

**RUSTY HATRED IN SHAKESPEARE'S COMEDY  
THE MERCHANT OF VENICE**

Andri Setiawan, Ahmad Muhid, S.S, M. Hum  
Faculty of Language and Culture, University of AKI  
Jl. Imam Bonjol 15 – 17 Semarang 50179  
Email: yrkh8erz@yahoo.com, muhedeahmed@rocketmail.com

**Abstract**

*The comedy genre drama of Shakespeare The Merchant of Venice is interesting to discuss because it contains topics which will give lessons about how to lead life. Hatred for example is a theme which is fascinating to discuss because it occurs in human life. Because of this, the writer decides to analyze it under the title of "Rusty Hatred in Shakespeare's Comedy The Merchant of Venice".*

*The writer uses library research to get the main data of the text drama The Merchant of Venice. Secondary data, such as opinions of the experts are taken from various sources like books, webs, internet and so forth. The approach that the writer uses is structural approach because it is an approach that concerns about the elements that build a literary work, like theme, character, setting, plot and so forth.*

*Hatred that the Jewish Shylock possesses is increasing to extreme level. It starts from his being mocked and labelled as a dog until being spat on cloak and beard that happen many times. Besides that, his business of interest is being constrained because Antonio, a rich Christian merchant, takes no interest of lending his money. This condition makes Shylock hateful, plans to revenge, and kills Antonio carefully.*

*The type of hatred that Shylock has is racial and religious. Shylock hates Antonio because he is a Christian, not a Jew, and vice versa. On the other hand, Antonio also hates Shylock because Shylock is not a local citizen, just a new comer and moreover he is greedy for money by interest. His rusty hatred has made him be punished by court, acquisition on all his wealth and the obligation to be Christian because he has planned to kill a local Christian Venetian, Antonio.*

**Key words:** *The Merchant of Venice, hatred, William Shakespeare, racism*

**1. Introduction**

Hate or hatred is something that is bad to keep in someone's heart. If it is there inside, life won't be quiet. Life will be in trouble for himself and also for others. Then, if this condition occurs, the world is not a good place to live in. Hatred is an extremely

strong feeling of dislike on someone or something. It is also a deep and extreme emotional dislike, especially invoking feelings of anger or resentment. It can be directed against individuals, groups, entities, objects, behaviours, or ideas (<https://dictionary.cambridge.org/eng>

lish/hatred, accessed March 26<sup>th</sup> 2018: 10.45).

Interesting stories like this can be found in literary work of drama, either tragedy or comedy. It is because drama describes life and human activities as explained by Reaske "Drama is a work of literature or composition which delineates life and human activity by means of presenting various actions – and dialogues – between groups of characters" (1966: 5).

In the story, a man of hatred, a Jewish called Shylock has deep hatred towards a merchant from Venice who is very rich and generous. This man has prevented his business from expanding because he cannot get interest from lending his money. This man who is called Antonio, not only makes Shylock's business in difficulty but Antonio also dislikes Shylock very much. Shylock's hatred keeps increasing because he is called dog and spitted. Therefore, his dislikes keep ballooning and swelling.

In a book entitled *Kebencian dan Otoritarianisme*, Erich Fromm (2011: 4) explained that *iklim sosial (termasuk sejarah pribadi individu) merupakan sumber kemarahan dan*

*kebencian*. Socially, Shylock has been lowered by Antonio in the eyes of Venetian community. Shylock is really "down" psychologically too. So, because of this, his surrounding people have become authoritarians to him and that is why this is the source of his anger and hatred. He will surely revenge or pay back against them.

Furthermore, Engelberta Pardamean told that *Kebencian merupakan sebuah emosi yang sangat kuat dan melambangkan ketidaksukaan, permusuhan, atau antipati untuk seseorang* (2011: 9) in a book under the title of *Psikologi Kebencian*. Time will come for him to disgrace them, chiefly Antonio, the mastermind.

There are many consequences from his hatred, especially on or against Antonio. Shylock who is filled with emotion, hostility and antipathy is always trying to get the best moment to pay back his being humiliated and undermined. When time comes, Shylock is really inhuman. He will cut one pound of Antonio's flesh because Antonio cannot pay back or return his debt on the right time.

Based on this background, the writer wants to discuss his thesis under the title: Rusty Hatred in Shakespeare's Comedy *The Merchant of Venice*.

### **1.1 Synopsis of *The Merchant of Venice***

*The Merchant of Venice* opens with Antonio, a Christian merchant, in a depressed state. His friends try to cheer him up, but nothing works to make him feel better. Finally his friend Bassanio, an aristocrat who has lost all of his money, comes and asks Antonio to loan him some money.

Antonio, who has tied up all of his money in seafaring ventures, is unable to give Bassanio a direct loan. Instead he offers to use his good credit to get a loan for Bassanio. Bassanio finds Shylock, a Jewish moneylender, and convinces him to give a loan of three thousand ducats as long as Antonio will sign the contract. In a rather unusual twist, instead of charging the Christian men interest, Shylock agrees to waive it as long as Antonio promises him a pound of his flesh as collateral. Antonio, thinking this is a "merry sport," accepts the

condition of the bond (contract) and signs it.

Bassanio takes the money and prepares to go visit Portia, a wealthy heiress living in Belmont. She is unmarried because her father has decreed that all suitors must first select one of three caskets in order to marry her. The caskets, one made of gold, one of silver, and one of base lead, all contain different messages. Only one of these caskets contains a picture of Portia. The suitor who picks that casket will be granted permission to marry her.

