieval Age. They contemplated that the Jewish usurers rested and took money at interest.

Moreover, Elizabethans and preachers believed that the direct reason behind the unmerciful attitudes towards and within people is usury as Wilson proclaimed that " Men have all together forgotten free lending, and have geven themselves wholye to lyve by fowle gayning,

making the lone of monye a kinde of merchandize” (176). Thus, the idea of usury exceeded to all what can be gained through currency, corne, land, things, houses or even men with taking interests to the extent of " more for the use and occupying of the same" (Mosse 31). In this sense, Smith defined usury as “the Gain of any Thing above the Principle, or that which was lent" (24). While they were practicing landing money at interests, any interests, they considered it after all as "a grievous sin" (Gross 48). In all, whether under the umbrella of the Law or by the protections of Monarchs, usury was seen as evil and accordingly Jews were villains and predators.

To conclude, the perception of Jews as usurers did not make their position better. On the contrary, it made even worse. Regardless of the benefits and pros of the practicing usury on the economy, the complements of the Church and the Parliament made the situation even more complex. Even Queen's Bill codified its use and treatments, the parsons and Monarchs at the Parliament were not satisfied of permitting this sin. Consequently, Jews were repeatedly and again considered as villain exploiters rather than economic enhancers.

2.4 Shakespeare's Attitude towards Usury

To complete answering the aforementioned question, which inquires how William Shakespeare came across to characterize Jews in the play, the capitalist changes during the time of Shakespeare proved that even though the dramatist did not treat directly with Jews, yet he surely" have known usurers, beginning with his own father" (Greenblatt 271). His father, John Shakespeare, was accused of four cases in the exchequer, two of usury in 1571 and the two left for the illegal trade of wool in 1572.

Even though there were not any records that may archive the accusation of usury to John, but he signed of the inclinations to use usury. In the first two cases, he, once, negotiated with the accuser outside the court and in the second he paid a reasonable fine to get rid of the

appearance in court once again because of moneylending. Clearly, he wanted to pay in order to illegally close the case.

Concerning the illegal wool trading, the reports of the Exchequer tracked John Shakespeare's business operations. In 1562, he made loans of an amount about 180 pounds while in 1571, he had bought 8400 pounds of wool costing 210 pounds and unfortunately he lost the business and was in debt to the usurers (Thomas 317). Thus, between 1596 and 1598, John was a victim of the moneylenders and he was in isolation because of his fear of the processes i.e. the debt (Fripp 148).

2.5 Christians Attitudes towards Usury

Christians had been always against practicing lending money at interest due to the religious warnings of its negative social interactions. Preachers claimed that it is against God's words. The clergyman described money lending as disease. In his essay *A Discourse Upon Usury*, published in 1572, avowed that usury is "worse than anye plague" and it is a mere "hurtefull synnu of usurie" (176). Thomas Lodge, the English physician and author, concurred with Wilson, in his pamphlet *An Alarum Against Usurer* "more are eaten out with usury than anye abuse whatsoever" (17).

Christians surmised that usury is also related to all evil that can occur in society. It causes poverty and makes people ignore God's Law. Also, clergymen in their speeches made people aware of that usury makes one "beggars" and "emptie your purses" (18). Hawkins explained further the cons of usury by provoking the cunning intention of revenge of Jews from other nations. For them, it is legal to use this murderous weapon to obliterate the anti-Jewish people (63).

In Deuteronomy, the verse of "you may charge a foreigner interest but not a brother Isrealite" (Deut 23:19) permits Jews to exploit usury against people by God's allowance. They knew that destroying a country financially would take ages to return to its powerful stand once

again. Thus, their revenge from others who were against their residence, labour or even religious rituals and beliefs, was always poisoned. In all, the motives behind usury by the Jews were, for sure, belligerent, revengeful and aimed for destruction.

It is worth mentioning that usury promoted, in a sense, the economic status of countries and individuals, especially those who were against it. Even though the church preached against it, people, by time, gained more money. As wealth increases, defeating usury becomes even harder because of its sweetness of the sin. People at that time had no choice; whether to borrow money or die of hunger. Yet, the church has no solutions but sermons. The usurers took advantage of the weakness of the pulpit and the need of people to achieve their destructive aims (Lodge 18 and Smith4).

Consequently, it vindicates the Christian discourse of Jews as evil, even if they were "borrowing and lending money at often excessive rates of interest, but they were not as bad as Jews" (Shapiro 100). That is why they were portrayed as evil and villains on the Elizabethan stage, and they were under critique and were vetoed out of the sanctity of Christianity.

2.6 The Depiction of Jews in Elizabethan Drama

English literature and drama during Elizabethan era move Jewish characters from the periphery of the literary productions to its central heroes and protagonists. Accordingly, there was a plethora of literature which described and portrayed the position of Jews. The overarching conclusion that unites the existing literature is that Jews were and continue to be portrayed as villainous.

2.6.1 Villainy

From the Medieval Era to the Renaissance, artists, novelists and dramatists did not portray Jews according to their villainous grab. In fact, they were subjected to various brutalities due to their evil deeds. They were, as Boyer described the Jewish character, "wilfully and deliberately violates the standards of morality and considered evil by society" (122). Precisely,

Yaffe associated the Jewish characters with villainy and criminality that gendered from the Jewishness (24). In fact, Jewishness refers to all evil actions done or emotions felt by the characters.

It is mentioned before that magic and sacrificing children's blood in religious rituals are connected to Jews and accordingly, they were banned and killed. Because of that, the Elizabethans visualized Jews as "villain and revenger" (123). They were thirsty for blood and greedy for people's money. Thus, they clearly violated the Christian social norms which "emphasize forgiveness and disfavour revenge" (Al Areqi 33). Harris characterized them as "entirely black, a complete embodiment of evil" (34) which justifies the propensity for revenge towards Christians and their poisoned spirits towards nations.

The attempt of assassinating Queen Elizabeth by Dr. Rodreger Lopez, a Jewish physician, fired anti-semanticist attitude towards Jews by the western. In addition, it is recognizable that Jews have been openly anti-Christ. As Christianity was the prevailing power which ruled England from the Medieval till the Renaissance, Jews considered, by religious authorities a social threat that kill the nations' order. The reason to which they were typically "villain and devil-incarnate" (Kermode 217). For the Elizabethans, Jews were created to distort God's natural order and bring chaos to the universe. For all of that, they were "undesirable elements in society" (Al Areqi 34)..

