Topic: The Features of Single-fathers in Father-daughter Relationships in Shakespeare's *King Lear, The Merchant of Venice* and *The Tempest*

By

Mr Smanga Welford Nhlakanipho Kanyile

(20024818)

Submitted for the fulfilment of the requirement of

The Master of Arts in English Degree

DEPARTMENT OF ENGLISH

FACULTY OF ARTS

UNIVERSITY OF ZULULAND

Supervised

By

Dr L Mafu

December 2021

i. ORIGINALITY DECLARATION

Full names and surname	Smanga Welford Nhlakanipho Kanyile
Student number	20024818
Title of dissertation	The Features of Single Fathers in Father-daughter Relationships in Shakespeare's *King Lear*, *The Merchant of Venice* and *The Tempest*

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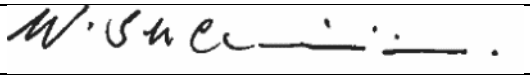
I further certify that this dissertation is original, and that the material has not been submitted, either in whole or in part, for a degree at this or any other university, or for publication anywhere.

I declare that this research dissertation is, save for the supervisory guidance received, the product of my own work and effort. I have, to the best of my knowledge and belief, complied with the University's Plagiarism Policy and acknowledged all sources of information in line with normal academic conventions. The document has been submitted to the University's text-matching and similarity-checking procedures.

Candidate's signature	
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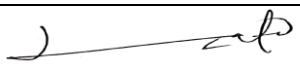
Supervisor's signature	
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ii. DEDICATION

This dissertation is dedicated to:

My dear wife, Samukelisiwe ‘Mathi’ Kanyile; my two daughters, S’thandwa Lusanda Kanyile and Aphile Enhle Kanyile

iii. ACKNOWLEDGEMENTS

Firstly, all the glory I give to God Almighty for the opportunity and strength He has granted me to successfully complete this dissertation.
I also remain forever indebted to the following people to whom I would like to extend my sincere gratitude, who in their respective ways have been my pillars of support during my study:

- My supervisor Dr, L. Mafu, for all the supervision, guidance and support he provided in ensuring the success of this study;

- Dr. Ntombela (HoD-Department of English) and Professor C. Addison for their oversight, immeasurable support and helpful ideas;

- my dear wife, Mathi Kanyile for her unfailing love, unwavering support and encouragement;

- Dr. M.S. Ntuli and Dr. V. Ndabayakhe, for their advices and support throughout.

iv. ABSTRACT

The scholarship by most of the feminist Shakespearean critics, especially during the post-modern era, has promoted the idea of Shakespeare's male single parents as 'tyrannous', 'cruel', 'violent' and 'murderous.' Some of these critics are Shin (2010), Callaghan (2000, 2002 and 2016), and Leventen (1991). Not only do some of the critics find 'all' Shakespeare's single fathers 'tyrannous,' 'cruel,' 'violent' and 'murderous', some even claim that by such characterization of single fathers, Shakespeare was deliberately promoting these unethical behaviours of his era. This research seeks to test these views against alternative readings of Shakespeare's single fathers, the alternative view, that not 'all…single fathers' are 'tyrannous,' 'cruel,' 'violent' and 'murderous' in their relationships with their children, particularly their female children. Through a close reading of father-daughter relationships in Shakespeare's *King Lear, The Merchant of Venice* and *The Tempest,'* this paper will investigate the existence of good male single parents: those who demonstrate positive qualities in playing their paternal roles in the lives of their daughters, in particular.

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1.1. Introduction and Background

Shakespeare's representation of male single parents and their daughters has been the subject of major criticism by feminist scholars in recent years. These scholars have accused him of, among other things, promoting patriarchy, violence and tyranny as regards the fathers' treatment of their daughters. Other alleged tendencies Shakespeare is accused of entrenching include misogyny and undermining good parenting skills. One of Shakespeare's feminist critics asserts that:

> In Renaissance drama, tyrannous and murderous fathers appear repeatedly. For instance, the title figure of *King Lear* disinherits and banishes her innocent daughter, while Gloucester abandons his son... These tyrannous patriarchs – all of them single fathers – are able to destroy their children. Like the drama, popular pamphlets reflect a cultural anxiety about violent fathers (Shin, 2010:675)

Whereas the views expressed above capture the feelings of some radical feminists, and might seem to be ideologically insync with the thrust of feminism in the broader intentions of criticising texts about women written by males, it must be stated that they lack objectivity, fairness and wholistic appreciation of Shakespeare's plays. It would be a careless claim and unfair criticism to assert that the entire 'Renaissance drama' and 'all' Shakespeare's plays have 'tyranous and murderous'single fathers. It is not true that 'all' destroy their children or that 'all' female children are 'destroyed'by their fathers, because Shakespeare's 'plays do not have a single defineable meaning and probably they do not have a single definable purpose' (Reese, 1980:348). Regarding *King Lear*, if Shakespeare as a playwright, wanted to portray King Lear as a 'tyrannous patriarch,' the king would not have handed his kingdom to female children. Instead Shakespeare would have created male children to inherit the kingdom. Concerning Shakespeare's treatment of Goneril and Reagan as daughters of powerful patriarchs, some would conclude that Cordelia's bannishment was based on gender discrimination. Furthermore, in King Lear, Shakespeare creates a character who

overlooks the flattery, deception and dishonesty of Goneril and Regan and still entrusts them with his kingdom. Unfortunately, the children mistreat their ageing father.

From Shin's claim that 'all of [the]single fathers' are 'tyrannous patriarchs,' 'violent fathers' who even 'destroy their children' (2010:675), one may deduce an implication that in Shakespeare's plays there are no good single male parents who play their paternal roles responsibly, especially in the lives of their female children. On the other hand, such views also seem to suggest that 'all' Shakespeare's single female parents are not 'cruel' to their children. Such views seem to be reflecting the belief held by Hilton and Deval (1998:31) citing Risman and Park (1998), who state that it is assumed 'that single mothers have been socialized to have different predispositions toward parenting, and that single fathers lack the internal motivation and expressive skills necessary for nurturing young children.'

Shakespeare's representation of female children conveys multiple meanings which are, to some extent, a reflection of a myriad of cultural behaviors and attitudes in real life. The female characters he creates, just like other characters, thus, reflect women in real life, people who are are not static but dynamic in nature. This view is also upheld by Reese who observes that:

> life itself has many interpretations, which do not invalidate one another. In the same way Shakespeare's art, which concerned itself with individuals and not with orderly systems of conceptual thought, may yield serveral meanings without making any particular meaning untenable,' (1980:349).

Shakespeare's characterization of female children is diverse in relation to their fathers. For example, Isabel in *The Merchant of Venice* successfully challenges her 'tyranous' Jewish father's powers on religion, relationships and wealth. Stephen Greenbalt states that 'juxtaposing the daughter with an unreasonable father increases the audience empathy for the daughter resisting the fathers control,' and thus he further argues, 'she will not be controlled by society or by her father' (1980:16). As a result Shylock is not 'able to destroy' (Shin 2010:675) his girl-child for her escape

with a Christian boyfriend. On the other hand, Portia in the same play, show-cases her power in successfully running a kingdom after her late father. Unlike other female children in other plays like *Titus Andronicus,* Portia exercises her will and power to choose the best suitor for herself and to challenge the gender inequalities of her time. Cordelia, in *King Lear*, refuses to be objectified and satisfy her father's desires in order to obtain a kingdom at the expense of her principles, desires and convictions. Her father is not 'able to destroy' her; instead she is the one who rescues her faher from being destroyed by her evil sisters. Thus, these few examples of different meanings deduced about Shakespeare's daughters are evidence of his 'large multi-farious' art he 'practices' (Greenbalt, 1980:349).

The examples above prove beyond doubt that the scathing acusations levelled against Shakespeare are unfounded. Therefore, Shakespeare's *King Lear, The Merchant of Venice* and *The Tempest,* will be this study's primary texts in the investigation of the claim that 'all of [the] single fathers' in all the Shakespearean plays are 'tyrannous and murderous' fathers who 'destroy their children', particularly female children. This study argues that fathers are not monolithic, hence a blanket accusation of Shakespeare's father-daughter relationships as dysfunctional is questionable and factually unsustainable. There are a number of good father-daughter relationships in Shakespeare's plays.. Shakespeare's exposition of tryramous father-figures hardly means he endorses their stance. If anything, he is putting on the public agenda what would otherwise have been suppressed in patriarchal society. Elizabeth Finn argues that 'Shakespeare created characters who broke the rules of anticipated and acceptable behaviour, thus challenging the societal norms' (2007:5). Julliet Dusinberre echoes Finn that 'Shakespeare saw men and women as equal in a world which declared them unequal. He did not divide human nature into the masculine and the feminine' (1966:308). This view is evident in *The Tempest* as Shakespeare puts alongside two main characters, Prospero and his teenage daughter Miranda. This, therefore, necessitates that

Prospero's role is multi-fold: a father, mother, nurse, teacher and other inherently necessary roles. Shakespeare had no problem in Prospero playing a mother's role, thus regarding 'men and women as equal' (Dusinberre, 1966:308). Lear, doesn't need compulsion to divide 'in three [his] kingdom' (*King Lear*, I.i.39) to his three daughters, and to 'divest us both rule/interest of territory, cares of state' (I.i.51). The words 'kingdom' and 'rule' in Lear's speech underscore the nature of power that will be transferred to his children even though they are women.