Prior to Bassanio's arrival the Prince of Morocco tries his luck in choosing among the caskets. He picks the gold casket because it contains an inscription reading "what every man desires." Instead of Portia's picture, he finds a skull which symbolizes the fact that gold hides corruption. As part of losing the suit, he is further sworn to never propose marriage to any other woman, and must return to Morocco immediately. The next suitor, the Prince of Aragon, selects the silver casket which bears an inscription stating that it will give a man what he deserves. Inside is a

picture of an idiot, indicating that his self-centered approach was foolish. He too leaves in shame.

Back in Venice, Jessica, the daughter of Shylock, has fallen in love with Lorenzo. They plan to escape one night when Shylock is invited to eat at Bassanio's house. After Shylock leaves Lorenzo goes to his house with two friends. Jessica appears at a window dressed as a boy and tosses a chest of money and jewels down to them. She then emerges from the house and runs away with Lorenzo.

Shylock, upon discovering that his daughter has run away with a lot of his money, blames Antonio for helping her escape. At the same time there are rumors developing in Venice that many of Antonio's ships, with which he expected to repay Shylock for the loan, have sunk or been lost at sea. Shylock begins to revel in the news that Antonio is losing everything because he wants to exact his pound of flesh in revenge for the many insults Antonio has dealt him throughout the years.

Bassanio arrives in Belmont and meets Portia. She remembers him as

the dashing soldier with whom she fell in love several years earlier. Portia begs Bassanio to wait before choosing among the caskets, but he demands the right to start immediately. Without even properly reading the inscriptions, Bassanio selects the lead one because he considers it a threatening casket. Portia is overjoyed when he finds her portrait inside. She gives him a ring to seal their engagement and they prepare to get married the next day. Graziano, who has accompanied Bassanio to Belmont, tells him that he and Nerissa (Portia's friend) wish to be married as well.

A messenger arrives and hands Bassanio a letter from Antonio in which he informs Bassanio that he has lost all his money and must forfeit a pound of flesh to Shylock. Bassanio immediately tells Portia what has happened. She orders him to take six thousand ducats and return to Venice where he can pay Shylock and cancel the contract. After Bassanio and Graziano have left, Nerissa and Portia depart for Venice disguised as men.

Shylock has Antonio arrested and brought before the Duke of Venice,

*Rusty Hatred in Shakespeare's Comedy The Merchant of Venice (Andri Setiawan, Ahmad Muhid)*

who presides over a court of justice. The Duke pleads with Shylock to forgive the contract and let Antonio go free. When he refuses, the Duke asks him how he expects any mercy if he is unable to offer it. The Duke then tells the gathered men that he is waiting for a doctor of the law to arrive.

Nerissa enters the court and hands a letter to the Duke which notifies him that a Doctor Bellario has sent an educated young doctor in his place. Portia arrives disguised as the Doctor Balthasar. She informs the Duke that she has studied the case and will preside over it. She first asks Shylock for the contract and looks it over. Bassanio offers to pay Shylock the six thousand ducats, but he refuses to accept the money, preferring instead the revenge of killing Antonio. Unable to find any loopholes, Portia grants Shylock his pound of flesh. Shylock, overjoyed at winning his case, holds a knife ready to cut into Antonio's breast.

Portia stops him by asking if he has a surgeon present to suppress the flow of blood. Shylock tells her that the bond said nothing about providing a

doctor. She informs him that he may have his pound of flesh, but that if he sheds a single drop of blood then Venice can take away his lands and wealth according to the law. Shylock, clearly unable to comply with this law, asks instead that he be given the six thousand ducats. Portia refuses his request, explaining that she has already ruled according to the contract, and that it must be carried out.

Portia then starts to read the contract literally, reaffirming that Shylock must take exactly one pound of flesh, no more and no less, or he will violate the contract and die. Shylock tells the court that he wishes to completely drop his case and forgive Antonio the entire three thousand ducats. Portia again refuses his request, explaining that the law in Venice states that if any foreigner conspires against the life of a Venetian, half his wealth is to be given to the man against whom he conspired, and half is taken as a fine by the state. In addition, the Duke is granted the power of life and death over him.

When Shylock is pardoned by the Duke, he informs the court that he would prefer death rather than lose everything he owns. Antonio asks the court to return the fine of half of Shylock's wealth provided Shylock converts to Christianity. In addition, Antonio declares he will keep his share in a trust for Jessica and Lorenzo. Portia agrees to this, and also makes Shylock promise to give all his money to Lorenzo upon his death.

After the trial Bassanio thanks "Dr. Balthasar" (Portia) for "his" good work and offers "him" anything "he" desires. Portia asks him for the ring she had given him earlier as a token of their love. He is upset about giving it to her since he thinks she is "Balthasar." However, after Antonio points out that he nearly lost his life for Bassanio, Bassanio pulls off the ring and hands it to her.

Portia and Nerissa return to Belmont dressed normally. Lorenzo and Jessica have been living there, enjoying the comfortable life Belmont offers. Soon after the two women arrive, Bassanio and Graziano also return from Venice. The happy

reunion is destroyed when Portia asks Bassanio about the ring (which he gave away). She forgives him only after Antonio vouches for Bassanio's fidelity.