The reasons behind the abhorrence of Jews by Christians can be summarized in Jewish actions throughout history. The followers of Christianity believed that Jews sold Christ for 30 pieces of silver, and that they were children killers. For that, the stereotype of Jews in English literature compensates for the traits of Jews as evil. Due to the rising feeling of anti-Semitism and Jewishness, Jews "fuelled by greed and avarice" (124). Thus, all of these historical facts fuelled and moderated the stereotype of the image of Jews in the Elizabethan Era.

From the literary perspective, the theme of anti-Semitism permeated English literature. The motifs of portraying Jews in literary works assured the villainous position of Jewish characters. As Christianity was against Jewishness, all plays presented portrayed Jews according to the religious stereotype, Edgar Rozenberg pinpointed two fundamental rules of Jewish characters, whether as villain killers or irresponsible greedy usurers (Jump 2). Thus, the image of Jews has no chance to be good or moral.

2.6.2 Physical and Ethical Characteristics of Jews

The characterization of Jews can be classified into two categories; physically and ethically. Historically and literary, people and critics even artists paid attention to describing Jews and Jewish characters in isolation whether in terms of community or physical appearance. It is proven that Jews were obliged to wear heavy stones with their clothes. By time, they were forced to wear a red hat in order to be easily identified by the public, and if they broke the law they would surely be sentenced to death. All of the decrees which were acted made sure that Jews "lived in solitude" (Maysoon 76). In drama, Jews, as in *The Jew of Malta* and other plays, are characterized as "short, red wings, hooked nose, coarse voiced" (Al Areqi 34).

Adelman proposes the image of the Jew as a physically unmistakable person with "red or black curly hair, large noses, dark skin, and the infamous *foetor judaicus*, the bad smell that identified them as Jews" (10). As already mentioned, they were required to wear special clothing, a garb, which "graphically enforced their physical unmistakability" (Adelman 10). "Ugly, a starved appearance, diseased, old, socially isolated," Kermode elaborates, "These are the common features of the usurer" (24-5)

In terms of emotions and ethics, lots of inhuman traits and features are stacked against the representation of Jewish characters. They were depicted primarily as greedy and revengeful. Their interest was above all, and their wealth collected through usury was the most important, more valuable than children and souls. Moreover, the deeper emotion that causes their

thrust to revenge is their hate towards all that were not Jewish, specially, their enemy, Christians. Precisely, dramatists represented the clash between the two religions to justify the portrayal of Jews as revengeful and cunning.

2.6.3 Usurers

Speaking of which, Jews were represented always and not rarely as usurers to express their true intention of manipulation and exploitation of people's needs through loaning them money at interest. As they were taking double in debt, they showed no mercy for the Christians who were delaying paying their forfeit. As they were characters of personal interest and representation of the Judaism identity, they were considered , by all means, and as result of their evil deeds, Elizabethan dramatists, as Shakespeare and Marlow, as " social outcast and given us a number of remarks for his negative attitude towards the Jewish character"(34).

To be precise, the ethical considerations that were added to Jewish characters were still villainous and cunning. The professor Rashad Mohammed Moqbel argued that, the Jews in Elizabethan drama were, in terms of ethics, " greedy, wicked, unkind, cunning, unmerciful, revengeful, and he is a villain" (34). These traits and features reflect that these kinds of characters have no principles to respect, whether socially or religiously, especially in terms of business and making deals of moneylending All what concerns them is how to make more money and build wealth based on the money of Christians without necessarily taking the religious teachings or the social traditions into consideration (Jump 2).

Accordingly, as the Jewish characters were usurers and symbols of deception, they provoked always the Anti-Semitism attitudes from the Christian characters, mainly, because of their anti-Christianity beliefs. They were "unkind, cunning, deceptive, intolerant and unforgiving" (35). In Shakespeare's and Marlow's plays, Jews were portrayed as " dishonest, deceptive, manipulative opportunistic, irreligious, and inhuman in general" (35). In Marlow's *The Jews of Malta*, the Jewish protagonist, Barabbas was against the social norms and Christian ,

even Judaic , teachings. Their aforementioned features trigger them to feel " sweet when the bells ring now the nuns are dead" (The Jew of Malta, IV, 2).

Mechelson accords with Moqbel in the representation of Jews in drama. He confirmed that Jewish characters were" creatures full of subtlety and treachery, a dealer of underhanded blows, a liar, a cruel, malicious fellow, a mocker, a murderer, a hypocrite, a traitor, a coward, covetous, boisterous, loud and haughty" (10). It should be noted that these stereotypes of Jews in English drama stemmed genuinely from Christianity, mainly from the *Bible* and *Old Testament*, as it was the powerful prevailing ruler in England (Berek 128).

Rosenberg continued the line with the mentioned critics, assertsing that the characteristics of Jews date back "at least to Herod, the slayer of children and aspiring Christ-killer in disguise" (21). From that age onwards, not only killing was associated with Jews, but also the magic and the supernatural powers they had. As a result, they were a warning sign throughout history, and their stereotypes were "mobilized during times of crisis or for political expediency to elaborate on an apparently genuine threat of Jewish infiltration" (Harris 82).

All the stenotypes of Jewish characters in English drama have always been full of negativity and bad reputations. Whether physically or ethically, they were adopted as monstrous creatures that were designed, according to their pail instincts, as manipulators and exploiters. Their practicing of usury is a sign and symbol of their greed and a motif to their revenge from the others who were, as far as Jews are concerned, discriminating them. As a result, the drama written which pictured their deeds and situations gave enough ideological considerations to comprehend how they were just omens to the societies that accepted them. *The Merchant of Venice*, which is the corpus of the current study, mirrors in its suspenseful plot the situation of Jews and their descriptions.

Conclusion

This chapter went through four main interrelated ideas. It began by picturing the Jews in Medieval England; how they lived and worked and how they were protected by the Monarchs to build the economy and develop the prosperity of England. In fact, they were not just good workers who obeyed the orders of the kings; on the contrary, they were as manipulative and dangerous as they could be. Due to that, they were brutally expelled, leaving only the converts to Christianity or secretive Jews. Accordingly, their images in the Modern England did not change in spite of the fact that the Jews were in small numbers. Moreover, because of their relationship with the economy and wealth, they were the basic, if not the only, practitioners of usury. The system of lending money at interest was controlled in England and the interests taken were above average. Thus, the depiction of Jews in drama, literature, or history is always related to greed and revenge. These two themes will be investigated in *The Merchant of Venice* in the next chapter.