In addition to the three plays mentioned above, single fathers are also found in other Shakespearean plays. These are Baptista in *The Taming of the Shrew*; Duke Frederick and Duke Senior in *As You Like It*; the Duke of Milan and Antonio in the *Two Gentlemen of Verona*; Egeus in *A Mid-Summer Night's Dream*; Brabantio in *Othello*; Titus Andronicus, Marcus Andronicus and Lucius in *Titus Andronicus*; Henry IV, Falstaff, the Earl of Northumberland and the Earl of Worcester in *Henry IV*; and Polonius in *Hamlet*. These fathers either have daughters, sons or both. Shakespeare's characterization of these single fathers, as far as their relationships with their children is concerned, is not the same. Some of these familial relationships are good while others are bad. For instance, there is a common thread in some of his plays. In *The Two Gentlemen of Verona*, the Duke of Milan compels his daughter Silvia to marry the wealthy man, Sir Thurio, while Silvia is in love with Valentine whom the Duke consequently banishes from the land. The Duke promises Thurio, 'Fear not but that she will love you/ Now Valentine is banished from her sight' (III.v.1-2). He further involves Proteus when persuading Silvia 'To hate young Valentine and love my friend' (III.v.1-2). The same happens in *A Midsummer-night's Dream.* Hermia is forced by her father Egeus to marry Demetrius while Hermia is already in love with a young man called Lysander. Egeus falsely accuses Lysander that he 'hath bewitch'd the bosom of [my] child' (*A Midsummer-night's Dream*, I.i.28). Egeus is an evil man who also lacks paternal love since he is even prepared 'to dispose of [his daughter] …to her death' (*Midsummer-night's Dream*, I.42-44.). Titus

Andronicus compels his daughter Lavinia to marry the newly elected king of Rome, Satarnius, yet Lavinia is already engaged to Bassianus, Saturninus' brother. Consequently, Titus kills his son Mutius for trying to protect his sister. Later in the play, Lavinia is raped and mutilated by Tamora's sons, and she is finally killed by Titus, her father. Therefore, Titus is responsible for all the brutality and murder that takes place in the play.

The same anxieties of patriarchy and misogyny portrayed in *Two Gentlemen of Verona*, *Midsummer-Night's Dream* and *Titus Andronicus* are also found in *The Taming of the Shrew*. In this play, Baptista forces his first daughter, Katherina, to get married first before her sister Bianca on cultural grounds. Baptista treats, not only Katherina, but both of his daughters 'as though belike [they] knew not what/ to take and what to leave' (*The Taming of the Shrew*, I.i.103-4)). It is even worse because he does not treat his daughters equally as he shows favouritism as expressed in Katherina's words, 'Now I see/ She is your treasure' (II.i.31-2). This creates tension and animosity between the two sisters as Katherina seeks to 'find occasion of revenge' towards her sister (II.i.38). In the play as a whole, Katherina is regarded as 'the shrew', hence she is the one they intend to tame. In all the plays mentioned above, Shakespeare portrays many single fathers who are evil to their children, especially their daughters. They are filled with attitudes of patriarchy, misogyny, andro-centrism.

The existence of many misogynist single fathers does not, however, mean that the single fathers in Shakespeare's plays are the same. Not all of them have bad relationships with their children, especially their daughters, a point this study focuses on. In *Titus Andronicus*, although Titus behaves in an evil way towards his children, his brother Marcus Andronicus stands up to protect Lavinia's right and pleads for a good burial for Mutius, both of whom are Titus' children. Brabantio in *Othello*, finally approves of Desdemona's marriage to Othello as he declares, 'I here do give thee that with all my heart…with all my heart/ I would keep from thee' (I.i.209-211). The repetition

of the phrase ‘with all my heart’ suggests sincerity and honesty on his side. In *Hamlet*, although Polonius is a controversial figure, he displays a keen paternal interest in his children, Laertes and Ophelia. Laertes pleads with his father ‘by laboursome petition, and at last/Upon [Laertes’s] will,’ Polonius permits him to go. Consequently, Polonius pleads with King Claudius to ‘give him leave to go’ (*Hamlet*, I.ii.61). This indicates that Polonius is an approachable father who can engage with his son and is willing to surrender in his will. On the departure of the latter, Polonius gives him fatherly advice and blessings. Furthermore, Polonius engages Ophelia in a conversation regarding Hamlet. He does not want to easily give Ophelia to Hamlet just because Hamlet is from the royal family. Instead, Polonius’ address to his daughter is a ‘way of caution’ that she may ‘understand [herself] so clearly/as it behoves [his] daughter and [her] honour’ (*Hamlet*, I.iii.96-7). In his later conversation with Ophelia, he twice uses the expression, ‘I am sorry’ and admits, ‘it is as proper to our age/To cast beyond ourselves in our opinions’ (*Hamle*t, II.i.111,114-5). Polonius’s tone conveys sympathy and care for his daughter as he seeks to keep his family happy. Thus, he can be compared with Duke Senior in *As You Like It*, whose daughter Rosalind says it’s hard ‘to forget a banished father’ or to have ‘any extraordinary pleasure’ (*As You Like It*, I.ii.5-7). Celia, even wishes, ‘I could have/ taught my / love to take thy father for mine’ (*As You Like It*, I.ii.12-13). From Celia’s wish it can be deduced that she observes good features from Rosalind’s father. Had the Duke Senior been cruel to his daughter, Rosalind and Celia would not have spoken of him with such fond memories and feelings.

Hilton and Deval (1998: 31), citing Risman and Park (1988), state that it is assumed ‘that single mothers and single fathers have been socialized to have very different predispositions toward parenting, and that single fathers lack both the internal motivation and expressive skills necessary for nurturing young children.’ Consequently, this study will also investigate if all Shakespeare’s single fathers do ‘lack both the internal motivation and expressive skills necessary for nurturing

young children.' It will examine Shakespeare's view of male single-parents and the ways in which he redeems them from prejudicial views. As stated above, the Duke Senior in *As You Like It* is regarded as a good father by Rosalind and Celia. Polonius in *Hamlet* and Prospero in *The Tempest* have close and positive relationships with their children, especially their daughters and they show interest in their education. Marcus Andronicus in *Titus Andronicus* and Brabantio in *Othello* are portrayed as protective fathers who also respect the decisions of their children. However, the focus of this study will be on *King Lear, The Merchant of Venice,* and *The Tempest.*

The above texts have single fathers who have been misconstrued and misrepresented by readers and scholars in different eras. For instance, Callaghan (2000, 2002), Shin (2010), Hilton and Devall (1998), and Leventen (1991) are some of the leading feminists who have misrepresented Shakespeare's characterization of father figures who are single fathers. The most problematic misrepresentations of single fathers and their daughters in Shakespeare emanate from the predisposed views regarding how they are supposed to respond in certain situations. Firstly, Shin's (2010) generalization of Shakespeare's characterization of single fathers is evident in the use of the phrase 'all of [the] single fathers.' The use of such a blanket statements when critiquing Shakespeare's portrayal of single fathers is inherently essentialist. In her 'What's wrong with essentialism?' Anne Phillips asserts, 'the problem with essentialism is the attribution of peculiar characteristics to everyone identified with a particular category, along the lines of "(all) women are caring…"' The problem with such views of these critics is that they seem to be incongruent with, and 'afraid of critical pluralism or eclecticism' (Bertens,2014:239) in their observation of the relationships between the male single parents and their daughters.

Secondly, feminist critics' views on Shakespeare's characterization of the single male parents in relation to their daughters and their response to their social and familial problems seem to be prejudicial and parochial in that they forget that no 'literary text can have only one single meaning'

(2014:238). Some of the feminist Shakespearean critics seem to presume that female single parents would have relatively responded differently to certain situations in relation to their male counterparts. One is of the view that if the relationship between the single male parents and their daughters were to be 'examined' as Bertens puts it, 'from…different perspectives and critical strategies… they [would] always give us a fuller sense of [their] potential' (238).

Lastly, scholars and critics like the ones mentioned above, have attributed the 'tyrannous,' 'violent' and patriarchal features of the single male parents and all patriarchs in 'all' of Shakespeare's plays, to the playwright himself. But with regard to those ethical features and behaviours where the single male parents seem to play their paternal role responsibly, Shakespeare is never credited. For example, in his *Shakespeare's Restoration of the Father*, Sundelson is of the view that Shakespeare's intention in his plays, was to promote paternalism and patriarchy, which he (Sundelson) applauds and advocates for. Regarding Sundelson's notion, Evans (1985:172) in his article, states, 'Shakespeare's position…is a very conservative one which assumes that order and harmony depend upon the presence of an active father figure.' Callaghan (2000,2002:8) argues that Shakespeare deliberately used the 'absence' of women, 'representation,' 'misrepresentation' and 'non-representation' to promote their 'exclusion' and 'oppression' in the society ridden by patriarchal attitudes. Such attributions and conclusions seem unfair and unfounded since 'It would be misguided to treat Shakespeare's works as direct evidence for his belief' (Armitage, Condrel and Fitzmaurice, 2009:285), at least on each and every single father on his stage. This study teases the questions of Shakespeare's use of characterization in regard to single fathers and their daughters, authorial views on gender and power, and also patriarchy and misogyny in relation to the concerns some of his critics in the feminist movement.

1.2. Research Problem Statement

A section of Shakespeare's critics, especially within the Feminist movement, are of the view that the fathers in Shakespearean plays are tyrannical in regard to their treatment of their daughters. For example, Shin (2010: 675) asserts:

> In Renaissance drama, tyrannous and murderous fathers appear repeatedly. For instance, the title figure of *King Lear* disinherits and banishes her innocent daughter, while Gloucester abandons his son... These tyrannous patriarchs – all of them single fathers – are able to destroy their children. Like the drama, popular pamphlets reflect a cultural anxiety about violent fathers.

This idea that Shakespeare's plays, as part of the Renaissance drama,' portray 'tyrannous patriarchs' 'all' of whom are 'single fathers,' is founded upon the notion that Shakespeare was deliberately promoting misogyny embedded in patriarchal culture and norms of the early modern England. Furthermore, such a notion seems to be a misrepresentation of Shakespeare's single fathers, which may be emanating from reading these texts from a narrow ideological perspective. A similar view is proposed by Hilton and Deval (1998: 31), citing Risman and Park (1988), who state that it is assumed 'that single mothers and single fathers have been socialized to have very different predispositions toward parenting, and that single fathers lack both the internal motivation and expressive skills necessary for nurturing young children.' Such an assumption is similar to Shin's view, that 'all [the] single fathers' in Shakespeare's drama are 'murderous fathers,' 'tyrannous patriarchs' who 'are able to destroy their children' (Shin 2010: 675).