Portia then gives Antonio the ring and has him hand it to Bassanio. He is shocked to see it is the same ring he gave "Balthasar". Portia finally tells him the truth about Balthasar. The play ends with three happy couples: namely Lorenzo and Jessica, Nerissa and Graziano, as well as Portia and Bassanio. However, Antonio and Shylock remain outcasts, separated from the happy ending.

## **2. Theoretical Framework**

People usually generalize that comedy is something funny. It is actually incomplete definition. Comedy is defined as a literary genre and a type of dramatic work that is amusing and satirical in its tone, mostly having a cheerful ending. The motif of this dramatic work is triumph over unpleasant circumstance by creating comic effects, resulting in a happy or successful conclusion. (<https://literarydevices.net/comedy>, accessed on March 21, 2018: 10:30).

*The Merchant of Venice* is a comedy

of Shakespeare that was written in Elizabethan period in 15<sup>th</sup> century. Comedy, in its Elizabethan usage, had a very different meaning from modern comedy. A Shakespearean comedy is one that has a happy ending, usually involving marriages between the unmarried characters, and a tone and style that is more light-hearted than Shakespeare's other plays.

Shakespearean comedies tend to also include:

- a. A greater emphasis on situations rather than characters (this numbs the audience's connection to the characters, so that when characters experience misfortune, the audience still finds it laughable)
- b. A struggle of young lovers to may overcome difficulty, often presented by elders
- c. Separation and re-unification
- d. Deception of characters (especially mistaken identity)

([https://en.wikipedia.org/wiki/Shakespearean\\_comedy](https://en.wikipedia.org/wiki/Shakespearean_comedy), March 21, 2018)

## **2.1. Intrinsic Elements of Drama or Play**

### **2.1.1 Character and Characterization**

- a. Character

Individual who appears in a literary work is called character. In general, character makes all features that make a person, a group of people, a thing a place and events, etc.

When someone wants to refer to a person to what he is like and not in a term of a literary work, the character means who grow nature generally.

It is his personality, his attitude toward life, his spiritual qualities, his intelligence, even his physical build, as well as his moral and by clothes, the house and furnishing and the friends he chooses (Potter, 1967:3).

Character is an important element in literary works for it makes the story happens. Character determines the events, without character the event will not happen. Through the character, the readers may know the author's purpose in creating a literary work. As quoted by Abrams, character are the person in dramatic and narrative work are interpreted by the readers as being an endorsed with moral and dispositional qualities that are expressed in what they say in the dialogue and what they do action (1925:20).

There are two kinds of character, they are round and flat character. Round character is a complex character often a major can grow, change and surprise convincingly that acts in a way what you do not expect from had gone before but not accept as possible even probable and realistic. Flat character is a fictional character that is relatively simple who is presented a having rather new thought sometimes dominant trait and who does not change much in the course of the story (<https://learn.lexiconic.net/character>, accessed on March 21, 2018: 11:30).

E.M Foster as quoted by Kenney in *How to Analyze Fiction* states that flat character is less the representation of a human personality, the embodiment of a single attitude or obsession in the character. While round character is not simply embodiment of single attitudes. It would be pointless to list examples complex character from fiction (1996:28).

#### b. Characterization

Character has a close relation to the characterization. Characterization is the way the author presents the character in the literary work.

According to Perrine cited by Koesnosoebroto (1998: 11) there are two methods of characterization when the author present the character in the literary works. The methods are:

#### 1) Direct Characterization or Method of Telling or Discursive Method

The author tells us directly, by exposition or analysis, what the character is like. The method of direct characterization has an advantage of being clear economical but it can never be used alone.

#### 2) Indirect Characterization or Method of Showing or Dramatic Method

The author shows us the character in action we infer what he is like from what he thinks or say does. Dialogue is used to reveal a character indirectly.

#### 2.1.2 Theme

What the play means as opposed to what happens (the plot). Sometimes the theme is clearly stated in the title. It may be stated through dialogue by a character acting as the playwright's voice. Or it may be the theme is less obvious and emerges only after some study or thought. The abstract issues and feelings that grow out of the dramatic action.

The theme of a play is its message, its central concerns—in short, what it is about. It is by no means a simple thing to decide what the theme of a play is and many plays contain several rather than just a single theme. Often, the search for a theme tempts us to oversimplify and to reduce a complex play to a relatively simple catchphrase. Sometimes playwrights become anxious about readers and viewers missing their thematic intentions and reveal them in one or two speeches ([https://shodhganga.inflibnet.ac.in/bitstream/10603/06\\_chapter%201.pdf](https://shodhganga.inflibnet.ac.in/bitstream/10603/06_chapter%201.pdf), accessed on March 21, 2018: 11:45).

### 2.1.3 Plot

The plot in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered towards achieving particular artistic and emotional effects. Plot is a term for the action of a drama. Plot implies that the action has a shape and form that will ultimately prove satisfying to the audience. Generally, a carefully plotted play begins with exposition, an explanation of what happened before the play began and of how the characters arrived at their present situation. The play then

continues, using suspense to build tension in the audience and in the characters in developing further the pattern of rising action.

The audience wonders what is going to happen, sees the characters set in motion, and then watches as certain questions implied by the drama are answered one by one. The action achieves its greatest tension as it moves to a point of climax, when a reevaluation is experienced, usually by the chief characters. Once the climax has been reached, the plot continues, sometimes very briefly, in a pattern of falling action as we reach the drama's conclusion and the characters understand their circumstances and themselves better than they did at the beginning of the play. The function of plot is to give action a form that helps us understand elements of the drama in relation to one another. Often, plays can have several interrelated plots or only one.