CHAPTER THREE

The Representation of the Themes of Greed and Revenge in Shakespeare's *The Merchant of Venice*:

Thematic Analysis

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Introduction

William Shakespeare wrote *The Merchant of Venice* during the 16th century, sometimes between 1596-1598. It 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. *The Merchant of Venice* is one of problematic plays written by Shakespeare in which good triumphs over evil but serious themes are examined and some issues remained unsolved; 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: greed and revenge. In order to conduct the analysis, the selected the corpora subject will be driven from the aforementioned play, using the techniques of the historical, psychological and descriptive-analytical methods. This chapter conducts a thematic analysis to Shakespeare's masterpiece; *The Merchant of Venice*.

3.1 Shylock's Conflict

The purpose of writing about the plot of *The Merchant of Venice* is that providing the readers with necessary clues that ease the understanding of the themes of greed and revenge later. According to the theory of plot by Pickering and Hooper, the plot of Shylock's story consists of five parts.

The exposition of the play gives the background knowledge about the play; time, space, characters and events. However, in the play, there is no narrator and the background information are extracted through character's dialogues and interactions. Shylock, the antagonist, is a Jewish money lender who loans money to people in need of it at interest. Whenever people borrow money from Shylock, he will charge interest according to a contract agreed by him and the borrower.

In the course of the play, two characters come to Shylock to borrow money; Bassanio and Antonio, the Christians. Bassanio asked Shylock to lend him three thousand ducats and he

considers Antonio as guarantor for he is well-known merchant who owe a fascinating reputation. Shylock accepted to give him 3000 ducats in three months and here the starting conflict lies.

Surprisingly, Shylock did not ask for an interest if Bassanio was unable of repaying money on time, rather, he asked for Antonio's pound of flesh. As the both friends have not taken the condition seriously, Antonio agreed upon that because he knows that his ships will bring him fortune month before the repaying time. He accepted the deal and Shylock was above the sky.

As the times goes on, Shylock discovers that his daughter stole some of his money and Jewellery and run away with Lorenzo, Antonio's best friend, whom with she was in love. Apparently, they went to Basanio's masque. Shylock was angry, about the Jewellery more that his daughter disappearance and his hate towards Antonio intensified. Consequently, he sends his friend Tubal to look for his daughter. Tubal did not find Jessica but he went with news that can change the atmosphere of the play.

Tubal informs Shylock about Antonio's ships being wrecked and all the fortunes sunk in the ocean. Shylock becomes sure that Antonio, by no chance, can repay the loan. Thus, he insisted on the principle of asking his pound of flesh. Antonio has his misfortune and tries to ask Shylock to change the principle of the bond but the usurer changed the case to the Court.

In the court of Venice scene, there are: Shylock, Bassanio, Antonio, and the Duke. The Duke asked Shylock to be merciful and change the principle. Shylock refuses that and insisted on having what he has agreed upon in the bond. Bassanio intervenes and offers the double of the loan and he is ready to pay even 10 times of it. Shylock refuses all Bassano's attempts and holds out his position.

As the Duke cannot judge the case alone, he asked for help from Portia, the doctor of Law. Portia, who came from Rome, asks, again, shylock to be merciful and demand a less-life-risking condition but he refuses. Similarly, she asks Antonio if he confesses the bond, he admits

it. Unfortunately, she comes to a conclusion that Shylock is right to have Antonio's flesh as he is the lender. Thus, she announces the execution of the flesh is Shylock's right.

Portia thinks that human laws are stiff and she must reveal the truth and save Antonio. Meanwhile, Shylock is ready for Antonio's execution. In the middle of his way to have his right, Portia said, Shylock, you need to cut only a pound of Antonio's flesh without the falling of one blood drop. In the agreement, you demand only the flesh without the blood. Shylock was astonished and pauses himself to think.

At the end, Shylock realizes that he cannot cut the flesh without blood spill. Here, he announced his inability to the Duke. Portia exploits the situation and proved that Shylock foils the Law and put the Merchant's life in danger. Thus, she asked the Duke to have the half of Shylock's fortunes to the state and the other half for Antonio and the Duke accepted that.

3.2 Characterization of Shylock

Through the active reading of the play, Shylock, the antagonist, matches the characteristics of being a villain. The struggle between the vice and the good lies between Shylock and Antonio. On the basis of what has been mentioned in the first chapter, Shakespeare interwove his tragicomedies, within which *The Merchant of Venice*, on an antagonist who must be wicked and evil.

During the time of Shakespeare, much ink has been spilled over the anti-Semitism and the hate towards Jews. In fact, terms like Jew, Jewish and Jewess are actually associated to Shylock and his tribe. These words are mentioned about 74 times throughout the play while he is addressed by his name 'Shylock' only 17 times. Though his name has no connotation, but his descriptions as Jew justifies the others' anti-Semitism attitudes and detaching Shylock from the whole society.

3.2.2 Villain Jew

According to literary analyst Maurice Charney, Shylock's embodiment of both evil and pathos "is a fundamental quality of Shakespeare's method of creating dramatic character" (85). Thus, despite the multitude of possible interpretations of Shylock, the value of *The Merchant of Venice* lies in its complex and ambiguous portrayal of villainy.

The interrelation between Shylock and villainy is addressed in Launcelot's monologue while he debates himself about leaving Shylock's service "Certainly the Jew is the very devil incarnation, and in my conscience, my conscience is but a kind of hard conscience, to offer to counsel me to stay with the Jew" (Shakespeare 2.2.27-30). Correspondingly, The restatements of 'Jew' stipulates that Launcelot's aggressive attitude towards Shylock conforms to the medieval semi-mythical construct about the Jews.

Shylock is presented as Jew who lends money at interest. He differs himself from the Christians and insists that he is Jew and do not will to be a Christian. That was evident when Bassanio invited him to dine , Shylock replies " I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you" (Shakespeare 1.3. 35-39). Hence, Shylock considers Christians strangers and enemies. They do not deserve the honour to sit with a Jew and indicates his awareness of others' attitudes towards him.

The Jews who were practicing usury ascribed being evil creators during the Elizabethan Era. As Shylock portrayed as a usurer is a mere evidence of his villainy. This is proved in the play through multiple occasions, verbally and physically. First, through his Shylock's hate to Antonio for his a Christian who lends money to people without interest indicates his evil intention," Shylock (aside) ,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" (Shakespeare 1.3. 41-45).

According to Shylock monologue, he hates Antonio for his Christianity which clarifies his disguise to other religions. Besides, he holds him the grudge as he lends money freely and threatens his work. Let alone that usury stipulates exploitation of people's wealth, The act of telling this aside not openly clarifies his bad and villain spirit towards Christians. Another sign of evil by Shylock is when he attempts to make Bassanio doubts Antonio's deeds, he said;

The devil can cite Scripture for his purpose!