The above views on single fathers in Shakespearean pose a number of problems. Firstly, they seem to suggest that all matriarchs and single matriarchs in Shakespeare's plays demonstrate ethical and moral behaviour in relation to their male counterparts. Secondly, these views seem to be presenting an incomplete, prejudiced, predisposed and unconvincing judgment on Shakespeare's characters. Furthermore, the views characterize all male single parents in Shakespeare's plays as behaving in the same cold manner that is devoid of emotions and spontaneity. This study suggests the plausible

possibility that the characters in Shakespeare's plays seek to reflect how some of the people in real life would behave when they are faced with similar situations as in the plays. This is because 'literature infuses the otherwise cold, sterile law with emotion, sensitivity to context, respect for variety and otherness in human nature' (Majeske and Detmer-Goebel, 2009:18). Hence, it seems too far-fetched to assert that Shakespeare's drama depicts characters whose behaviours and attitudes are merely categorized based on binary opposite positions and gender. That seems to be an oversimplified approach to characterization. Also, it is reasonable that Shakespeare's characters present themselves in a dramatic way in line with the genre itself because, according to the 'Online Etymology Dictionary, the word 'drama' means 'full of action and striking display, characterized by force and animation in action and expression fit for a drama.' Thirdly, since most scholars accept that Shakespearean plays reflect the culture, norms and values of the time, it is safe to believe that his society was made up of people of different idiosyncrasies, both women and men. Therefore, it follows that Shakespeare's characters, especially the single fathers - whose characters are in question – should be expected to act and respond differently in different situations. The study submits that any objective reading of Shakespeare's plays should lead to a balanced view of his portrayal of single fathers. Habib (2005:1) advises those who uphold 'the discipline of literary criticism' to refrain from practices that will keep us 'ignorant' and to 'blindly' follow certain 'endless forces.' This can be achieved, he argues, by 'close, careful' and 'critical reading' (Habib, 2005:1-2).

In view of the criticism of Shakespeare's male single parents and the problem of textual interpretation alluded to earlier, this study will examine how some of the single-fathers in Shakespeare's plays seem to be promoting, among other things, the system of inclusive and equal education. A good example of this is Prospero in *The Tempest* who educates his daughter Miranda together with Caliban. Another example is Portia in *The Merchant of Venice* who, as a daughter of

a male single-parent, show-cases a sound educational and legal training, which her father would have contributed to, when she competently handles the case between Shylock and Antonio. Furthermore, the research will investigate the role played by the single-fathers and the extent of their contribution in ensuring that their female children acquire good education. In *King Lear*, Lear's decision, despite his obvious character flaws seems to suggest certain positive features of the single-fathers of the time. Therefore, the study will seek to find out the extent to which Shakespeare's depiction of single-fathers generally reflected the playwright's desire to portray the typical conditions of his society, including the now contentious issue of early modern England's single-fathers and their daughters. Some of these family relations could be the unequal treatment of children on the basis of gender, domestic violence and paternal irresponsibility, to mention but a few.

1.3. Aims, Objectives and Purpose of the Study

This study will consider male single-parenting in Shakespeare's *King Lear*, *The Merchant of Venice* and *The Tempest*, in order to ascertain the extent of their 'internal motivation and expressive skills' in carrying out their paternal responsibilities. Arising out of the views already outlined above, pertaining to the claim that single fathers in the Renaissance era were tyrants and misogynists, the study will explore ways in which the portrayal of single-fathers in Shakespeare's plays transcended the Renaissance era. These will be based on a number of behaviours and attitudes displayed by the single-fathers in relation to their children, especially their daughters. This study will also test Callaghan's (2016:65) view as she concurs with a section of Shakespeare's feminist critics that there is 'pervasiveness of masculine anxiety and women's disempowerment in Shakespeare's world.

In a more precise way, the study seeks to establish whether the claims by some of the scholars within feminist quarters that Shakespeare's characterization of single fathers in all of his plays, exhibits the playwright's male chauvinism, have any basis. To this end, the study will consider male single fathers and their treatment of female children in selected Shakespearean plays, namely; '*King Lear,'* '*The Merchant of Venice*' and '*The Tempest*.' The study will explore the implications of these claims on our understanding of single fathers and their daughters during the early modern England. Claims that 'single fathers lack both the internal motivation and expressive skills necessary for nurturing young children' (Hilton and Deval,1998:31 citing Risman and Park 1988), when taken to their logical conclusion, implicate both Shakespeare and all the fathers of his era for gross misogyny and dereliction of parental duties, while apparently misrepresenting the authorial intensions and broader messages inherent in the plays.

The study further teases the possibility that Shakespeare's portrayal of the family is a microcosmic presentation of the power struggle between the state and the society, and between different classes

of the society, including the male single parents and their daughters currently under study. Foucault, in his *Psychiatric Power* (2006: 81), views the family as:

> the hinge, the interlocking point, which is absolutely indispensable to the very functioning of all the disciplinary systems. I mean that the family is the instance of constraint that will permanently fix individuals to their disciplinary apparatuses (appareils), which will inject them, so to speak, into the disciplinary apparatuses (appareils).

This study will investigate if Shakespeare is not using the family as 'the instance of constraint' in order to 'fix' the single male parents and fathers in general and thus to give power to their daughters.

1.4. Key Research Questions

This study will attempt to explore and answer the following questions:

(i) What factors may have influenced Shakespeare's representation of male single- parents in the Renaissance era?

(ii) Is there a difference in the manner in which single-fathers raise their boys as opposed to their daughters based on societal views of single-parenting?

(iii) Is there any justification for the views expressed by some scholars that *all* single-fathers of daughters in Shakespeare's plays, in all respects, fail to demonstrate features of good parenting skills?

(iv) And lastly, are there any good features in Shakespeare's single-fathers which have been overlooked by scholars from which today's societies can draw lessons?

1.5. Research Methodology and Theoretical Framework

This will be a desktop study in which close reading and critical analysis of texts are done. The study will compare and contrast primary Shakespearean plays, paying particular attention to the relationships between single-fathers and their children; especially their daughters. Furthermore, a close reading. analysing and interpretation of the texts will be done.

The study will be underpinned by two theoretical frameworks; namely, Feminism and Discourse Analysis. I have chosen Feminism because I have observed that Shakespearean critics have three divergent views in regard to Shakespeare's depiction of the father-child relationship. In the first group are those who reject Shakespeare's plays, like Callaghan, arguing that they promote the patriarchy and misogyny of the early modern England. In the second group are those who praise Shakespeare, for example, Sundelson, and claim that his portrayal of patriarchy is an imperative trajectory in ensuring that father figures are restored to their dominant position. In the third category are those who approach Shakespeare from the historicism point of view. This view reads Shakespeare's texts as being aimed at exposing and subverting the anxieties of male dominance that were experienced by women and children during the Renaissance period. In view of the gender-based questions on Shakespeare's male and female characters, Feminism is the preferred theoretical framework that underpins this study.

At the core of this study are the father-daughter relationships in the aforesaid Shakespearean plays. Judith Butler (1999:2), in her study 'Undoing Gender,' asserts that 'Certain humans are recognized as less than human and that form of qualified recognition does not lead to a viable life.' It is on this fundamental premise that this study seeks to investigate if there *are* male single parents in some of Shakespeare's plays that do 'recognize' their daughters as 'human'; meaning, who do not treat them 'as less human,' as Butler puts it. The claims that 'all…single fathers' in Shakespeare's

plays are ‘tyrannous’ and ‘murderous’ towards their children, would imply that these children, particularly the daughters in the context of this study, are treated ‘as less human.’ Being treated ‘as less human’ is equivalent to exclusion. According to Callaghan (2000/2002), Feminism as a theory and a movement seeks to fight against the ‘exclusion’, ‘misrepresentation’ and ‘oppression’ of women in all spheres of life, including the literary space. Although Callaghan is of the view that ‘Shakespeare… did not write for us…and seems to have had little or no concern for posterity’ (Callaghan, 2000, 2002:9); Dusinmberre in Callaghan (2016: 36) is of the view that feminists ‘need to identify Shakespeare’s interests with our own which is the premise of historicist as well as feminist criticism.’ Echoing Dusinmberre’s sentiments are Finn (2007:59) and Halenarova (2015:5) who credit Shakespeare for ‘challenging the common expectations of his audience’ by ‘violating stereotypical perception of women’ and those who share similar views with these feminists.

Shakespeare’s plays are set within the context of the social discourses which they also depict, because ‘in the study of literature, the social dimension is absolutely indispensable’ (Bertens, 2014:76). Thus, Shakespeare and all other ‘writers can never completely escape ideology and their social background, so the social reality of the writer will always be part of the text’ (Bertens, 2014:76). This ‘social reality’ of the ‘social dimension’ (Halenarova, 2015:15) in Shakespeare’s drama also highlights the ‘stereotypical perceptions of women’ (Halenarova, 2015:15) as well as the power struggles, which are at the centre of the relationships between single fathers and their daughters. In the same vein**,** Bertens (2014:127) further states that ‘power is at the heart of discourses.’ He further asserts that Foucault’s power …derives its strength from the fact that we deeply believe what it tells us…it gives us a sense of belonging and contributes to our well-being’ (2014:127). This study will investigate if Shakespeare’s use of the ‘power’ of the single fathers does lead to their daughters to ‘believe what it tells [them]’ (2014:127). Bertens states that ‘power

works through discourses' which he describes as 'a loose structure of interconnected assumptions scattered over writings, cultural artefacts, social practices, and the like, that makes knowledge possible,' (2014:128). These 'cultural artefacts' and 'social practices' are found in the familial and societal environments of the single fathers and their daughters.

