

The merchant of venice paraphrase pdf

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Marina and Suzanne St at murano Glass Gallery Rylands are certainly joking about old footnotes that never go out of fashion. Artist Jeff Koons is an insatiable collector of old masters (Bernini, for example, reports on his latest sculptures), and auction houses see record sales of centuries-old works. In Venice, you don't even have to go to the museum to see the masterpiece. Just drop by any of the city's 100-plus churches. Inside the plain brick chiesa of Santa Maria Glorios dei Frari (i Frari, locals call it), which was completed in the 1400s, the moving works of Bellini and Canova join Titian masterpieces, including the towering Assumption of the Virgin that hangs over the altar. Titian himself decided to position his painting so that it could be seen from the church door, through the arch of the choir, which looks like a frame, says Venetian glass scholar Rosa Barovier from her beloved church. Shakespeare's Merchant of Venice is a fantastic play that boasts one of Shakespeare's most memorable villains, the Jewish calendar, Shylock. This summary of Act One from the Venetian Merchant guides you through the opening scene of the play in modern English. Here Shakespeare presents his main characters, first of all Portia, one of the strongest female parts in all Shakespeare's plays. Antonio talks to his friends, Salerio and Solanio. He explains that sadness has come over him, and his friends suggest that sadness may be due to his worrying about his businesses. He has ships at sea with goods in them and they can be vulnerable. Antonio says he doesn't worry about his ships because his goods are distributed between them, if one went down, he would still have the other. His friends assume that he should be in love, but Antonio denies it. Bassanio, Lorenzo and Graziano arrive when Salerio and Solanio leave. Graziano tries to cheer up Antonio, but fails and then tells Antonio that people who try to be melancholy to be perceived as wise are deceived. Graziano and Lorenzo are out. Bassanio complains that Graziano has nothing to say, but will not stop saying. Graziano speaks endlessly about nothing. Antonio asks Bassanio to tell him about the woman he fell in love with and intends to pursue. Bassanio first admits that he borrowed a lot of money from Antonio over the years and promises to clear his debts to him: For you Antonio, I owe most money and in love, and of your love I have a guarantee to unload all my plots and goals on how to get rid of all the debts I owe. Bassanio then explains that he fell in love with Portia, Belmont's heiress, but she has other, richer suitors. He wants to try to compete with them to win her hand, but he needs the money to get there, tells him that all his money is tied up in his business and can't borrow or borrow but that he would act as a guarantor for any loan he could get. Enter Portia from Nerissa, her waiting woman. Portia complains that he is wary of the world. Her deceased father, he said, said she could not choose her husband herself. Instead, Portia fans will be given a choice of three chests: one gold, one silver and one lead. One chest contains a portrait of Portia, and when choosing the chest that contains it, the groom will win her hand in the marriage. However, he must agree that if he chooses the wrong chest, he will not be allowed to marry anyone. Nerissa lists suitors who have come to guesses, including a Neopolitan prince, County Palatine, a French lord and an English nobleman. Portia mocks each of the gentlemen for their shortcomings, in particular the German nobleman, who was a drinker. When Nerissa asks if Portia remembers him, she says, It's very disgusting in the morning when he's sober, and the most vile in the afternoon when he's drunk. When he's better, he's a little worse than a man, and when he's worse, he's a little better than a beast. And the worst fall that has ever fallen, I hope I make a shift to do without it. All the men are listed left before guessing, fearing that they will get it wrong and face consequences. Portia is determined to follow his father's will and be won the way he wanted, but she is happy that none of the men who have come so far have failed. Nerissa reminds Portia of a young gentleman, a Venetian scholar and soldier who visited her when her father was alive. Portia fondly remembers Bassanio and considers him worthy of praise. Then it is announced that the Prince of Morocco is coming to look after her, and she is not particularly happy about it. Analysis of Shylock's character can tell us a lot about the Merchant of Venice. Shylock, Jewish Money is the villain of the play and the audience's reaction depends on how he is portrayed in the performance. The actor, hopefully, will be able to extract sympathy for Shylock from the audience, despite his vengeful bloodthirsty and greedy inclination. His position as a Jew is done much of the game and in Shakespeare's Britain some might argue that this would position him as a baddy, however, Christian's characters in the game are also open to criticism and as such Shakespeare does not necessarily judge him for his religious beliefs but demonstrates intolerance in both religions. Shylock refuses to eat with Christians: Yes, the smell of pork, there is a shelter that your prophet Nazerite called the devil in! I will buy with you, sell with you, talk to you, walk with you, and so after, but I will not eat with you, drink with you, nor pray with you. He also questions Christians for their treatment of others: ... that these Christians, whose own difficult relationship teaches them to suspect the thoughts of others! Could be commenting here on how Christians have drawn the world to their religion or in the way that they relate to other religions? Having said that, there are many insults leveled at Shylock simply based on his being a Jew, many suggest he is akin to the devil: a modern audience