The events of a play; the story as opposed to the theme; what happens rather than what it means. The plot must have some sort of unity and clarity by setting up a pattern by which each action initiates the next

rather than standing alone without connection to what came before it or what follows. In the plot of a play, characters are involved in conflict that has a pattern of movement. The action and movement in the play begins from the initial entanglement, through rising action, climax, and falling action to resolution (<https://literarydevices.net/plot/>, accessed on March 21, 2018: 11:45)

#### 2.1.4 Setting

The settings of a play includes many things. First, it refers to the time and place in which the action occurs. Second, it refers to the scenery, the physical elements that appear on stage to verify the author's stage directions. The overall setting of a narrative or dramatic work is the general locale, historical time and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place. The overall setting of *Macbeth*, for example, is medieval Scotland, and the setting for the particular scene in which *Macbeth* comes upon the witches is *Banquet Heath* (<https://shodhganga.inflibnet.ac.in/bits>

[tream/10603/06\\_chapter%201.pdf](https://shodhganga.inflibnet.ac.in/bits/tream/10603/06_chapter%201.pdf), accessed on March 21, 2018: 11:45)

#### 2.1.5 Dialogue

Plays depend on their unfolding on dialogue. The dialogue is the speeches that the characters use to advance the action. Since there is no description or commentary on the action, as there is in most novels, the dialogue must tell the whole story. Fine playwrights have developed ways of revealing character, advancing action, and introducing themes by a highly efficient use of dialogue. Ordinarily dialogue is spoken by one character to other, who then responds ([https://shodhganga.inflibnet.ac.in/bits/tream/10603/06\\_chapter%201.pdf](https://shodhganga.inflibnet.ac.in/bits/tream/10603/06_chapter%201.pdf), accessed on March 21, 2018: 11:45).

## 2.2 Definition and Types of Hatred

2.2.1 These are some definition of hatred:

- a. A kind of wishes to destroy the source of its unhappiness (Freud, 1958: xi)
- b. An extremely strong feeling of dislike (<https://dictionary.cambridge.org/dictionary/english/hatred>, accessed on March 21, 2018: 11:50).

- c. Hatred is an extremely strong feeling of dislike for someone or something (<https://www.collinsdictionary.com/dictionary/english/hatred>, accessed on March 21, 2018: 11:50).
- d. *Kebencian merupakan sebuah emosi yang sangat kuat dan melambangkan ketidaksukaan, permusuhan, atau antipati untuk seseorang, sebuah hal, barang, atau fenomena. Hal ini juga merupakan sebuah keinginan untuk menghindari, menghancurkan atau menghilangkannya. Kadangkala kebencian dideskripsikan sebagai lawan daripada cinta atau persahabatan; tetapi banyak orang yang menganggap bahwa lawan daripada cinta adalah ketidakpedulian* (<http://id.wikipedia.org/wiki/kebencian>, accessed on March 21, 2018: 11:50)

### 2.2.2 Types of Hatred

Much like love, hatred is often blind, making human beings prone to believe things that simply are not true. Sadly, too many of us fall victim to this reality, resulting in feelings of

animosity and prejudice with little or nothing to back it up. This blind hatred often has to do with race, religion, gender, politics or sexual orientation. As such, it has wreaked havoc on the world for centuries and will probably continue to do so for many more. Klasman (2000: iii) stated there are three types of hatred. There are racism, religious and politically-based hatred, and hatred based on sexual orientation. Below are the explanation from the three types of hatred manifests itself:

#### a. Racism

Racism is characterized by racial prejudice or discrimination. To narrow it down a bit, prejudice is defined by Goldon Allport as "a feeling, favorable or unfavorable, toward a person or thing, prior to, or not based on, actual experience" (1979: 6). This hostility has been known over the years to lead to some pretty heinous errors in human judgment, including the slave trade, racial profiling and countless hate crimes. Interestingly enough, it does not appear that humans are hardwired to hate based on skin color.

Hatred is believed to be a learned emotion, and recent studies have shown that racism is also learned, rather than innate. When ancient people adopted the "us versus them" theory, they were being territorial, rather than racist because they probably never saw people who looked different from them. Many psychologists believe that, although people do classify others based on race, they are more likely to mentally classify them based on age and gender. According to author Michael Shermer, who wrote *The Science of Good and Evil* (2004), if all humans had the same skin color we would find a new way to divide groups up and perpetuate the "one of us" or "one of them" habit.

b. Religious and politically-based hatred

If you need further proof that humans don't require differing skin colors to find fault with each other, simply look to the many religious and political wars that have occurred throughout history. Protestants and Catholics, members of two religions that promote peace and love, have fought bloody wars. In *How the*

*Maori Work* (Grace, 2013), we learn that two branches of the Maori tribe in New Zealand completely exterminated or forced into slavery the similarly named Moriori tribe because they wanted the Moriori's land. Terrorist attacks are almost always related to political arguments, religious disagreements or both. Religious and politically motivated atrocities have traditionally been inspired by greed, envy and fear.

c. Hatred based on sexual orientation

The decision to come out of the closet is usually a very difficult one that is not made easier by rampant homophobia that persists in today's society. According to the American Psychological Association (2014), homosexuality and bisexuality are often subject to social stigmas such as prejudice, violence and discrimination.

It's important to remember that hatred can be a strong word in some circumstances as it relates to these issues. For example, it is possible to be disapproving or intolerant of others of a different race or orientation without proclaiming to hate them.