At the crux of the 'stereotypical perceptions of women' in Shakespeare's society, is the issue of class, which is inherently attached to power-relations. Hannessy, in Eagleton (2003:58), points out the correlation between 'power and social structures.' Power-relations are another critical pillar that this study will explore in investigating the relationships between single fathers and their daughters in *King Lear*, *The Merchant of Venice* and *The Tempest*. Therefore, this objective will be achieved through Foucault's Discourse Analysis. In these plays, Shakespeare, through diverse characterization of the single fathers, is able to subvert the gender stereotypes of his time by giving more power to the daughters as compared to single fathers. Although this can be contested by some feminists like Callaghan, on the basis of 'representation' both on the stage and male authorship, Eagleton (2003:170), argues that 'the issue is not simply who gets represented but who gets represented by whom, how, within what discourses and distribution of power and with what consequences.' Therefore, through Foucault's Discourse Analysis, the study will focus on the 'discourses,' 'distribution of power' and their 'consequences.' The consequences referred to here will include the following three spheres: those constructed within the plot of the plays, the reactions of Shakespeare's audiences and the ideas communicated to the broader early modern England society.

2. Literature Review

According to Collin, during the early modern era most families were following the prescripts of The King's Book which 'had something to say about family relationships and their moral foundation' (2016:43). The King's Book also advanced the view that 'any failure of parents to meet this obligation was displeasing to God' (2016:44). Collin observes that 'the narrative of *The Merchant of Venice* is one in which a disregard for elementary moral standards in family relationships is richly rewarded' (2016:67). Collin is one of the scholars who seem to have a non-prejudicial approach in his view of single-fathers in Shakespearean plays.

In support of Collin's view, this study postulates that one of the ways in which Shakespeare deliberately challenges the 'elementary moral standards' of his time is in the portrayal of children whose behaviour and attitudes are incongruent to the norms and mores of the day. For example, Jessica in *The Merchant of Venice* challenges the authority of her Jewish father, Shylock, to the extent of escaping with Lorenzo, a Christian young man, after stealing part of her father's wealth. Unlike many other Shakespearean critics, Collin is one of the scholars who seem to have a non-prejudicial approach in his view of single-fathers in Shakespeare's plays. This he does by taking into consideration the socio-cultural dynamics, Christian standards that existed during Shakespeare's time, as well as the principles laid by royalty and other social groups and movements.

Some of Shakespeare's critics, especially within the feminist movement, are against the manner in which he portrays the relationship between fathers and their children, especially daughters, in his plays. For instance, Callaghan (2000, 2002 and 2016), while acknowledging that Shakespeare's plays reflect the historical and cultural setting of the time, argues that Shakespeare's representation of femininity on stage, the language economy like the use of the word 'whore' and other terms,

violence against women, forced marriages and other familial and societal tendencies of his era, are being promoted in his plays. Citing Leventen (1991:75), Callaghan (2016:62) asserts that *The Merchant of Venice,* for example, 'instructs its audience that daughters who submit, who know their place, will ultimately fare better than daughters who rebel.' The present study holds the view that Shakespeare needed to reflect historical and cultural setting of the time. This is because, on the 'daughters who rebel,' would we not challenge him for indirectly promoting rebellion by failing to expose it in his literature? Ironically, Callaghan argues against the '(mis)representation' and 'exclusion' of women from the Shakespearean stage, which she regards as a way of suppressing and silencing the voice of women. Yet when the reality of their anxieties is depicted in the form of violence against women and unfair submission (1991: 62), she argues that such behaviours are being promoted. This study will also closely look at the concept of 'submission' and what Callaghan refers to as 'fare better' in the context of Lear's daughters. I feel that the characters of Goneril and Regan, in reality, do not demonstrate 'daughters who submit' or 'fare better' (1991: 62).

Shin (2008) focuses mainly on the single-parenting ability of Prospero in Shakespeare's *The Tempest* and approaches her Shakespearean criticism from a feminist point of view. She is not of the view that through *The Tempest* Shakespeare is promoting patriarchy. She is one of the critics who point out good parenting skills demonstrated by Prospero as a single father towards Miranda, his daughter, and Calliban, his surrogate son. She argues that Prospero 'was in fact a good teacher and sort of loving surrogate father' (2008: 373). But, unlike Callaghan, she observes that 'on the whole, critics have not done justice to Prospero's intricate role as a home-schooling single-parent to both Caliban and Miranda' (2008: 373). There is substance in Shin's claims. So, in support of her view the study will be investigating these features that depict Prospero as a 'good teacher' and a 'loving surrogate father'.

Like Shin, at least in some of the sections of her 2010 article, Elizabeth Finn (2007) commends Shakespeare for his positive portrayal of 'father-child relationships'. However, unlike Shin who focuses on Prospero as a single father, she also investigates intact families. Finn views Shakespeare as attempting to challenge the socio-cultural stereotypes of his time in the manner he depicts father-daughter relationships. She observes that 'Shakespeare created characters that broke the rules of anticipated behaviour, thus challenging the societal norms' (2007: 5). She further states that Shakespeare created female characters that 'will not be controlled by society or by [their] father[s]' (2007: 16). Halenarova (2015: 5), in her 'Father-daughter Relationships in Shakespeare's Plays', echoes Finn's view as she asserts that, 'Shakespeare knew how to raise the spectators' interest by creating characters that are violating stereotypical perception of women,' Halenarova's view falls within the study's focus specifically on the issue of Shakespeare's characterization of daughters and their fathers.

Lagretta Tallet Lenker (2001: 2), echoing Halenarova, Finn and Shin, regards the father-daughter relationship 'as a vehicle for dramatizing inherently oppositional themes and ideas.' Lenker echoes the view of the New Historicism theory that, while it is true that 'art mirrors life,' it is also true that 'life mirrors art.' Indeed, Shakespeare's depiction of the relationships between single fathers and their daughters reflects the societal problems experienced during the early modern England. According to Lenker (2016: 72), the family was the 'most basic of societal elements, that the 'state and church' targeted in ensuring that patriarchy was perpetuated.

Contrary to the above scholars who approach Shakespeare's criticism from the historical point of view, Sundelson (1983) promotes a patriarchal view. According to Evans (1985: 3), Sundelson proposes that 'Shakespeare's position…is a very conservative one which assumes that order and harmony depend upon the presence of an active father figure.' But, Shin (2010) and Halenarova

(2015) differ from Sundelson's view. They observe that during Shakespeare's time 'paternal violence' was promoted and girls were deprived of equal education to their male counterparts based on gender and social status. I cannot agree with Sundelson's 'conservative' claims as they seem to promote the domination of father-figures over other classes in the society. In the context of the present study, Sundelson's view would undermine the view that in some of Shakespeare's plays like *The Merchant of Venice*, it is females or daughters who establish 'order and harmony' (Sundelson,1985: 3). Instead, my point of view regarding Shakespeare's portrayal of single fathers is congruent with that of Shin (2008), Finn (2007, Evans (1985) and Halenarova (2015), as stated above. Other scholars whose views align with this study are Bruce Young (2009); Majeske, Detmer-Goebel (2009); David Armitage, Conal Condren and Andrew Fitzmaurice (2009); Tom MacFaul (2012) and Lagretta T. Lenker (2001). These scholars argue that socio-cultural tendencies and norms like husband brutality, marrying young, forced marriages, power relations among family members, etc., should not lead us to misinterpret these plays. Their views suggest that Shakespeare's depiction of some of the female characters like Miranda, Jessica and Portia challenged the stereotypes of his audience and society as a whole. Whether Shakespeare portrayed single fathers in a positive or negative light, the researcher will argue that he was merely 'challenging the societal norms' (Finn, 2007: 5) of the Renaissance era.

Some of the studies conducted by Barbara J Risman and Kyung Park (1988); J. M. Hilton and Ester L. Deval (2008), made the following findings: 1. there is a small percentage of families headed by single fathers and it is increasing gradually. 2. Parenting and child behaviour depend much on role responsibilities rather than on gender and 3. in most cases single fathers' parenting roles were more effective than those of their female counterparts. Thus, both male and female single parents are able to develop the skills required for parenting. According to Pickardt (2007), there are different

stages and dynamics involved in the raising of a child by a single father, some of which are 'sexual dissimilarity' and 'gender-gap.'

Very few scholars have paid attention to the subject of single-fathers in Shakespeare's plays, and even less attention and credit given to them for their good features. This research will propose that the ability of Shakespeare's single-fathers to withstand such challenges is one of the features which redeem them from the claims that they 'lack both the internal motivation and expressive skills necessary for nurturing young children' (Hilton and Devall, 1998: 31). Although Hilton's and Devall's claims relate to single fathers of the modern society, they have the same prejudicial presuppositions made about Shakespeare's single fathers, that are said to be 'tyrannous and murderous' and that– 'all of them single fathers – are able to destroy their children' (Shin, 2010: 675). Although other scholars reject the historicity of Shakespeare's plays arguing that they were written by a male, this study will acknowledge the historicity of these plays. The study will also challenge other scholars' views that Shakespeare's father-daughter relationships are meant to promote patriarchy and other anxieties experienced by women and children. In support of Lenker and other scholars cited above, the researcher will propose that through his portrayal of father-daughter relationships, Shakespeare deliberately intended to 'subvert [his] patriarchal societies more than is generally acknowledged' (Lenker, 2001: 10).

In the next chapter the study will explore how the children of single fathers view their fathers. Attention will be paid on their speeches, thoughts and actions in relation to father-daughter filial relationships.

3. Observing single fathers through their children

In the previous chapter the study has explored some of the limited scholarship on Shakespeare's single fathers and has discussed literature that reveals that Shakespeare's single fathers have not been given enough attention.