An evil soul producing holy witness

Is like a villain with a smiling cheek,

A goodly apple rotten at the heart.

O, what a goodly outside falsehood hath" (1.3. 107-110)

Bassanio, fortunately, notices Shylock's intention and he did not have his speech trust worthy as he knows well his friend, Antonio. Bassanio told Antonio about Shylock's words and he commented upon his speech by "I like not fair terms and a villain's mind" (Shakespeare 1.3.193). This indicates that Shylock is not merely usurer but he is villain who obeys the law of the state. Hence, Bassanio's comment is a sign that Shylock wit enough to not show his grudge to Christians and still he has what he wants as interests.

3.2.3 Usurer

From the beginning of the play, Shylock introduced as a moneylender at greatest rate of interest. That was proven when Bassanio and Antonio request a loan of 3000 ducats from Shylock. There, a discussion upon the validity of practicing usury religiously undergone between Shylock and Antonio.

Antonio described Shylock as "misbeliever" (Shakespeare 1.3.120) as he lends money at interests while Shylock considers it as his work and that how he earns money. Besides, in Judaism, Jews permit usury when it is practiced outside Jews' communities and with their tribe Yet, Antonio clarifies that Shylock only lends money to his enemies when he respond to him "

But lend it rather to thine enemy," (Shakespeare 1.3.145) i.e. Christians. This can count for the severe rates Shylock requests in the loans' bond. For the anti-Semitic attitude held towards Jews, the practicing of usury by them made the situation even worse. Their exploitation of people's need and elevating the rate of the loans make Christians "spet upon my Jewish gabardine" and "You called me 'dog'"(Shakespeare 1.3.137-138) .

3.2.4 Unmerciful

Indeed, the social oppression upon Shylock and people's enmity to Jews make him lose many of his humanity traits, one of which is having pity and mercy. However, his refusal of taking money in the repayment of the loan and insisting on having Antonio's flesh indicate more than solely a person who reacts against anti-Semitism. Instead, he has, by no doubt, a problem with humans' who are not of his tribe, even if they did no wrong to him.

Lots of evidences echoes Shylock as a man who lack mercy and capability to forgive or to have pity. Bassanio evokes Shylock as "unfeeling man" (Shakespeare 4.1.64) and Gratiano calls Shylock as:"damn'd, inexorable dog" (Shakespeare 4.1.130). Further, when both the protagonist and the antagonist were in the court, the duke notices Shylock's "stony adversary"(Shakespeare 4.1.4) to Antonio who has " an inhuman wretch incapable of pity, void and empty from any dram of mercy" (Shakespeare 4.1.5). Shylock is, thus, a typical comic villain who is worthy to be the antagonist In *The Merchant of Venice*.

3.2.5 Greedy

Another characteristic is assigned to Shylock which shows his personality as a Jewish. For all religions, usury is prohibited, even in Judaism. Despite the fact that, Shylock is familiar with God's law, he is insisting on having the interest at larger rates he can reach. In this context, Salerio refers to Shylock as a devil who "did bear the shape of man, Do keen and greedy to confound a man" (Shakespeare 3.2.287-288). In fact, characterizing Shylock as greedy give grounds for his tremendous love for money over human relationship, including his daughter.

When she stole some of his fortune and eloped, he cried "O, my ducats! O, my daughter!" (Shakespeare 3.2.15). The greedy Shylock evidently value his money and fortune, at least, as much as his daughter, Jessica.

3.2.6 Revengeful

One of the most convenient descriptions that could be ascribed to a Jews who lends money to his anti-Semitic enemies is revenge. Yet, in more than one occasion, he shows the intentions of revenge towards others. Gratiano escribes Shylock as "wolfish, bloody, starved, and ravenous "(Shakespeare 4.1.140) who has" currish spirit Governed a wolf who, hanged for human slaughter,"(Shakespeare 4.1.135). Evidently, Shylock announces his desire of revenge openly and confesses his plan about Antonio's flesh. He, without hesitation, declares, if Antonio's flesh "To bait will feed nothing else, it will feed my revenge" (Shakespeare 3.1.52-53). His inclination towards revenge is proved through this quote and, again, he is typical for a villain antagonist who strives for the hero's distraction.

3.3 Investigating the Theme of Greed in *The Merchant of Venice*

Malcom X has a well-known adage "you show me a capitalist, I show you bloodsucker". This wit critique to capitalism underuse a sense of villainy of this economic system. Correspondingly, during the Elizabethan Age, the tendency towards capitalism flourished as Queen planned for her kingdom's prosperity. One of the ways, she permitted usury for economic development necessities. Yet, the usurers were definably Jews and as they were lending money with higher interests they were accused and portrayed of being Greedy.

According to psychology, much interest has been put into the definition of greed. Mussel et al defines greed as "an *excessive* desire or striving to have more". In fact, the psychologists Bruhn , Lowrey, Cottey, Haynes et al defined greed only in relation to money and materialism while others, as Levine, Mussel and Hewig, relate it to "anything one deems a value" (52) . Seuntjens continues to specify more the conceptualization of being greedy. Thus, he

pinpointed a number of features that can be related to greed. Being ravenous confounds to materialism, self-interest, acquisitiveness and miserliness (920).

3.3.2 Extracting the Theme of Greed

The theme of greed is extensively determined in *The Merchant of Venice*. It is, at first, portrayed as dispositional traits of both Christians and Jews like when Bassanio, whose all fortunes went in play and food, wanted to marry Portia for her wealth. He told Antonio that “In Belmont is a lady richly left”(Shakespeare 1.1.168) and if he was lucky enough he will repay the loan he owes. Surely, the behind-motif of Bassanio marriage is love. Nevertheless, that does not prevent the fact that if he matches a fair rich lady he will, at all costs, retain noble life after.

On the contrary, the situation with Shylock is not definitely the same. The capitalist Venice urges the inhabitants to be impressed by materialism and wealth. Money is a central motif that triggers almost all characters in the play. Bassanio gets marriage for money, Portia dangling which to choose money or fortune, Lorenzo elopes Jessica with ting money, Antonio' melancholy is caused by money, and noticeably, money turns to be Shylock's life.