### **2.3 Definition of Impact**

According to English Oxford dictionary (Sykes, 1976: 537) "Impact" means the action of one object coming forcibly into contact with another.

For example, *'there was the sound of a third impact' or 'bullets which expand and cause devastating injury on impact'*.

Experts from University of Sussex, Rupert Brown, Mark Walters and Jenny Paterson (<http://www.bbc.com/news/uk-42622767>, accessed on April 25<sup>th</sup> 2018: 19:45) said that hate gives effects in the forms of:

- a. physical attack
- b. anger
- c. anxiety
- d. threat

Hate can happen because of religion, sexual orientation, disability, or because they are transgender.

## **2. Method of Research**

The researchers use two methods in analyzing the novel. Those methods are:

### **3.1 Method of Collecting Data**

The researchers use library research in collecting data. Coming to the library, reading some books and collecting the data from the readable media, the researchers take some relevant information based on the analyzed problem. That information is used as the data to support the researchers' study. To obtain further information, the researchers also use search engine website in the internet to visit and to collect some data.

### **3.2 Method of Approach**

There are two methods that the researchers used in analyzing the data he had:

#### **3.2.1 Structural approach**

Structural approach or objective approach is a method that observes all aspects which create a literary work such as theme, plot, setting, character and characterization, and other aspects related to the literary work. The researchers use structural approach based on the discussion of one of the intrinsic element that is character.

#### **3.2.2 Sociological approach**

Singewood and Laureson (1972: 12) state that Sociology is

systematically study of social behavior and human group. It mainly concerns with the influences of social relationship upon the attitude and behavior, how societies are established and changed. So, in general sociology is the study of human society.

#### **4. Result and Discussion**

##### **4.1 Antonio as a Round Character and Shylock as a Flat Character**

Who is meant by the title of the play *The Merchant of Venice* is actually Antonio, a rich man who possess a much merchandise in Venice. He has a close friend named Bassanio. Antonio as well as Bassanio do not make friendship with a Jewish named Shylock because they know, as a proverb says, *Berteman dengan tukang minyak wangi kita akan ikut wangi, berteman dengan tukang sampah kita bisa ikut kena bau busuk sampah* ([www.Organisasi.Org/Situs](http://www.Organisasi.Org/Situs) Web Belajar Online, accessed on March 26<sup>th</sup> 2018: 15:45). Making friendship with a bad person possibly means inviting difficulties.

Although at first Antonio keeps the distance from Shylock because of his

materialistic, money-centered person, he (Antonio) finally changes his mind. This condition happens because Antonio does not have cash to help Bassanio with three thousand ducats of Italian money.

Shylock: Three thousand ducats; well.

Bassanio: Ay, sir, for three months. ...

May you stead me? will you pleasure me? shall I know your answer?

Shylock: Three thousand ducats for three months and Antonio bound. (ACT I, Scene iii, page 11)

It means there is a change of Antonio's character from being unfriendly into friendly. On the other hand, a money-lender Shylock is consistent to be person who always wishes for money. He loves lending money to others but with interest (usurer). Because of his constant behavior from the beginning of the story until the end, he is a flat character.

##### **4.2 Strong Hatred in *The Merchant of Venice***

The story that has setting in Venice, Belmont and at Court of Justice has an interesting theme. The major theme of the story is hatred. It is said so because hatred topic colors the story so strongly that the antagonist is fighting back against the

*Rusty Hatred in Shakespeare's Comedy The Merchant of Venice (Andri Setiawan, Ahmad Muhid)*

protagonist with all his might.

Shylock is a rich Jewish money lender (usurer) who newly comes to Venice with a business of money lending. He charges interest for money he has lent to people. Shylock must fight face-to-face against Christian Antonio who is Venetian with bigger cash money and more merchandises. Besides that, Shylock is always bullied and ill-treated by the merchant Antonio because Shylock breeds his money fast. On the contrary, Antonio lends his money to Venetian without any interest. Shylock is attributed as a villain. He is capable of smiling outside but threatening mercilessly inside.

Antonio: Was this inserted to make interest good?

Shylock: I cannot tell; I make it breed as fast:

Antonio: 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! (ACT II, Scene iii, page 14)

Due to his heartless deeds, Shylock gets multiple mocking from people and

especially from Antonio. Shylock is called “dog” and “misbeliever” because he likes to bite. He also misuses his religion of Jews (he uses religion wrongly), so he is named misbeliever too. This is different from disbeliever who has no belief in God.

Shylock is humiliated by being spitted on his coat. This is really a strong way of insulting others. It means he is lower than any human even the same as animal or lower. Who can do this? A rich man can do this to the poor people. Mostly poor people can do nothing to fight back because of his poverty.

What about Shylock? He is a Jewish but not as rich as Antonio. At this moment, he restrains himself from anger. Shylock does not want to confront openly against the rich Antonio who is loved by people. People hate his being greedy for money and gold. Therefore, Shylock is not only spitted many times, but is also kicked as strange dog.

He burns and keeps burning his fire of hatred in his heart. He is waiting for the right time to revenge and punish Antonio some time, some day.