Most of the feminist scholars like Callaghan and others, see all Shakespeare's single fathers in the plays as Shakespeare's instruments in promoting prejudices against women. To some extent, such views, as this study argues, seem to be incongruent with what Shakespeare's works show. Only a few of the scholars, like Shin for example, observe the positive role of Shakespeare's single fathers. Thus, it may seem that our society does not regard Shakespeaere's single fathers pretty well. Shakespeare's dynamic and complex charaterization of the single father figures was possibly driven by his desire for the society to get to know single fathers' different character attributes. These character attributes of the fathers, to a large axtent, are embedded in the language used in their conversations with their daughters. Such language structures and conventions have much to do with power relations between these fathers and their daughters. This chapter will attempt to observe the single fathers through their language and their daughters language. For instance, driven by the feeling of being undermined and treated unfairly, King Lear poses the question:

> Does any here know me? This is not/ Lear: /Does Lear walk thus? Speak thus? Where are/ his eyes? / Either his notion weakens, his discernings/ Are lethargies. Ha ! waking? 'tis not so./ Who is it that can tell me who I am? (*King Lear* I. iv. 248-252)

In the quotation cited above, Lear is astonished by Goneril's utterances to the extent of even doubting nature and even his very own existence. Based on the claims that Shakespeare's single fathers are tyrannous, it is interesting that in this instance, in his relation with Goneril, he has not demonstrated any features of tyranny towards his daughters. Instead, he poses these questions even though he is the one who is victimized by his daughters. His speech opens with the question 'Does

any here know me?' He then punctuates his speech by posing the same question in a diffent form, 'Who is it that can tell me who I am?' He elaborates his question by specifying the features of his character which he now questions: his 'walk' (which may imply actions or behavior), his speech, his eyesight, 'his notion' and 'discernings' (which represent his intellect). These are the most critical features that make up a character, not just in a play, but in real life as well. It is through these features that we are able to make analysis and judge a character on the basis of ethical and moral behavior. These physical and abstract features are symbolic of the features involved in power relations. In fact, Lear's expression, 'Does any here know me? This is not /Lear' (*King Lear*. I.iv. 248-9), implies that he feels he has been stripped of his power and dignity. Lear is one of the few men to enter the experience of women, and discover his own nullity in the eyes of the world once he is separated from his possessions' (Dusinberre, 1996: 172).

So, in this chapter I will attempt to investigate these and other critical features of single fathers through the perceptions of their children. Different scholars have been, and are still attempting to figure out the true nature of not just Lear, but of all the single fathers in Shakespeare's plays. When Lear's daughters are asked to express their love for their father, their speeches merely focus on *how much they* love him. But their expressions of love do not relate to any good qualities of their father; they merely speak of the immensity of the love they claim to have for him. Their speeches are self-centred instead of being centred on their father's good qualities which would naturally make them respond to him with love. For instance, in her speech, Goneril proclaims:

> Sir I love you more than words can/ wield the matter;/ Dearer than eyesight, space, and liberty;/ Beyond what can be valu'd, rich or rare;/ No less than life , with grace, health, beauty,/ honour;/ As much as child e'er lov'd, or father found;/ A love that makes breath poor and speech/ unable; / Beyond all manner of so much I love you" (*King Lear,* I. i. 57-62.)

Goneril opens and closes her speech with the words 'I love you.' There seems to be more focus on the letter 'I,' which is indicative of the sense that the speech is more about her than her father. She

uses the words ‘more,’ ‘dearer than,’ ‘beyond,’ ‘valued,’ ‘rich,’ ‘no less than,’ ‘as much as’ and ‘ever’ to depict the immensity of her love for her father. In fact, these comparative words are wisely selected based on their potential for displaying her power, and her suitability to assume the envied position of her father’s throne. But, still all these discriptive words and phrases have nothing to do with her father’s features that make him deserve her love. These expressions merely have an undertone of self-centredness, and are intended to project herself as deserving of her father’s wealth and position. The ‘power relations and the attempt to transfer, and to achieve power,’ as in ‘any text’ (Fomeshi, 2014: 167), are central in the speeches among Lear and his daughters. Through her speech, Goneril has to prove that, of her two sisters, she is the one most deserving of her father’s kingdom and wealth. Regan’s speech is not different from Goneril’s. In fact it is even worse than Goneril’s speech and it is built upon her sister’s. Regan claims:

> I am made of that self metal as my/ sister,/And prize me her worth. In my true heart/ I find she names my very deed of love;/ Only she comes too short: that I profess/ Myself an enemy to all other joys/ Which the most precious square of sense pos-/sesses/And I find I am alone felicitate/ In your dear highness’ love” (*King Lear,* I. i. 71-77).

Conspicous about her speech is the use of the personal pronoun ‘I,’ ‘self,’ ‘myself,’ and ‘my’. In contesting with her sister, Regan further claims that Goneril ‘comes too short’ compared to her. Regan’s use of the phrase ‘comes too short’ is intended to nullify Goneril’s speech and thus indirectly projecting her sister as being unworthy of her father’s wealth. Regan further professes to have no love at all for ‘all other joys,’ but only for her father. The phrase ‘all other joys’ essentially includes her husband, and is challenged by Cordelia later. She concludes her speech by claiming that ‘I am alone felicitate/ In your dear highness’ (*King Lear*, I.i.77). This is a very pompous, self-centred claim since she claims that she ‘alone’ is ‘felicitate’ in her father’s love. I want to suggest that Regan’s use of the honorific ‘your dear highness’ in addressing her father is mockery and ironic, since it is the very ‘highness’ of her father that she envies and finally obtains

through flattery and deception. Regan is manipulating the language in deceiving her father into believing that she does recognize his 'highness' – his power. Yet it is the very 'highness' she intends to assume. It seems both Goneril and Regan see nothing praiseworthy in their father's character. But Cordelia's approach is different from her sisters.' She begins her speech by commending and thanking her father:

> Good my Lord,/ you have begot me, bred me, lov'd me: I/ Return those duties back as are right fit,/ Obey you, love you, and most honour you. / Why have my sisters husbands, if they say/ They love you all? haply, when I shall wed,/ That lord whose hand must take my plight shall/ carry/ Half my love with him, half my care and duty:/Sure I shall never marry like my sisters, / To love my father all." (*King Lear*, I.i. 98-105).

Cordelia's speech is different in all respects: the tone, message, attitude, and purpose. After thanking her father for the opportunity, she states the reasons that make him qualify for her love. She acknowledges that she was 'begot,' 'bred,' and 'lov'd' by her father. As a result she is prepared to 'return those duties' back to him in the form of 'obe[dience],' 'love' and 'honour.' The tone of Cordelia's speech is the same as Miranda's in her address to her father, **'**If by your art, my dearest father, you/ have/ Put the wild waters in this roar, allay them/ The sky, it seems, would pour down stinking/ pitch' (*The Tempest*, I.ii. 1-3). Miranda acknowledges her father's 'art ' and his potential to 'allay' the wild roaring waters. Thus, Miranda sees her father as her hero. Another common element between Cordelia and Miranda is the affectionate phrase they use to refer to their fathers. In the speech above, Miranda refers to Prospero as 'my dearest father,' while Cordelia says, 'O dear father!' (*King Lear*, IV.iv. 23). However, these phrases should not be interpreted as proof of innocence on the side of these single fathers, instead, they merely reveal the true sense of admiration, respect and sincere love these daughters have for their male single parents. Such expressions are lacking in the speeches of Goneril and Regan in *King Lear*.

Furthermore, both Cordelia in *King Lear* and Miranda in *The Tempest* directly express their gratitude to their fathers for taking care of them when they were still young. Cordelia admits, 'you have begot me, bred me, lov'd me: I / Return those duties back as are right fit, / Obey you, love you, and most honour you' (*King Lear*, I.i.98-100). Congruent with these words, after her father has disowned her later in the play, Cordelia still insists that Lear deserves 'love, dear love, and our ag'd father's right,' (*King Lear*, IV.iv.28). In the same vein Miranda exclaims, 'Alack! what trouble/ Was I to you!' (*The Tempest*, I.ii.151). And in appreciation, she then pronounces a blessing over her father: 'Heavens thank you for't' (*The Tempest*, I.ii.175). As Miranda reflects on her childhood, she comes to the conclusion that it must have been difficult for Prospero being a male single parent to raise her when she was still a little child. Thus, she admits 'my heart bleeds/To think o' the teen that I have turn'd you to,/ Which is from [her] remeberance'(I.ii.64). The phrase 'my heart bleeds' is a response to the thought of the difficulty her father had to endure when escaping with her and raising her as a male single parent.

In fact, from Miranda's exclamation, 'Alack! What trouble/Was I to you!' (I.ii.151), one may infer that it must have been very tough for Prospero as a male single-parent to raise a female child alone. Such a challenging paternal role is not a problem only to Prospero, but also, to all other Shakespeare's male single-parents. Lenker (2001: 64) observes that, 'Prospero had to deny himself the pleasures of conventional society in order to achieve this idealized relationship with Miranda comments on the problems of raising a child in a supposedly civilized world.' These 'problems of raising a child' (2001: 64) and fulfilling your duties as a parent are also hinted by two characters - Mrs. Peters and Mrs. Hale - in Susan Glaspell's play, *Triffles* (1916: 8) According to Mrs. Peters, it would even be difficult for Mrs. Hale to find time to visit her neighbours, she has to get 'busy' with '[her] house and [her] children.' To echo Mrs. Peters view, Mrs. Hale states that 'not having children makes less work' (1916:8). In her 'The Girlhood of Shakespeare's sisters,' Jennifer

Higginbotham (2013:111-12), observes a strange phenomenon as 'Shakespeare turns the political and gender roles upside down.' I will argue that, if it is difficult to fulfill your parental responsibilities for 'your house and your children'(*Trifles,* 1916:8) as a female in a standard family household, it must be even more difficult and challenging for a male single-parent. Some of these challenges would be attributed to the fact that, 'the father has no experience being a woman, and the daughter has no experience being a man' (Lenker, 2007: 182).