3.3.3 Features of Greed

3.3.3.1 Being Money-grubbing

Despite the fact that Shylock is the one who lands the borrowers ducats and gold, he holds the desire to have as much as he can and grab as much as his hands and coffins can handle. He states that “I did dream of money bags tonight” (Shakespeare 2.5.19) .Although, he spends his day lending people money at higher interest, he still wants more. Yet, as a typical stereotype of Elizabethan Jew, the attitude towards Shylock to be voracious. More than one character described clearly Shylock as “ravenous” (Shakespeare 2.5.19) and "greedy" (Shakespeare 3.2.288) .

3.3.3.2 Being Miserly

Supposedly, a person who earns wealth daily should live in castle full of servants and luxurious furniture's. It is not the case with Shylock. As he can lend 3000 ducts at once, he lives in, as his daughter Jessica evokes the house, "Our house is hell" (2.3.2) with some of "taste of tediousness" (2.3.4). Additionally, Lancelet, Shylock's servant, hates dwelling with Shylock for his avarice. Consequently, he prefers to sever Bassanio for his generosity. Lanceltes complaints to his father about "My master's a very Jew. Give him a present! Give him a halter. I am famished in his service"(2.2.104-106). He insisted that his father give the presents to Bassanio who "indeed gives rare new liveries" (2.2.109) to his servants. Lancelet eagers to run away from Shylock or he will die in hunger if he continues to "serve the Jew any longer" (2.2.112). Bassanio, in fact, wonders why should Lancelet leave the "a rich Jew's service, to become The follower of so poor a gentleman" (2.2.146-147).

Shylock does not deny the fact that he is miserly; on the contrary, he enjoys being so. As he refuses to supper every night and provides no dine for his daughter and servant, he describes Lancelets as "The patch is kind enough, but a huge feeder, Snail-slow in profit, and he sleeps by day more than the wildcat. Drones hive not with me, Therefore I part with him, and part with him To one that I would have him help to waste His borrowed purse" (2.5.47-52). Jessica wants to clarify that Lancelet only needs to eat, Shylock interrupted her saying, in spite of his wealth, "Fast bind, fast find a proverb never stale in thrifty mind" (2.5.55-56).

3.3.3.3 Valuing Fortunes over Family

Nothing else is more important to Shylock as money, gold and wealth. In fact, Jessica, Shylock's daughter, is fed up with her father's greed and miserly both in money and love. Therefore, she decides to elope with Lorenzo, Antonio's best friend. The triggering point is that she did not ran away alone, but she used her father keys, opened the coffins and grasped ducats,

rings and Jewelleries, she literally stole her father's years of hoarding and follow Lorenzo's call of love.

After she fill a caskets with fortunes, she, out of the window, threw it to Lorenzo, she said" Here, catch this casket, it is worth the pains" (2.6.34). She referred to the pain her father's handled when he tolerates the anti-Semitism severe treatments from people to collects his worthy ducats. The fact that she wants to live every moments of her last with her beloved, and to break years of deprivation, she did not mind to have more money. She confidently reassured Lorenzo of her elopement with him but before that she "will make fast the doors and gild myself With some more ducats, and be with you straight "(2.6.57-58).

One cannot imagine the bitterness and sorrow Shylock felt when he came back home to discover that his wealth, above all, and, then, his daughter flight outside the house. Out of his reasoning control, he accuses his daughter a "damned for it (wealth)"(3.1. 32). Shylock wailed to Tubal, his devilish friend from the same nation. Instead of asking if he found his daughter safe, he asked if he found the fortunes "Why ... A diamond gone cost me two thousand ducats in Frankfurt Two thousand ducats in that, and other precious, precious jewels "(3.1.83-87). Although, he is not sure if his daughter is well, he had the time to count exactly what she took and further he wishes openly if his " daughter were dead at my foot and the jewels in her ear; would she were hearse at my foot and the ducats in her coffin ", a great image of greed and value to his 'ducats' (88-90).

Ironically, Shylock is worried about the money he spends for finding his daughter. He, without hope, said to Tubal "I know not 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" (91-93). In fact, Shylock's inner eager toward his wealth is, for no doubt, more valuable than his daughter. Shylock by all means corresponds his existence to the money he collects and deemed to be, in

heart and soul, a servant to collect as much as he can regardless what he loses, most notably his daughter.

Tubal told Shylock everything he could have heard about his daughter's deeds with what she stole. Again, Shylock did not give much interest to his daughter comparing to the ducats. Tubal whispered to Shylock saying "Your daughter spent in Genoa, as I heard, one night fourscore ducats" (3.1.107-108) and added "One of them showed me a ring that he had of your daughter for a monkey" (3.1.117-118). Shylock's agony about his wealth made him cry over the years' of hoarding money and said "I shall never see my gold again. Fourscore ducats at a sitting, fourscore ducats!" (3.1.109-110) and agonized over that ring "Thou tortures me, Tubal. It was my turquoise! I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys" (3.1.120-121).

In all, Shylock's greed resulted from his traits as a usurer and the fact that he is a Jew. The Elizabethan audience had the antisemitic attitude towards Jews as they were blood-thirsty and wealth worshippers. Shylock was a stereotype of how a Jew looks like. Shakespeare traits him as greedy, revengeful, usurer and unmerciful. Although, there was no Jew in the play, this confirms Shylock's obsession of money and wealth. Yet, many situations proved his greedy nature. Being a money-grubbing and sucking people's wealth through using usury at a higher rate is a sign of his greed. According to the psychological dictum, being greedy is related inherently to being miserly. Shylock's severe treatment with his daughter and servant by giving a little to dine is for sure reflecting his miserliness, let alone the pale, poor house he resides in. Further, still under the psychological umbrella, Shylock does not give a human relationship any interest, within which his daughter. Through the analysis of the text, it is evident that Shylock is sad for his lost wealth a thousand times more than his daughter's loss. Thus, the theme of greed is portrayed extensively through Shylock who typifies the image of Jew; devil, greedy and miserly.

3.4 Investigating the Theme of Revenge in *The Merchant of Venice*

The anti-Semitism which spread over London let alone the whole of Europe gave to possibility to people who are not Jew to be aggressive, insulting and murdering Jewish nations at where they can catch them. Although, it is reasonable that Christian hate and segregate Jews, they, yet, give them a strong and indeed deep motivation to be revengeful.

In *The Benefits, Costs, and Paradox of Revenge*, Karina Schumann and Michael Ross state that individuals avenge when they respond to a wrong by harming the transgressor. Revenge can also refer to the urge to pay back wrongs; thus, a person who can have 'revenge in his heart' is vengeful (14). The feeling of revenge is hold due to a number of motives. First the feeling of betrayal is essential trigger to avenge. Betrayal is defined, in *Betrayal, Rejection, Revenge*, as the act that "may occur in any kind of relationship context if one or other party violates salient relational expectations or 'break the rules in some way (Julie 78).

