

BFS: *The Merchant of Venice* Knowledge Map

<p><b>Full title - <u>The Comical History of the Merchant of Venice</u> by William Shakespeare</b></p>		<p><b>Characters:</b></p>
<p>Type of literature –Play/Drama Language Period: Early Modern English – Elizabethan Genre- ‘Comedy’ It is known as a comedy because no one dies at the end, in effect. It is a problem’ play (neither comedy nor tragedy). WRITTEN: 1598; London, England ·First published in the ‘ Quarto’ of 1600 Time: Sixteenth century</p>	<p><b>Language Features:</b></p> <ul style="list-style-type: none"> <li>• Iambic pentameter</li> <li>• Prose</li> <li>• Rhetorical Devices: hypophora (answering your own question) , anaphora (repetition at the start of a sentence) , rule of three, emotive language <a href="http://mannerofspeaking.org/2011/06/04/rhetorical-devices-introduction">http://mannerofspeaking.org/2011/06/04/rhetorical-devices-introduction</a></li> <li>• Antithesis (contrast or opposites)</li> <li>• Personification –‘feed my revenge’</li> <li>• Foreshadowing: In the play’s opening scene, Shakespeare foreshadows Antonio’s future by suggesting both his indebtedness to a creditor and the loss of his valuable ships</li> </ul>	<ul style="list-style-type: none"> <li>• THE PRINCE OF MOROCCO, suitor to Portia</li> <li>• ANTONIO, a merchant of Venice</li> <li>• BASSANIO, his friend</li> <li>• SALANIO, friend to Antonio and Bassanio</li> <li>• SALARINO, friend to Antonio and Bassanio</li> <li>• GRATIANO, friend to Antonio and Bassanio</li> <li>• LORENZO, in love with Jessica</li> <li>• SHYLOCK, a rich Jew</li> <li>• TUBAL, a Jew, his friend</li> <li>• PORTIA, a rich heiress</li> <li>• NERISSA, her waiting-maid</li> <li>• JESSICA, daughter to Shylock</li> </ul>
<p>Setting Venice and Belmont, Italy Protagonist - no clear protagonist. Antonio is the merchant of the play’s title, but he plays a relatively passive role. The major struggles of the play are Bassanio’s quest to marry Portia and his attempt to free Antonio from Shylock, so Bassanio is the likeliest candidate. Main Conflict: All dramas need a ‘conflict’ Antonio defaults on a loan he borrowed from Shylock, wherein he promises to sacrifice a pound of flesh..</p>	<p><b>Dramatic Features:</b></p> <ul style="list-style-type: none"> <li>• Acts and scenes</li> <li>• Entrances and exits</li> <li>• Aside: Only the audience hears what a character is saying and not the others on stage, such as when Shylock says, “I hate him for he is a Christian”, when Antonio is there with him.</li> <li>• Soliloquy (monologue or speech to the audience)</li> <li>• Dramatic Irony - Arises from the scenes involving disguise and deception. We, the audience, are aware that Lancelot is deceiving his old father, that Jessica dresses up as a boy, and that Portia and Nerissa are really Balthazar and his clerk. It’s amusing because we know more than the characters on stage.</li> </ul>	<p><b>Quotations:</b></p> <ul style="list-style-type: none"> <li>• “In sooth I know not why I am so sad” -Antonio</li> <li>• "The devil can cite scripture for his purpose." Antonio</li> <li>• “In Belmont is a lady richly left” Bassanio</li> <li>• “How like a fawning publican he looks. I hate him for he is a Christian” – Shylock</li> <li>• You call me misbeliever, cutthroat dog,/And spet upon my Jewish gabardine—Shylock</li> <li>• "Mislike me not for my complexion, The shadow'd livery of the burnish'd sun." Morocco</li> <li>• "It is a wise father that knows his own child." Launcelot (could be applied to Portia)</li> <li>• "All that glisters is not gold." (Morocco Act II, Scene VII)</li> <li>• Hath not a Jew hands, organs, dimensions, senses, affections, passions? ... The villainy you teach me I will execute—and it shall go hard but I will better the instruction. - <b>Shylocj</b></li> <li>• The quality of mercy is not strained, it droppeth like a gentle rain from heaven. - <b>Portia</b></li> <li>• It is mightiest in the mightiest. – <b>Portia</b></li> <li>• n Act 2, scene 6, Jessica says "Love is blind, and lovers cannot see the pretty follies that themselves commit."</li> </ul>
<p><b>Themes and Symbols:</b> Racial and Religious intolerance (anti-Semitism) Money and wealth Mercy and Justice Love Appearance and Reality (“all the glistens is not gold”) Self-interest versus love Hatred as ‘cyclical’ A ‘pound of flesh’ - is now a phrase for ‘revenge’</p>	<p><b>Context</b></p> <ul style="list-style-type: none"> <li>• Globe Theatre – Shakespeare’s Theatre</li> <li>• Queen Elizabeth</li> <li>• Roderigo Lopez - Portuguese physician (doctor), who served Queen Elizabeth and was accused of trying to poison her. May have been an inspiration for Shylock in <i>The Merchant of Venice</i></li> <li>• Anti-Semitism</li> <li>• JEWS IN 16th CENTURY VENICE - Until 1385, when the first Jews began to settle in Venice , Jews were only allowed to come to Venice for money-lending purposes (known as Usury)</li> <li>• The Venetians wanted to decrease Jewish contact with Christians so they created a Jewish Ghetto in 1516. Thousands of Jews were crammed into tall buildings and access to the rest of the city was restricted.</li> </ul>	

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