The father-daughter relationship 'was not only a matter of the Elizabethan era: it still plays a considerable role in today's people lives' (Halenarova 2015: 6). Halenarova's view is in sync with a number of research studies on single-father households over the years, like Hilton and Devall (1998), who have shown that 'single-father families, in particular, represent one of the fastest growing segments of the overall population. A report titled 'Single fathers: UK statistics' produced in 2013 reported that '400 000 families were headed by lone fathers in 2012 representing 13.5% of all single-parent households in the UK.' Also, in her 'Single father families: A Review of the Literature,' Cole (2015: 36) observes an 'increase in single fatherhood.' Some critics discredit single fathers in Shakespeare's plays in the same way single fathers are discredited in real life. They are of the view that 'single mothers and single fathers have been socialized to have very different predispositions toward parenting, and that single fathers lack both the internal motivation and expressive skills necessary for nurturing young children' (Hilton and Deval 1998: 31 citing Risman,1987, 1989, Risman & Park, 1988). But, 'fathers and mothers behave differently not because of enduring or inherent genderd traits but because they face different social conditions' (Coles 2015: 19). Coles (2015: 5) states that over the years single-fathers have shown improvement in terms of 'quantity and quality' in as far as their paternal roles are concerned. The notion that labels single fathers as lacking 'expressive skills necessary for nurturing young children' (Hilton and Deval 1998: 31 citing Risman,1987, 1989, Risman & Park, 1988) in our

modern day real lives, appears to have been prevalent among the Elizabethans as well. This kind of stereotype can be deduced from Salarino's statement, 'I…knew/the tailor that made the wings she flew withal' (*The Merchant of Venice,* III.i.28-30). This statement is ambiguous: the first idea is that, Jessica eloped in her father's pants. The second idea is that Shylock is the one to blame for his daughter's escape, due to the manner in which he has been treating her. This second idea is questioning Shylock's parenting ability in the same way the today's society still questions the parental skills of single fathers. Thus, Werner (2001: 3) asserts, 'Shakespeare clearly remains an important part of our lives.'

Shakespeare's plays depict and help challenge social ills such as 'mysogynist and/or patriarchal ideologies' (Lenker, 2001: 177) manifesting themselves in the form of gender-based violence, which are still manifest in our time. Shakespeare's misunderstood empathy for females on gender issues suggests that 'he was a genius living ahead of his own time, foreseeing so to speak, the kinds of troubles and anxieties which would be affecting men in our modern world' (Rocha, 1980: 3). But, some critics, like Callaghan (2000/2002: 9) are of the view that 'no matter how much we feel Shakespeare represents all of us he had never heard tell of us, did not write for us, and seems to have had little or no concern for posterity.' The researcher ascribes to the view that 'Shakespeare employs the father-daughter affiliation for the purposes of education, redemption and even subversion, thereby again commenting on the social mores of his era' (Lenker 2001: 43-4). His plays echo the voices of many feminists because 'for Shakespeare and Shaw, the battle ground of their respective ages was the theater, and one of their favourite "weapons" for presenting these collisions of the old ways against the new ideas was the father-daughter relationship' (Lenker, 2001: 44). So, the relationship between Prospero and Miranda, and other father-daughter relationships in Shakespeare's plays can be found to be relevant in our society which is faced with ever increasing numbers of male single parents.

Shakespeare's plays contain some of the expressions of the daughters as they relate and refer to their fathers. However, these affectionate expressions of these daughters towards and about their fathers are not unaware of the fact that they do have ambitions to gain power and independence from their fathers. For instance, Miranda desires to be 'a god of power' (*The Tempest* I.ii.10); Goneril and Regan are merely flattering their father in order to take over his kingdom and wealth. Later, they even coersively usurp the soldiers still under his control and force him out. Cordelia's refusal to flatter her father highlights the refusal of her feminine power to yiled to patriarchy. Shakespeare portrays these daughters who demand their power even though the daughters in his society 'were a generation hit the hardest by the patriarchy' (Lenker, 2001: 19). Miranda, Goneril, Regan, Portia, Jessica and other daughters 'of Shakespeare offered alternative models to…the blind obedience to paternal dictates' (Lenker, 2001: 19). Also, it is doubtful that all these verbalized expressions of love and admiration are a reflection of cultural male domination, based on the following reasons: Firstly, the absence of patriarchal domination, should not be judged by the absence of genuine expression of love and sincere admiration of males by their female counterparts in these plays; particularly in the case of Cordelia's and Miranda's sincere expressions. Secondly, if such sincere expressions by females or daughters in particular, are to be regarded as evidence of cultural patriarchal domination, then, all the verbalized expressions of the same nature by males or fathers as well, may be regarded as matriarchal domination. Thirdly, there is no textual evidence in the plays that all these expressions by the daughters are done under coersion or compulsion of patriarchal domination. Some of them are out of the daughters' own free wills. For instance, Cordelia's verbalized expression, 'you have begot me, bred me, lov'd me: I/Return those duties back as are right fit, / Obey you, love you, and most honour you' (*King Lear*, I.i.98-100), is made as she challenges her father's demand, 'mend your speech/and little/ Lest you may mar your fortunes' (*King Lear*,I.i.96-7). Inasmuch as Cordelia admits to 'love' her father, she still refuses to 'love' him 'all' according to his dictates and unreasonable demands which are precipitated by

cultural patriarchal domination. Cordelia refuses to conform to the cultural stereotype that as a female she has to meet certain patriarchal demands in order to be elevated to power. Lastly, even Goneril's and Regan's speeches seem to be a response to their father's demand, yet most scholars agree that they are a mere flattery and deception intended to oust their father from the seat of power permanently.

Some scholars criticize Shakespeare for his portrayal of the male single parents in his plays, arguing that he is promoting patriarchy and violence over the daughters. Shin (2010: 675) asserts:

> In Renaissance drama, tyrannous and murderous fathers appear repeatedly. For instance, the title figure of *King Lear* disinherits and banishes his innocent daughter, while Gloucester abandons his son... These tyrannous patriarchs – all of them single fathers – are able to destroy their children. Like the drama, popular pamphlets reflect a cultural anxiety about violent fathers.

Shin's claim has a number of loopholes. Firstly, the phrase 'in Renaissance drama' conveys a connotation that Shin is referring to all the works that were ever produced under the genre of drama during the Renaissance era. Thus, the loose use of the phrase 'in Renaissance Drama' would not only refer to Shakespeare's 'drama,' but also, to other playwrights as well during the period. Furthermore, such reference, 'in Renaissance drama', would include even those plays that were written by female playwrights, and those who upheld and possibly represented the feminist class. Among these female dramatists and writers are Elizabeth Cary who composed *The Tragedy of Marriam, the Fair Queen of Jewry*, Alpha Behn the author of the play, *The Rover* as well as Joanna Lamley. Secondly, Shin uses the phrase, 'appear repeatedly' when she refers to 'tyranous and murderous fathers.' For these 'tyranous' fathers to 'appear repeatedly' or being 'reflect[ed]' as such, may not always be equated with the notion that their behaviours are being promoted by those particular playwrights (and this would include female playwrights and feminists as well). For instance, I would argue that for any socially unethical or unacceptable behaviour to appear in a

drama or any text, does not necessarily suggest that such a behaviour is being condoned by that particular author.

In the above speeches of Cordelia, Miranda, Goneril and Regan, there is not even a single hint that the girls regard their fathers as 'tyrannous,' 'murderous' and violent' as Shin suggests. Instead, the economy of words and phrases they use in relation to their fathers depict the latter as kind, admirable and 'dear' to them. Regan agrees with Goneril that their father Lear 'always loved [their] sister most' (*King Lear,* I.i.293). It is important to consider the phrase 'always loved' in their claim, as it suggests that this has been their observation since childhood. Goneril refers to Cordelia's banishment as 'poor judgment' (I.i.294), which Regan further attributes to the 'infirmity of [Lear's] age' (I.i.296). But then with a slur, she adds that 'he/ hath ever slenderly known himself'(I.i.297). I am of the view that this comment should not be taken as a fact, since it carries with it the resentment and anger of the girls for their father. Shakespeare's audience would understand that from the tone of this statement, it is intended to further destroy Lear's reputation. The fact that Lear has 'always loved [Cordelia] most' (I.i294), suggests that his judgment has always been good prior to this recent incident. Shakespeare designed this play such that the audience should sympathise with Cordelia's ordeal, just as they would sympathise with Lear for being deceived and illtreated by Goneril and Regan. Therefore, it is Cordelia's view of her father that they would agree with.

There seems to be a striking contrast in the features of Jessica's and Portia's fathers. This difference arises from two aspects. The first aspect is the manner in which these daughters themselves view their male sinlge parents. The second one is the manner in which the personalities and lives of these two daughters reflect the mentality of their fathers respectively. Bassanio refers to Portia as 'a lady richly left' (*The Merchant of Venice,* I.i.162), and this is congruent with Portia's words as she refers to herself as 'a living daughter/cursed by the will of a dead father' (*The*

Merchant of Venice, I.ii.26-27). Bassanio's phrase 'richly left' is vague as it does not specify whether Portia is 'richly left' by a husband, mother, or father. But, it is only in Portia's phrase, 'the will of a dead father' (I.ii.27) that we are able to deduce the idea that it is by her male single parent that she is 'richly left.' The word 'will' used by Shakespeare in this phrase creates ambiguity due to its double meaning: the first meaning as in inheritance, and the second one as refering to the willing fatherly heart.

In my close observation of the relationships between the male single parents and their daughters under study there seems to be homogeniety. One of the features that marks this homogeniety in these relationships in Shakespeare's three plays is the depiction of the daughters as beneficiaries of the patriarchs' positions of power and wills or wealth instead of male children. It is this element for which I would like to use the term, the 'daughter-heirs' or 'daughter- beneficiaries element' that marks a conspicuous homogeniety in these plays. Among the daughters who inherit their fathers' positions of power and estates are: Goneril and Regan in *King Lear*, Jessica and Portia in *The Merchant of Venice*. Shakespeare could have opted for the servants, sons, or any other male figures to be the ones to inherit the patriarchs' estates, specially in the cases of Portia; Goneril and Regan as well as Jessica. Even Prospero in *The Tempest*, twice he emphasises to his daughter Miranda that, 'Thy father was the Duke of Milan' (I.ii.54), 'and thy father was the Duke of Milan, and his only heir/A princess' (I.ii.58-9). The use of the personal pronoun 'thy' seems to be emphatic and aimed at associating the daughter with dukedom. In a subtle way, Prospero may be indicating to his daughter that she is the next one on the throne just like the other daughters of Shakespeare. Shakespeare's choice for these daughters may be an indication that he had a special interest in the relationship between the male single parents and their daughters. More especially, the manner in which Shakespeare couches the motif of these daughters being heirs after their single

fathers, could have been used as a tool to show 'Just how far Shakespeare was prepared to go in overturning preconceived notions' of patriarchal preference in his society (Davies, 2017: 181).