Shylock: Well then, it now appears you need my help: Go to, then; you come to me,

and you say  
'Shylock, we would have  
moneys:' you say so;  
You, that did void your rheum  
upon my beard  
And foot me as you spurn a  
stranger cur  
Over your threshold: moneys is  
your suit  
What should I say to you?  
Should I not say  
'Hath a dog money? is it possible  
A cur can lend three thousand  
ducats?' Or  
Shall I bend low and in a  
bondman's key,  
With bated breath and  
whispering humbleness, Say  
this;  
'Fair sir, you spit on me on  
Wednesday last;  
You spurn'd me such a day;  
another time  
You call'd me dog; and for these  
courtesies  
I'll lend you thus much moneys?'  
(ACT II, Scene iii, page15)

It seems it is high time that Shylock could launch his attack on Antonio now. This time Antonio needs help from Shylock in the form of cash money amounting until 3000 ducats to be lent to his close friend Bassanio. And sadly,

Antonio and Bassanio must go to Shylock of whom they hate very much.

Here is a lesson people can learn. Human is not perfect. Only God is perfect. Although someone is well known as rich, there is possibility that he has no enough cash. It is not wise for a man to be boastful or arrogant because there are many possibilities happening to him.

The hatred of both parties (Shylock and Antonio) reach the highest point at court. When the case is brought to court, they argue very strongly. The debate is surrounding the execution from Shylock to Antonio. Shylock is insistent on cutting one pound flesh. The bond says that if Antonio fails to pay back the money in 3 months, Shylock can cut Antonio's flesh. And the deal has been agreed by both Antonio and Shylock. Shylock is insistent.

Shylock: Gaoler, look to him: tell not me of mercy; This is the fool that lent out money gratis: Gaoler, look to him.

Antonio: Hear me yet, good Shylock.

Shylock: I'll have my bond; speak not against my bond: I have sworn an oath that I will have my bond. Thou call'dst me dog before thou hadst a cause; But, since I am a dog,

*Rusty Hatred in Shakespeare's Comedy The Merchant of Venice (Andri Setiawan, Ahmad Muhid)*

beware my fangs: The duke shall grant me justice. I do wonder, Thou naughty gaoler, that thou art so fond. To come abroad with him at his request.

Antonio: I pray thee, hear me speak.

Shylock: I'll have my bond; I will not hear thee speak: I'll have my bond; and therefore speak no more. I'll not be made a soft and dull-eyed fool, to shake the head, relent, and sigh, and yield. To Christian intercessors. Follow not; I'll have no speaking: I will have my bond. (ACT IV, Scene iii, page 57)

Shylock is leading now. He can 'dictate' the court because the bond seems to side with him. Now, he can despise Antonio.

ShylockL: I'll have my bond; speak not against my bond: I have sworn an oath that I will have my bond. Thou call'dst me dog before thou hadst a cause; But, since I am a dog, beware my fangs: The duke shall grant me justice. (ACT IV, Scene iii, page 57).

Shylock is really firm with his demand although there are many appeals coming from Antonio, Bassanio, the lawyer and

also from the Duke of Venice. They all ask Shylock to have mercy on Antonio. Shylock is offered with double even triple payback. "Portia: What, no more? Pay him six thousand, and deface the bond; Double six thousand, and then treble that" (ACT IV, Scene iii, page 57). But his hatred has not only tripled but it has mounted hundreds times until he brings and sharpens his knife to the court, ready to cut Antonio on whatever place he wants. Hatred has blinded his eyes. Hatred has sealed his heart from having mercy on others. And it means there is possibility that Antonio will die, if Shylock cuts or slices on vital organs.

Duke: I am sorry for thee: thou art come to answer a stony adversary, an inhuman wretch incapable of pity, void and empty from any dram of mercy. (ACT IV, Scene i, page 64)

Shylock: The pound of flesh, which I demand of him, is dearly bought; 'tis mine and I will have it. If you deny me, fie upon your law! There is no force in the decrees of Venice. I stand for judgment: answer; shall I have it? (ACT IV, Scene i, page 67)

The type of hatred that has dwelled in Shylock heart is of type 1 and type 2 hatreds. Type 1 hatred is "Racism" which

is characterized by racial prejudice or discrimination. Prejudice is an irrational attitude of hostility directed toward an individual, a group, a race or their supposed characteristics. In this case, Shylock has irrational attitude towards Antonio, both as individual and as race. Shylock is Jews whereas Antonio is Christian. Shylock hates Antonio not only because he spits on him (individual), but also because he is a Christian (religion).

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. If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him. He hates our sacred nation, and he rails, ...Cursed be my tribe, if I forgive him! (ACT II, Scene ii, page 12-13)

The second type of hatred that Shylock keeps is “Religious and politically-based hatred”, but in this story, the focus is on the religious-based hatred. The proof is just look to the many religious war that have occurred throughout history. Protestants and Catholics, members of two religions that promote peace and

love, have fought bloody wars, like what happened in New Zealand, the Maori who oppressed Moriori of who are all Christian people.

#### **4.3 The Impacts of Hatred in *The Merchant of Venice***

Antonio’s hate on Shylock is not comparable to Shylock’s hate on Antonio. Antonio’s hate is a kind of humiliating others but Shylock’s hate has reached levels of crime. It is not common hate. Possibly Antonio never predicts the impacts of his ill-treatment will eventually threaten his life. He may think that it is exciting and just a fun to play on the weaker, the poorer people named Shylock. He mocks on only a greedy Shylock and to be followed with launching sputum from his mouth on Shylock, sometimes on his beard, some other time on his gabardine or Jewish coat. He thinks it is really entertaining and probably amazing.

Surprisingly, the impacts are really gigantic and out of his control. Antonio has made blunder or a big mistake to play with a man filled with deep rusty hatred.