may find these lines offensive. The modern audience undoubtedly believes his religion has no significance in terms of his status as a villain, he can be considered a reprehensible character who also happens to be a Jewish man. That's implied. What Christian characters are considered goodies in this narrative and the Jewish character of the baddy piece, offers some judgment against being Jewish. However, Shylock is entitled to give as good as he gets against Christianity and is able to level out similar insults as he gets. To some extent, we feel sorry for Shylock's victimization, based solely on his Jews. Apart from Jessica who converts to Christianity, he is the only Jewish character and he feels that he is somewhat ganged up on all other characters. If he were just a Shylock without religion, would it almost certainly be possible to argue the modern audience would have less sympathy for him? As a result of this assumption, would Shakespeare's audience have been less sympathetic to him because of his Jewish status? Shylock's position as a villain as such can be discussed. Shylock sticks to his word. He has a code of conduct. Antonio signed this bond and promised that the money, Shylock was borrowed; his daughter and Lorenzo stole money. However, Shylock was offered the money back three times, and he still demands his pound of flesh; it moves him into the realm of villainy. It depends on his portrayal of how much the audience sympathizes with his position and character, as far as he is judged at the end of the play. He is certainly left at the end of the game with very little of his name, although at least he is able to keep his property until his death. I think it would be hard not to feel some sympathy for Shylock as all the characters celebrate at the end until he is all alone. It would be interesting to go back to Shylock in the years that followed and see what he did next. The devil can bring the Scriptures for his purpose (Act 1 Scene 3) Of course, a Jew is the embodiment of the devil: (Act 2 Scene 2) Act 1, Scene 3 of William Shakespeare's The Venetian Merchant opens with Bassanio and Shylock, Jewish Money. Bassanio confirms his request for 3,000 ducats in three months, arguing that Antonio will guarantee it. He asks Shylock if he'll give him credit. Eager to hear about a possible guarantor, Shylock asks if Antonio is honest. takes a umbrage on it and asks if he heard otherwise. Shylock immediately says no, he doesn't, but he also knows that Antonio now has a lot of his wealth and goods at sea, making them vulnerable. Ultimately, Shylock decides that Antonio is still rich enough to guarantee credit: However, his funds are under the assumption: he is a hat argos associated with Tripoli, another in India; I understand, moreover, on Rialto, he hath third in Mexico, fourth for England, and other businesses he hath, squandered abroad. But ships, but boards, sailors, but people: there are ground rats and water rats, water thieves and land thieves, I mean pirates, and then there is the danger of water, wind and rocks. A man, in spite of this, is enough. (Shylock; Act 1, Scene 3; Lines 17-26) Shylock decides to take Antonio's connection, but wants to talk to him first, so Bassanio invites Shylock to have lunch with them. However, the Jew Shylock, referring to the consumption of pork, says that as long as he will walk with them, talk to them and do business with them, he will not eat and pray with them. Antonio then enters and Bassanio introduces him to Shylock. Aside, Shylock describes his great disdain for Antonio, partly for being a Christian, but especially for lending his money for free: How fawning publican he looks! I hate him for being a Christian, but more because in this low simplicity he lends money for free and brings downThe speed US here with us in Venice. (Shylock; Act 1, Scene 3; Lines 41-45) Shylock tells Bassanio that he doesn't think he has 3,000 ducats to give him right away. Entering the conversation, Antonio tells Shylock that he never borrows or borrows when interest is involved- he's even publicly ridiculed Shylock in the past for doing so, but that he's willing to make an exception in this case to help a friend: Signor Antonio, many times and often Rialto you've rated me about my money and my usances. Yet I bore it with a patient shrug (For suffrage is the icon of all our tribes). You call me an unbeliever, a cur dog, and a spot on my Jewish gaberdine..... Well, then it looks like you need my help. (Shylock; Act 1, Scene 3; Lines 116-122, 124) Shylock defends his money lending business, but Antonio tells him he will continue to disapprove of his methods. To make the arrangement work, Antonio tells Shylock to lend the money as if they are enemies, and as such, he can punish him severely if the money is not paid. Shylock pretends to forgive Antonio and tells him that he will treat him like a friend and not charge interest on the loan. He adds, however, that if Antonio loses, he will claim a pound of his flesh from any part of his body pleases him. Shylock says this seemingly in jest, but Antonio is sure he can easily repay the loan and Any way. Bassanio urges Antonio to rethink both that he would rather not get the money than hold a loan on such terms. Antonio assures Bassanio that he will have money on time. Meanwhile, Shylock reassures him as well, saying he will get nothing from a pound of human flesh. However, Bassanio remains suspicious. Antonio, however, believes that Shylock has become kinder and therefore can become more Christian: Hie thee, a gentle jew. The Hebrew will become a Christian; he grows kind. (Antonio; Act 1, Scene 3; Lines 190-191) 190-191) the bond the merchant of venice paraphrase. the merchant of venice paraphrase pdf. the merchant of venice text with paraphrase download. the merchant of venice text with paraphrase beata publications. the merchant of venice text with paraphrase pdf. shakespeare's the merchant of venice (text with paraphrase)