However, the circumstances under which some of these daughters become heirs to their fathers' thrones and wealth, to a great deal, do vary. Although the daughters play a crucial role in the development of the plots, the playwright's focus seems to be on the patriarchs; revealing in them certain features inherent in the development of the plots of these plays respectively. Shakespeare seems to have deliberately used such features of each patriarch to generate the circumstances that lead to a point where it should be the very daughters that inherit their male single parent's positions of power and/or wealth. For example, in *The Merchant of Venice*, both Jessica and Portia become the beneficiaries of their fathers' wealth. However, there is a dichotomy in the nature or features of their fathers and the circumstances leading to their acquisition of their single patriarchs' wealth. For some of these daughters, like Portia, Goneril and Regan, at least to a certain extent, it is because of their single fathers' decisions that they inherit the wealth or positions, while for others it is not.

Jessica's father, Shylock, is one of the single patriarchs who finds himself having to transfer his wealth to his daughter unwillingly. There are two instances in which Shylock indirectly creates the circumstances enabling his daughter to acquire his wealth. In the first instance, Shylock leaves Jessica by herself in his house, with the hope that she will 'lock up' herself inside the house. But Solanio blames Shylock for Jessica's escape. Solanio believes that Shylock 'knew/the bird was fledged' (*The Merchant of Venice*, III.i.31-2). In a metaphor Solanio refers to Jessica as a 'bird' already 'fledged'- meaning, having fully developed its wings and thus capable of taking 'flight.' The implication of Salanio's speech is that Shylock is the one to blame for Jessica's escape, for he 'knew' she already was a 'flight' risk. It is not clear as to what Shylock should have done with this knowledge, according to Solanio. But one can deduce from Solanio's accusation of Shylock that since Shylock 'knew' that Jessica's 'wings' were 'fledged,' he should have made steps to stop her

from escaping. This is the first instance in which Shylock indirectly contributes to the transfer of part of his wealth to his daughter.

The second instance is during the trial between him and Antonio. Shylock fails to meet the demands and the stipulations of the bond. In her close observation, Portia discovers that according to the bond, there should be 'no jot of blood.' Furthermore, Portia states, should Shylock 'shed one drop of Christian blood,'Shylock's 'lands and goods' will be 'confiscate.' As a result, Shylock's failure to 'shed …no blood nor cut thou less, nor more,' 'appears' (*The Merchant of Venice*, IV.i.359) to be intended to be 'against the very life / of the defendant' (IV.i361-2). Therefore 'half [his] wealth, it is Antonio's / the other half comes to the general state' (IV.i.371-2). But finally, Antonio decides to 'render' (IV.i.384) that 'other half' of Shylock's wealth 'upon his death, unto the gentleman/ That lately stole his daughter,' (IV.i.385-7). Furthermore, 'of all he dies possess'd' will be given to 'Lorenzo, and his daughter,' as a 'gift' (IV.i.389-91). Antonio's reference to these possessions as a 'gift' (IV.i.389) to Jessica and Lorenzo, notwithstanding, Shylock feels coersed to adhere to such a request. And, although he claims to be 'content' (IV.i.396) with this courts's rulling, he accepts it with difficulty. His very brief response to Portia, 'I am content,' ironically, carries a gloomy sad tone, suggesting discontent and disapproval instead. This is further expressed in his request to be given 'a leave to go from hence' (IV.395-6) claiming, 'I am not well' (IV.i.397). Finally, he leaves the court having not even signed the deed, but demanding, 'send the deed after me' (IV.i.397). This is the way in which Shylock expresses his devastation and protest against the outcomes of the case. Not only is he devastated that the court's verdict is in favor of Antonio, but even more so that 'of all he dies possess'd' will be given to his daughter and Lorenzo. His daughter will benefit from his wealth again, notwithstanding that she has already 'fled with a Christian' and his 'two sealed bags of ducats' as well as 'two rich and precious stones' (*The Merchaant of Venice*, II.ix.16-19). In this way Jessica acquires her single father's wealth without her father's 'will' or

voluntary approval, but through theft and under technically compelling circumstances in the court of law.

However, Portia's acquisition of her father's wealth is the antithesis of Jessica's case. According to Bassanio, Portia was 'richly left' (*The Merchant of Venice,* I.i.162) by her late father. There are two points we can deduce from this phrase. Firstly, the rhythm created by the first sounds of the words in this phrase (part of the iambic penter meter of this line), puts emphasis on the words 'lady' and 'richly.' Shakespeare's use of the iambic pentermeter as a sound device in this context seems to suggest a sense of excitement and surprise on the part of Bassanio, to have seen a 'lady' who had acquired her riches from her father in a proper way. Not only did she acquire the riches, but also a position of power as well. In this way Shakespeare couches the sense of approval of a 'lady' to have obtianed riches from her father. Secondly, in the phrase 'richly left' (*The Merchant of Venice,* I.i.162) there is an undertone of a predetermined and well-planned course of action. In other words, unlike Jessica who acquires her father's riches through theft and by chance; Portia's late father had planned that she would be the heir in his stead and inherit both his wealth and position. The playwright is conspicuously silent about any other remaining next-of-kins of this single patriarch, except Ballario – Portia's cousin. Also, Shakespeare does not give us any hint whether or not this late single patriarch did have any doubts or lack of confidence in his daughter's potential in becoming his heir at his death. Neither does he relate the circumstances that led to the death of Portia's father. But we know that it as a result of 'the will of a dead father' (*The Merchant of Venice,* II.i.27) that there is the lottery of the three caskets, and that she was 'richly left'(I.i.162). As I have stated elsewhere, the word 'will' is ambiguous. It carries two senses, both of which are contextually relevant and significant in the phrase, 'the will of a dead father' (*The Merchant of Venice,* II.i.27). The first denotation of the word 'will' refers to a legal declaration containing one's wishes on who will inherit their property after their death. According this first meaning, it is

implied that Portia's father had legally declared Portia as his heir in a binding legal document - a 'will.' This implies that Portia may have been the only or even preferred child to her late father. The word 'will' also denotes 'the ability to control your thoughts and actions in order to achieve what you want to do; a feeling of strong determination to do something that you want to do' (Hornby, 2010: 1702). This meaning also, is contextually relevant as it gives an idea that Portia's late father had a 'strong determination' that his female off-spring should be the one to inherit his wealth and position. In this way, the phrase 'a lady richly left' carries a sense of preference. It suggests that this single patriarch preferred his daughter as his heir over any other male relative and men in other high positions in his kingdom that could be still surviving. Her female gender notwithstanding, he might have seen her potential to assume a leadership position in the kingdom. Thus, unlike Jessica, Portia's acquisition of wealth was designed by her late father out of his goodwill, determination or legal considerations.

The case of Goneril's and Regan's acquisition of their father's wealth is rather a complex one. In a way, it appears to be a hybrid of Portia's and Jessica's case in the sense that Shakespeare depicts the male single patriarch as the one who initially has a 'fast intent/To shake all cares and business from [himself]/Conferring them on [his daughters]' (*King Lear*, I.i.41-2). In essense, Lear is 'conferring' his kingdom to his daughters out of his 'will'- without compulsion or coersion. I have used the word 'will' in this case as denoting a 'strong determination to do something that you want to do' (Hornby, 2010: 1702). This is what Portia's father would have done while still alive. But it takes a different form when Goneril and Regan begin to rebel and challenge their father, such that they 'disquantity' (*King Lear*, I.iv.272) his remaining 'hundred knights and / squires' (*King Lear*, I.iv.264). As much as all Goneril,Regan, Portia and Jessica inherit the wealth of their single fathers, not all of them receive these out of their fathers' goodwill. For some of them this comes with their fathers' curses. Essentially, Goneril's and Regan's act of usurping their father's property resembles

that of Jessica's in *The Merchant of Venice* when she steals 'two sealed bags of ducats/...And jewels' (II.viii.18,20) from her single father, who in turn curses her. As in Jessica's case, Goneril's decision to 'disquantity' Lear's servants, infuriates him and he reacts by cursing her. He turns to what he believes to be his higher powers of 'Nature' and appeals:

> Hear, Nature, hear! Dear goddess, hear! / Suspend thy purpose, if thou didst intend / To make this creature fruit! / Into her womb convey sterility! / Dry up in her the organs of increase / And from her derogate body never spring / A babe to honour her! If she must teem, Create her child of spleen, that it may live / And be a thwart disnatur'd torment to her! / Let it stamp wrinkles in her brow of youth, / With cadent tears fret channels in her cheeks, / Turn all her mothers's pains and benefits / To laughter and contempt, that she may feel / How sharper than a serpent's tooth it is / To have a thankless child! (*King Lear*, I.299-313).

Goneril's decision to challenge her father and 'disquantity' his servants, notwithsatanding, still, the single patriarch's reaction is neither 'murderous' nor 'able to destroy [his child]' (Shin, 2010:675). Instead, Lear's speech evokes his religious beliefs as he turns away from Goneril, and begins to address his 'goddess' of 'Nature,' while cursing her at the same time. Thus, here, Shakespeare employs an apostrophe. Lear appeals to his 'goddess' to 'suspend' the 'fruit' of her womb – causing 'sterility.' Lear's curse is influenced by cultural beliefs of the early modern England society, that a married woman who is unable to bear 'a babe' does not receive 'honor' from the society. Such a woman was frowned upon by her husband and the society, and her sterility had a potential of tearing the marriage apart. Lear refers to Goneril as, 'this creature,' a phrase with diminutive connotations. There are three ideas we can deduce from such reference. Firstly, Lear no longer regards Goneril as another human being – but as a mere 'creature:' less human and less important. Secondly, referring to her as a creature, implies that they are neither biologically nor geneologically connected. Thus, in a sense Lear seems to be distancing himself from his own child, as if disowning her as he did with Cordelia. Thirdly, the word creature, carries a sense that Goneril has assumed an animalistic nature and a potential of savagery and brutality.