Firstly, Shylock just hates Antonio, regular hatred that is manageable and controllable. It is the low level of hatred which commonly exists in common people. But if he cannot manage this

*Rusty Hatred in Shakespeare's Comedy The Merchant of Venice (Andri Setiawan, Ahmad Muhid)*

hatred, someone will talk bad or curse against the person whom he hates. If he is not able to pay back, the hatred will grow and grow until he will take revenge. He will pay back the same quality of mocking as he has suffered.

To the extreme, he wants to crush or demolish the person who has played on himself. If possible, he is going to crush the hated to pieces. At this level he is ready to take someone's soul. In this way, he is a criminal now.

Shylock's firm stance to have Antonio's flesh of 1 pound is based on rusty hatred that has dominated his mind. He is no longer interested in double or triple money of payback. Someone who has been well known for his thirst of money until his love of money is the same as his love for his daughter, now has changed. How deep Shylock loves for money can be seen from the following lines.

Salanio: 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! ... And  
jewels, two stones, two rich and  
precious stones, Stolen by my  
daughter! Justice! find the girl; She

hath the stones upon her, and the  
ducats. (ACT II, Scene iii, page 37)

Why Shylock does not want to take shining money anymore? There is triple payment for him if he wants to free Antonio from his sharp knife. This condition happens because he has hatred in himself, deep hatred; hatred that has been covered with rust. Hatred now can defeat desire for money from a Jewish usurer or money lender.

His having no mercy will trap him in difficulty although Shylock never thinks of the consequences to happen in the future. He is sure that he will be able to satisfy his revenge that has mounted. But, again, human design is not perfect. Only God's design and strategy is perfect.

There comes a smart 'doctor' in law who is invited to mediate controversy between the Jew and Antonio the merchant. His (or her) name is Balthasar (he is actually Portia, not a man but the wife of Bassanio who comes in the courtroom with undercover clothes). At that time a woman is not allowed to be a court lawyer.

Clerk [Reads]: Your grace shall  
understand that at the receipt of  
your letter I am very sick: but in the  
instant that your messenger came,

in loving visitation was with me a young doctor of Rome; his name is Balthasar. I acquainted him with the cause in controversy between the Jew and Antonio the merchant ... (ACT IV, Scene i, page 70)

At courtroom, Balthasar pretends to be fair and pleases Shylock to do his bond because law has said so in the agreement. Shylock smiles and highly appreciates the lawyer. He thinks that his revenge will come true. Long years of oppression under Antonio will soon be over and even he has time to pay back. Shylock is really delighted.

Portia: You must prepare your bosom for his knife.

Shylock: O noble judge! O excellent young man! ...

Shylock: 'Tis very true: O wise and upright judge! How much more elder art thou than thy looks!

Portia: Therefore lay bare your bosom.

Shylock: Ay, his breast. So says the bond: doth it not, noble judge? 'Nearest his heart:' those are the very words. (ACT IV, Scene i, page 72)

When Shylock is 'celebrating' his victory, Antonio is in deep sadness. He can do nothing but prepare to die. Possibility to die is big because the Jew will select to cut on deadly part of

Antonio's body. It is his heart. Antonio says goodbye to his friend Bassanio. He thinks there is nobody who will be able to save his life from the hand of the beast Shylock. He has no hope to live in the world. His wealth, family and everything will soon end.

Antonio: But little: I am arm'd and well prepared. Give me your hand,  
Bassanio: Fare you well! ... For if the Jew do cut but deep enough, I'll pay it presently with all my heart. (ACT IV, Scene i, page 74)

When Shylock is in his joy and Antonio is in his desperation, there comes a turning point. The lawyer asks Shylock to stop his steps. He gives Shylock a reprimand. Shylock can cut flesh but without dropping a single drop or even droplet of blood. Because the bond just says a pound of flesh, no extra drops of blood. Shylock is threatened, if he drops a drop of Christian blood he will be punished. The punishment consists of confiscation of his lands and goods.

Portia: And you must cut this flesh from off his breast: The law allows it, and the court awards it.

Shylock: Most learned judge! A sentence! Come, prepare!

*Rusty Hatred in Shakespeare's Comedy The Merchant of Venice (Andri Setiawan, Ahmad Muhid)*

Portia: Tarry a little; there is something else. This bond doth give thee here no jot of blood; The words expressly are 'a pound of flesh:' Take then thy bond, take thou thy pound of flesh; But, in the cutting it, if thou dost shed one drop of Christian blood, thy lands and goods are, by the laws of Venice, confiscate unto the state of Venice. (ACT IV, Scene i, page 75)

Shylock is indeed a heartless Jewish. Knowing that he will lose the case, he is willing to take the offer of 3 times payback. He thinks that he will be safe by not cutting 1 pound flesh and choosing payback. He thinks he is smart. But he is not. Because the lawyer is more and more skilful in playing his 'cards'.

Shylock: I take this offer, then; pay the bond thrice and let the Christian go.

Bassanio: Here is the money.

Portia: Soft! The Jew shall have all justice; soft! no haste: He shall have nothing but the penalty.

Gratiano: O Jew! an upright judge, a learned judge!

Portia: Therefore prepare thee to cut off the flesh. Shed thou no blood, nor cut thou less nor more. But just a pound of flesh: if thou cut'st more or less than a just pound, be it but

so much... Thou diest and all thy goods are confiscate. (ACT IV, Scene i, page 76)

With this unexpected condition, Shylock is truly cornered. He is speechless for some minutes. He feels he has no way out from complicated situation he never predicts before. He is panic. But, strangely, he wants to take the offer of three times (thrice) offer. Unfortunately, it is too late because the lawyer says that the offer is not valid anymore. Shylock has rejected the offer in the beginning of court process.