Second, one can avenge to achieve the God justice. Persons who will commit revenge they feel they need to achieve justice. They are aggrieved by others and will be against parties who harm them (Eisenberger, et.al 772). A person with the tendency to view exchange negatively is in a great relationship of his chances of revenge (776).

Third, aggressiveness is sign of revenge. Taylor explains the behaviour of aggression; also explains that the feelings aggression or what is known angrily. Anger is someone's internal feelings which are not always reflected in the form of aggressive behaviour. There are several sources of anger that can result revenge. People who are attacked unpleasantly by another party. Being Frustrated; conditions that are born due to a person are inhibited or prevented achieve his goal. Various kinds of trigger conditions include problems born from family social situations, problems at work and so the following. Finally, the expectation of retaliation; including in this case the motivation for revenge. People who feel capable of taking

revenge will be longer in angry condition because they always remember negative things from guilty people. Human aggression is an expression of revenge (300).

3.4.2 Motives behind Shylock's Revenge

The theme of revenge is extracted through investigating what motivates Shylock to avenge. The play is written when the anti-Semitism was in its higher forms and savage. The background of the play postulates to the stereotype of Jews and counts for the severe treatment and portrayal of the Jewish characters. It is aforementioned that Shylock was named only 17 times by his name. The other 74 times was merely "Jew", "devil", "one of the tribe". That is an indication that Shakespeare intentionally separates Jewish characters, such as Shylock and Tubal, from others characters in the play.

3.4.2.1 Anti-Semitism and Revenge: Antonio Vs Shylock

Except of being usurer, which is the only profession permitted to Jews; there is no evidence that Shylock mistreats people. On the contrary, he was wit enough to not do what urges people to hate him. Antonio, on the other hand, persecutes Shylock whenever possible. When Antonio and Bassanio went to loan from Shylock, Bassanio considers Antonio the guarantor. Shylock deviously described Antonio as "good man is to have you understand me that he is sufficient" (1.3.12) and has the features to be a good bond as he has all of his fortunes sailing between Tripolis, Maxico and England. Although he believes that all of in the sea may sink but he still trusts Antonio as a bound.

When Antonio comes to join them, Shylock owes him a speech. As a reader, it is known that Shylock bears Antonio the grudge as the Christian "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." Cursèd be my tribe If I forgive him!"(1.3.48-52). Shylock aggressive feeling is not shown through his treatments because when Antonio comes Shylock welcomed him. In cunning way, Shylock wants to owe Antonio a favour. He said you " call me

misbeliever, cutthroat dog, And spet upon my Jewish gaberdine," did void your rheum upon my beard, And foot me as you spurn a stranger cur Over your threshold " and " you spet on me on Wednesday last; You spurned me such a day; another time You called me 'dog';" (1.3-120-130).

Shylock continues saying that he being described that way only because he is a Jew and did no wrong to Antonio. Antonio confirms that we would do all that again and "I am as like to call thee so again, To spet on thee again, to spurn thee, too." (1.3.140-141). Shylock kindly accepted the bond and shall give Antonio and his friend 3000 ducats nevertheless the insults he receives. The antagonist tries his luck and put a weird condition if Bassanio was unable to repay on time. He asked clearly "If you repay me not on such a day, In such a place, such sum or sums as are Expressed in the condition, let the forfeit Be nominated for an equal pound Of your fair flesh, to be cut off and taken In what part of your body pleaseth me" (1.3.158-164). Antonio, surprisingly, accepted the deal.

The authentication of Anti-Semitism is seen also by how Christians describes Shylock. Gratiano evokes Shylock as "souls of animals infuse themselves into the trunks of men: thy currish spirit Govern'd a wolf, who, hang'd for human slaughter,"(4.1.133-136). Further, Shylock clarified the only reason why his is mistreated. He said "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?" (3.1.57-63). In fact, only the Christians who insult Shylock, but he does not payback. He only fill his heart and his soul with hate, grudge and preparation for avenge.

3.4.2.2 Betrayal: Jessica Vs Shylock

It is postulate that Shylock hates Antonio and his alike. By his bad luck and coincidence, his daughter, Jessica, eloped with Lorenzo, Antonio's best friend. Shylock tasted the

bitterness of betrayal and did not have glimpse of a thought that "his blood would rebel" 3.1.34). Along with his greed and daughter loss, he planned of revenge from Antonio for their nation made wrongs to him to the extend they stole his daughter with ducats. His cries filled Venice as Salario described "I never heard a passion so confused, 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! "(2.8.12-16). Salario added saying to his friend " Let good Antonio look he keep his day, Or he shall pay for this" (2.8.28).

Shylock's money and daughter symbolizes his life. Losing them at once because of a Christian fired and fed Shylock's intention to revenge. His frustrations made him plan to revenge especially when Tubal told Shylock that Antonio's ships with his fortune gone within the sea. Shylock's melancholy about his daughter's elopement and his stolen ducats went with a wind and said "let him look to his bond. He was wont to lend money for a Christian cur'sy; let him look to his bond" (3.1.46-49).

3.4.2.3 Shylock's Revenge

After things became clear and Shylock's intention to revenge shined, people around tries to convince him to change the principle of the bond, i.e., Antonio's flesh. Shylock started to count what he has been gone through and how they, including Antonio, were intolerant racists. He said;

who dare scarce show his head on
the Rialto, a beggar that was used to come so smug
upon the mart! Let him look to his bond. He was
wont to call me usurer; let him look to his bond. He
was wont to lend money for a Christian cur'sy; let
him look to his bond (3.1.44-49)

Shylock did not waste the chance and insisting on applying the bond's principle. Salario asked his mercy for not to asking Antonio's flesh and wondered how a pound of flesh would repay the forfeit. Shylock did not hesitate to say "To bait fish withal; if it will feed nothing else, it will feed my revenge" (52-53). Again, they asked for mercy, Shylock replied;

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 villainy you teach me I

will execute, and it shall go hard but I will better the instruction (65-72)

Shylock openly said that his intention to revenge is merely the payback of what Christians taught him. Through his speech, he announced that the hostility to Jews for their religion is not enough excuse to segregate them and he did not consider revenge a sin because he believed that an eye for an eyes and he made a wit theological comparison. He said if the Christians obey the God Law of being merciful and do not avenge how they can wrong Jew and permit revenge from them.