Finally, Shylock is punished because he has intended to kill a Christian with his cutting 1 pound flesh. The punishment includes all his lands and goods confiscated, 50 percent will go to state and the other half will be handed to Antonio, the winner. Besides that, Shylock is forced to convert Christian.

Antonio is willing to give his part to the couple of Jessica (daughter to Shylock) and Lorenzo because Jessica has been oppressed by her father. Jessica has married to a Christian named Lorenzo. In this matter, Antonio is not a revengeful person. He hates Shylock but still he gives his 50 percent goods from Shylock to Shylock's daughter.

The story ends with happiness because most Antonio's ships have arrived bringing much profit. Bassanio also turns happy because he now knows that Balthasar, the lawyer, is his wife who comes to Venice to help Antonio who has helped her husband. Happy ending is one characteristic of drama comedy story.

The impacts of hate as stated by experts of University of Sussex (Rupert Brown, Mark Walters & Jenny Paterson) also prove right in the story. Firstly, there are some physical attacks on Shylock in the form spitting to his cloak and beard. Because of hate too, Antonio is almost dead because his body flesh will be cut for 1 pond. If Antonio loses the case in court, he will be seriously physically attacked.

Anger has also occurred because of hate, for example Shylock is angry with Antonio. Shylock hates Antonio because he hates or dislikes Antonio's blocking on his business. Shylock cannot get profit from interest rate by lending his money.

Anxiety happens because Shylock's hate make many people anxious. They are anxious of not being able to save the life of Antonio. Duke of Venice is also anxious at court if Shylock is merciless then he cut Antonio's flesh alive. Threat

also exists because of hate. For example Shylock has threatened Antonio due to his deep hatred on Antonio. His threat is to kill Antonio although he covers it with law execution. Hate is really deadly poison to kill others. Keep away from hate or hatred.

## **5. Conclusion and Suggestion**

### **5.1 Conclusion**

*The Merchant of Venice* is a drama of comedy that has a major theme of dangerous hatred in the heart of a man. The story takes the setting in Venice Italy during the fifteen century. Shakespeare warns not to easily make contract of borrowing or debt because it is risky of losing not only property but also life, like what has happened to Antonio, the merchant of Venice.

The story has a protagonist Antonio (a round character) who has to face his antagonist Shylock (a flat character). They hate each other. The hatred of Shylock keeps increasing because he is humiliated and bullied by a rich man Antonio in the form of mocking, spitting and dog attributes on himself. Shylock is despised because he is not only a greedy money lender but also a Jewish.

Shylock's rusty hatred has brought

***Rusty Hatred in Shakespeare's Comedy The Merchant of Venice (Andri Setiawan, Ahmad Muhid)***

him to endanger the life of a Venetian Christian Antonio. It occurs because Antonio borrows his money of 300 ducats Italian currency but he fails to return the borrowing on time of 3 months. The bond says that Shylock will cut 1 pound of Antonio's flesh if he fails to pay back.

The kind of hatred that Shylock has is of Racism and religious hatred which is characterized by racial prejudice or discrimination towards individual named Antonio from different religion. Shylock hates Antonio because he is not Jewish and also Christian. Antonio also hates Shylock because he is Jewish and not a Venetian. His hatred is also Religious and politically-based hatred.

Serious hatred will give negative impacts. The impacts is Shylock's sentence of an order to give his goods 50 percent to state and 50 percent to Antonio and besides that, he must convert Christian for losing at court.

## **5.2 Suggestion**

The writer suggests that the following researcher will analyze on the danger of borrowing money, especially in a big number. Besides, the story can be analyzed on the elements of the importance of hating only the deeds of a person, but not on the person himself or

herself. Someone can change his or her personality into a good person.

## **6. Bibliography**

- Abrams, M.H & Silas, D.S. 1925. *A Glossary of Literary Term*. Michigan: Holt, Reinhart and Weinston.
- Barnet, Silvan. et.al.1976. *An Introduction on Literature*. Boston: Foresman and Company.
- Foster, Edward M. 1927. *Aspects of the Novel*. London: Arnold Publication Company.
- Freud, Sigmund. 1958. *Psychoanalysis*. USA: Groiler Publication Company.
- Holman, C. Hugh. 1974. *A Handbook to Literature Rev 3rd Edition*. New York: The Oddysey Press, Inc.
- Holzknrecht, J. Karl. 1950. *The Backgrounds of Shakespeare's Plays*. New York: American Book Co.
- Kenny, William. 1966. *How to Analyze Fiction*. New York: Monarch Press.
- Klansman A. 2000. *At a White Power Rally in Skokie Types of Hatred, Vol Ill*. Np. USA.
- Klansman A. 2000. *Hatred in Social Life*. London: Birmingham University Press.
- Potter, James L. 1967. *Elements of Literature*. New York: The Oddysey Press, Inc.
- Robert, Edgar dan Jacobs, Henry E. 1989. *Literature, an Introduction to Reading*

*and Writing*. Eglewood Cliffs. New Jersey.

<https://www.bbc.com/news/uk-42622767>, April 25<sup>th</sup>, 2018: 19:45.

Wellek, Rene dan Warren, Austen. 1956. *Theory of Literature*. New York: Harcourt Brace Javanovich.