Shylock, as he is a Jew who lives and respects the Law in Venice, demanded a trail to have his forfeit from Antonio. Surprisingly, Bassanio wanted to save his fiend's life and make an offer to Shylock "Yes. Here I tender it for him in the court, Yea, twice the sum. If that will not suffice, I will be bound to pay it ten times "(4.1.117-119) . Shylock's greediness, as he thought, may make the Jew spared Antonio's pound of flesh and get rid of this life-risking condition.

Shylock wonders "I take this offer then. Pay the bond thrice And let the Christian go?"(33-34). A glimpse of hope hangs out the court, but Shylock insists on his principle as Salario described "none can drive him from the envious plea Of forfeiture, of justice, and his bond" (3.2.194-195). Shylock persists his condition and clarifies to the Duke Judge that "My deeds upon my head! I crave the law, The penalty and forfeit of my bond" (4.1.211-212). He, by all means, thrust for Antonio's life to get his revenge and to feel that he paybacks to Christians' years of hostility he tolerates.

Shylock's motives behind his revenge are reasonable but the way his paybacks unveil his intention to kill and risk people's life. Thus, even if he believes that he may manipulate the humans' Law to have justice; he eventually refused the offer of getting thrice of the loan, as he worships money, which indicates that Antonio's death means much more than ducats to Shylock. The Judge wit spared Antonio's life by telling Shylock that he would cut Antonio's pound of flesh without spilling one drop of blood. Shylock realized that, by no means, can apply the court's demand. Thus, the judge proved Shylock's villainy and his will to risk life of people in Venice and she sentenced that he needs to pay all of his ducats to Antonio and convert to Christianity.

3.5 Discussion of the Results

Gross stated that "The Elizabethans also hated the traditional Jewish profession of usury, the lending of money for profit. Jews were often forbidden to own land or to engage in trade in England; consequently the only lucrative profession open to them was money-lending." (xxx). According to him, Shylock was, indeed, a personification of what resemble Jewish characters at that Era. The play questions, through the representations of these two themes, whether or not greed and revenge are inherently created in Jews but all other people or it is justified regarding to their state and perception allowed to them by The Monarchs.

Shylock perceives so well his state of being an 'other'. The otherness which encompasses the traits of Jews ascribe to them during the Renaissance. Thus, being greedy and revengeful are ultimately and fundamentally characteristics of a typical Jewish characters lived during the Elizabethan Era. Depending on the analysis of both themes, each is portrayed and presented in the play through the main villain the antagonist, Shylock. He is the Jew who lends money at higher interest. It is worth mentioning, that Shylock is not the only Jew presented in the text, but he is almost one who is pride of his nation and religion and does not will to convert to Christianity.

The Merchant of Venice is, indeed, about money and property. Therefore, the theme of greed is justified and presented through different features. Shylock has been ascribed to as greedy verbally and nonverbally. Verbally, through referring to his state of being greedy and characteristics associated to him. Other Christian characters describe Shylock as grubbing money lander who use high rates to his forfeits. Also, being villain, usurer, miserly and greedy are justification for the stereotype portraying of a Jew lived in the Elizabethan Era , as Shylock.

Other association to greed has been pinpointed through the analysis. Shylock asks for person's flesh in the repayment and he save as much he can fortunes. Furthermore, Shylock dwell in poor house full of rates with his young daughter and a servant. Although he has wealth yet he commands the amount of food Jessica and Lancelot can eat, which emphasis his miserliness which turns to be a motivations behind Jessica elopement with Lorenzo. However, discovering that Jessica ran away with lots of ducats and jewelleries did not mean much to Shylock as the ducats and jewelleries themselves which is a sign of total love for money. Depending on the analysis, ducats and wealth overweight family members and are better than their life. Thus, the study concludes that being greedy is associated to extensive love of money. Money turns to be more valuable than family who lived is miserly in spite of the feeder's richness.

The theme of greed tends to be the revenge fuel. Shylock did not attend revenge only after his daughter eloped. All feeling of hostility and discrimination fled upon Shylock's memory. Thus, he holds enough grudge to justify his revenge. Anti-Semitism attitudes along with betrayal of Shylock's daughter were reasonable motives which urged Shylock to avenge. While Shylock was in the court demanding his right to have the bond principle after Antonio lost almost all of his wealth, he told all about his hate towards Christians and how did they teach him how to be unmerciful because of their wrongs to him. His persisting of having Antonio's pound of flesh rather than ten times of 3000 ducats signed the desire to harm and take the life of Antonio for the sake of fulfilling his revenge. Being greedy even in the way of paying back brought about the fall of Shylock and his loss of almost every valuable thing in his life; ducats, religion and daughter.

In all, the themes of greed and revenge are proven in the play. They are portrayed through the characteristics of Shylock, the Jewish usurer. The playwright subjected Shylock to the stereotypical representation of a Jew during the Renaissance. Indeed, Shylock's personifies greediness and what associated it. The wit of the playwright made Shylock's love of money a motive behind his revenge. He added being attacked by anti-Semitism and having being betrayed by his beloved nation are, indeed, a justification of one intentions towards revenge.

Conclusion

The chapter revealed a thematic analysis to Shakespeare's *The Merchant of Venice*. It investigated the themes of greed and revenge. The analysis went through three main phases, Shylock's characterization, the themes of greed and its Features, and the theme of revenge and its motives. Shylock' traits were typifies the stereotypical representation of a Jew during Renaissance. The focus of his characteristics has been shed upon the quality of being greedy, usurer, unmerciful, revengeful and money grubbing. However, the theme of greed is unveiled through Shylock's acquisitiveness, miserliness and overweighting fortunes than family. Being greedy turned to be the fuel of getting revenge. The theme of revenge, hence, is seen through

anti-Semitism intolerance and Jessica betrayal to Shylock. These motives trigger Shylock to avenge .His persistence to have risky-life condition to the forfeits indicates his intention to payback all what he has gone through with Christians. In all, Shakespeare treated these both themes to unveil humans' nature and how greed and revenge cause human destruction.

General Conclusion

During the Elizabethan drama, the shift from religious plays into secular ones had flourished. Queen wanted to discuss the people's normal life and implement her intentions about the prosperity of England, in terms of politics and economics, through the powerful media as theatres. Therefore, she depended on playwrights who radically presented out-to-date plays discussing sharp subjects such as religion, social circumstances, political decisions and minorities' situation such as Jews. Correspondingly, the latter has been discussed mainly by William Shakespeare in his comedies and tragedies. One of his masterpieces which take over the characteristics of Jews, in relation to greed and revenge, is *The Merchant of Venice* (Greebalt 12).

The research aimed at investigating the themes of greed and revenge in Shakespeare's *The Merchant of Venice*. To outreach the underlined aim, sub-objectives were significant to be investigated. Firstly, to extract the theme of greed, its features in the play must be pinpointed since it helped of understanding how Shakespeare came to implement this theme. Secondly, bringing out the theme of revenge leads to the uproot of the motives behind it. Thus, through interrelating both greed's feature and revenge's motives, both themes were revealed indeed.

For synthesizing the major studies related to the research, relevant literature review has been conducted. As *The Merchant of Venice* is a Shakespearean play, the first chapter was dedicated for the representation of both Elizabethan and Shakespearean drama for sake of situating the corpus related drama genre, comedy, tragedy or tragicomedy. It counted for the radical teaching values that the theatre held during the Renaissance. As, the antagonist is portrayed as Jewish usurer, the perception of Jews and usury system during the renaissance was important for the justification of the themes related to Shylock characterization. That is why, the second chapter was devoted to the representation of Jews and usury system in England during

the Elizabethan Era. However, the last chapter focused on the analysis of both themes; greed and revenge.

For achieving the objectives of the research, we asked, correspondingly, three questions. The first inquired on the way of the representation of the themes greed and revenge in *The Merchant of Venice*. The second examined the characteristics of Shylock as usurer to serve both themes. The third scrutinized the effects of the inclusion of anti-Semitism on Shylock's psychological state. To respond to the questions three hypotheses have been formulated. The first sought to highlight the relationship between characterizing Shylock as a Jewish character in Elizabethan Era and the representation of the themes of greed and revenge in the play. Second hypothesized that depicting Shylock as a usurer could motivate his intentions of greed and revenge. The third related the effects of the inclination of anti-Semitism feeling in the play to Shylock's psychological state.

In order to test our hypotheses, we selected the related corpora from the play and accordingly we implemented the following methods. We used the thematic analytic method to generate the themes of greed and revenge. Also, a psychological ground of greed and revenge were used to justify the features and motives of both. For more accuracy, the descriptive historical method was used to report about the Elizabethan tragedies and the representation of Jews during the Era. That was in purpose of justifying the representational of Jews in the play.

The results vividly proved that the aspects of greed and revenge as main themes have extensively been used in the play. *The Merchant of Venice* was, indeed, about money and property. Therefore, the theme of greed was justified and presented through different features. Shylock has been ascribed to as greedy verbally and nonverbally. Verbally, through referring to his state of being greedy and characteristics associated to him. Other Christian characters described Shylock as grubbing money lander who used high rates to his forfeits. Also, being villain, usurer, miserly and greedy were justification for the stereotype portraying of a Jew who

lived in the Elizabethan Era, as Shylock. Other associations to greed have been pinpointed through the analysis. Shylock asked for person's flesh in the repayment and he saved as much as he could in terms of fortunes.

The themes of greed tended to be the revenge fuel. Shylock did not attend revenge only after his daughter eloped. All feeling of hostility and discrimination fled upon Shylock's memory. Thus, he held enough grudge to justify his revenge. Anti-Semitism attitudes along with the betrayal of Shylock's daughter were reasonable motives, which made Shylock avenge. His persistence of having Antonio's pound of flesh rather than ten times of 3000 ducats signed the desire to harm and take the life of Antonio for the sake of fulfilling his revenge. Being greedy even in the way of paying back brought about the fall of Shylock and his loss of almost every valuable thing in his life; ducats, religion and daughter.

The findings vividly proved that the aspects of greed and revenge as main themes have extensively been used in the play. They are portrayed through the characteristics of Shylock, the Jewish usurer. The playwright subjected Shylock to the stereotypical representation of a Jew during the Renaissance. Indeed, Shylock's personifies greediness and what associated to it. The wit of the playwright made Shylock's love of money a motive behind his revenge. He added being attacked by anti-Semitism and having being betrayed by his beloved nation are, indeed, a justification of one's intentions towards revenge. In all, Shakespeare treated these both themes to unveil humans' nature, and how greed and revenge can cause human destruction.

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ملخص

تاجر البندقية هي مسرحية مأساوية تتناول قضية المال والربا. وهكذا ، تحاول الدراسة الحالية إجراء تحليل موضوعي للتحقيق في موضوعات الجشع والانتقام في مسرحية شكسبير تاجر البندقية. من أجل إجراء هذه الدراسة ، تم طرح ثلاثة أسئلة. يستفسر الأول عن طريقة تمثيل موضوعات الجشع والانتقام في المسرحية. يفحص الثاني خصائص شيلوك كمراب لخدمة كلا الموضوعين. والثالث يفحص آثار إدراج معاداة السامية على الحالة النفسية لشيلوك. للرد على الأسئلة المطروحة مسبقاً ، تمت صياغة ثلاث فرضيات ؛ يسعى الأول إلى إبراز العلاقة بين توصيف شيلوك كشخصية يهودية تمثيلية في العصر الإليزابيثي وتمثيل كلا الموضوعين. تفترض الفرضية الثانية أن تصوير شيلوك كمرابي يحفز نواياه في الجشع والانتقام. والثالث يتعلق بآثار ميل الشعور بمعاداة السامية في المسرحية على الحالة النفسية لشيلوك. من أجل التحقق من صحة فرضياتنا ، اخترنا الاقتباسات الخاضعة لهذه الدراسة من المسرحية المذكورة سابقاً ، باستخدام تقنيات الأساليب التاريخية والنفسية والوصفية التحليلية. وعليه توصلت الدراسة إلى النتائج التالية: تم الكشف عن موضوعي الجشع والانتقام في توصيف شيلوك وبالتالي ، بالتركيز على البطل الخصم ، يُنظر إلى موضوعات الجشع من خلال ثلاث سمات أساسية ، وهي تلاحق المال والبخل وتقدير الثروة أكثر من العلاقة الأسرية. وبالمثل ، فإن موضوع الجشع يتحول إلى وقود انتقام شيلوك. ومن ثم ، تم تحديد ثلاثة دوافع أساسية لتبرير انتقامه : خيانة جيسিকা والمواقف المعادية للسامية تجاه اليهود. هذه الدوافع تجعله يخطط للانتقام. وبالتالي ، فإن المغزى من هذين الموضوعين هو أنهما يتسببان في تدمير الإنسان.

الكلمات المفتاحية: معاداة السامية ، كوميديا ، دراما ، تاجر البندقية ، مأساة