Furthermore, Lear uses the phrase 'derogate body' to refer to his daughter Goneril. This phrase is offensive as he uses it with the intention of belittling his daughter, reducing her to a mere lifeless 'body.' Lear also curses Goneril's seed by appealing to the 'Nature' to 'create her child of spleen.' In his 'The Spleen in Renaissance Anatomy,' Wear (1977:21) states that it was 'Aristotle's idea that the spleen was a bastard liver making poor blood.' Lear implies that his daughter Goneril, if she were to give birth, that child would be a 'bastard' and of 'poor blood', hence it will 'be a thwart disnatur'd torment' to her.' Shakespeare uses the following words and phrases: 'torment,' 'wrinkles,' 'cadent tears,' 'pain,' 'contempt' and 'serpent's tooth' in order to create a gloomy tone in Lear's speech. The single patriarch concludes his prayerful curse with the phrase 'how sharper than a serpent's tooth it is to have a thankless child.' Religiously and traditionally, a 'serpent' is associated with evil or the devil himself. In his statement, Shylock subtlely likenes his daughter to the 'serpent.' Lear regards Goneril's 'thankless' behavior and attitude as worse than a 'serpent's tooth', thereby, implying that she is his worse enemy, with a potential of inflicting him with a fatal vernom, hence 'serpent's tooth.' Such reference signifies both the magnitude of animosity between Lear and his daughter as well as his fury against her. Yet, still, in his reaction, this single patriarch does not display any sign of being 'murderous' or any ability 'to destroy' his 'thankless child.'

I want to argue that, seemingly, through the interaction between the patriarchs and their daughters, Shakespeare affords his audience an opportunity to have a microscopic view of the single patriarchs. One may metaphorically treat Shakespeare's daughters as magnifying glasses in the hands of the playwright that he utilizes in exposing both the good and bad features of their male single parents. To begin with, it is of utmost importance to closely look at Portia's character, so as to enable one to make inference about her father. On top of being 'richly left,' Bassanio describes her as 'fair, and fairer than that word/ of wondorous virtues:' (*The Merchant of Venice*,I.i.163-4). Bassanio's above phrase has a consonance of the 'f' sound and an alliteration of the 'a' sound.

Both of these sound devices describe Portia's beauty which is evident in her harmoniously structured physique. Bassanio further descibes Portia's beauty as not just an ordinary one, but that which supercedes 'that [mere] word/of wondrous virtues.' Although Bassanio starts by telling us of Portia's unsuppassed beauty, he further mentions that she is a woman of 'wondorous virtues.' According to the Oxford Learners Dictionary, the word 'virtue' refers to a 'behavior showing high moral standards;' 'a quality considered morally good or desirable in a person.' Therefore, Shakespeare does not only portray Portia as wealthy and beautiful, but also, as having a 'behavior showing high moral standards.' To justify his point, Bassanio adds, 'sometimes from her eyes/I did receive fair speechless messages' (*The Merchant of Venice*,I.i.164-5). The phrase 'fair speechless messages' may also imply that Portia's demeanor reflects kindness, friendliness and respect for everyone. Thus her social status and good attributes are not just wealth and looks, but also, the manner in which she relates to others.

Krieger (1979:10), states that 'according to a materialist world-view one's class status depends on one's accumulated wealth, according to the idealist world-view articulated in Belmont the harmony within one's soul determines one's social position.' Portia's characterization is evidence of that 'harmony within one's soul [which] determines [her] social position.' In other words, Portia is an interestingly appealing woman besides being 'richly left' by her father. She earns her high social status from her 'wondorous virtues.' But Nerrisa's speech shows how Portia acquired such 'wondorous virtues.' She adamantly believes that '[Portia's] father was ever virtuous, and holy / men at their death have good inspiration' (*The Merchant of Venice*, I.ii.30-1). Nerissa's phrase 'and holy / men at their death have good inspiration' implies that she regarded Portia's father as one of the 'holy / men.' The English word 'holy' is derived from a Greek 'hagios' meaning 'set apart,' 'reverend,' 'sacred,' and 'worthy of veneration.' The Oxford Learners Dictionary defines 'holy' as '(of a person) devoted to the service of God,' and 'morally and spritually excellent.' From

Nerrisa's statement we can make an inference that Portia's father was both morally upright and 'ever vituous.' By refering to Portia's father as 'ever virtuous'and 'holy,' and stating that Portia possesses 'wondrous virtues,' Shakespeare successfully couched the idea that this male single parent was able to inculcate these 'virtues' in his daughter. In fact, according to Reese (1980:329), 'the Elizabethans, in theory at any rate, esteemed only those qualities that taught men to be virtuous.' Thus, Shakespeare's depiction of Portia as possessing 'wondrous virtues' could have been intended to place this daughter of a single parent on the same level as her male counterparts. He was indirectly crediting Portia's male single parent for his good parenting skills displayed in instilling such good qualities even to a female child.

Furthermore, Nerrisa implies that Portia's father at his death had 'good inspirations.' The phrase 'good inspirations' denotes good ideas. Portia's father's 'good ideas' may also suggest that he was a scholarly man. This point may also be supported by the information contained in the three caskets and in the manner Portia handles the case between Shylock and Antonio. I will first look at her expertise in handling the case. Firstly, in preparation for the case, Portia sends Nerrisa to her cousin, Doctor Bellario, in Padua with a letter. Later on, the Duke refers to Doctor Bellario as 'a learned doctor' (*The Merchant of Venice*, IV.i.105). The fact that Portia writes a letter to Doctor Bellario, 'a learned doctor', is an indication that Portia is also a well-educated young woman. Secondly, according to the Duke, the letter sent to him by Doctor Bellario recommends, 'A young and learned doctor' (*The Merchant of Venice*, IV.i.144). Such reference to Portia as 'a young learned doctor' is deception since she is merely disguised as Belthazar. With all the deception notwithstanding, Bellario's intention is to allow Portia to actually assume the position of a judge, and preside over a very critical case. This, therefore, implies that Bellario does have full confidence in her that she will be able to skilfully interpret the law and handle the case in a professional manner. Thirdly, there are 'notes and garments' (*The Merchant of Venice*, III.iv.51) that Doctor

Bellario would give her through Nerrisa. The 'notes' in this context refer to documents or books, which supposedly are the books of laws. In the same letter, Doctor Bellario does state that he and the 'young and learned doctor'(IV.i.144) 'turned o'er many books toge/ther' (IV.i.156-7). Furthermore, he adds that this 'young doctor of Rome'(IV.i.153) possesses 'his own learning-the greatness / whereof [he] cannot enough commend' (IV.i.158-9). This point could be true. The phrase 'own-learning' may be referring to knowledge acquired from different fields of study which may not necessarily be within the law or judicial fraternity. However, it is her 'own learning' and its 'greatness,' that complements the 'many books' she receives from Bellario. I therefore, suggest that, in addition to the 'many books' (IV.i.156) which help her to preside successfully as a judge over Shylock and Antonio's case, Portia also has her 'own learning-the greatness/whereof' (IV.i.158-9) is outstanding. As to how she could have acquired such 'learning' of 'greatness,' Shakespeare only leaves room for speculation.

It is possible that Shakespeare is suggesting to us that Portia's father played a big role in ensuring that his daughter acquired her 'own learning.' Nerissa reminds Portia that when her father was still alive, he is said to have been visited by 'a scholar…in the company of the Marquis of Montferrat.'(*The Merchant of Venice*, I.ii.122-3). Portia remembers that that scholar 'was Bassanio' (I.ii.125). There are two points we can deduce from this recollection of Portia and Nerissa. First, according to the Oxford Dictionary a 'Marquis' is 'a nobleman of high rank between a count and a duke.' In an article on www.books.google.co.za, Paul F. Grender states that 'the visit of the Marquis of Montferrat to Belmont in *The Merchant of Venice* is not Shakespeare's invention: it finds its source in a real historical event…(which) took place on Tuesday July 27th 1574. According to Grender, the real name of the Marquis of Montferrat refered to here 'was Guglielmo Gonzaga, Duke of Mantua and Marquis of Montferrat (1538-87).' He also states that the Marquis' trip 'was not taken by the Marquis on that day only: it was customary for travelling

to Venice and back' (www.books.google.co.za,). The most important information about Guglielmo Gonzaga the Marquis of Montfarrat is that 'the Gonzaga [had] a strong support for learning' and this 'moved [Vincenzo I, Guglielmo's son] toward creating a university.' The Marquis of Montferrat 'was particularly interested in sacred vocal music' and 'he built a new church in Mantua, dedicated to SantaBarbara' (https://prabook.com). According to the sources above, the Marquis of Montferrat mentioned in *The Merchant of Venice* was an aristocrat, highly religious and respected, well educated, wealthy and musically talented. Therefore, we can deduce some common attributes from Shakespeare's fictional Marquis and Portia's father, which seem to valorize wealth, virtue holiness, 'good inspirations' (I.ii.30-1), being highly respected and scholarly.

These attributes are evident in Nerissa's statement, that 'holy/men at their death have good inspirations'(*The Merchant of Venice*, I.ii.30-1). Nerissa suggests that although Portia's father is dead, he has left them with 'good inspirations' which they value and will be of benefit in their lives. This is congruent with her statement, 'superfluity comes sooner by white hairs, but/ competency lives longer' (I.ii.9-10); for which Portia praises Nerissa, 'Good sentences and well pronounced' (I.ii.11), as she concurs with her. In fact, Nerissa is saying that the 'competency' of Portia's father 'lives longer', particularly in the form of 'the lottery that he hath devised in these / three chests'(I.ii.32-3). Although Portia agrees with Nerissa's two statements, that 'competency lives longer' and that 'holy/men at their death have good inspirations,' she still feels that 'the lottery that [her father] devised' (*The Merchant of Venice*, I.ii.32) limits her freedom to choose the best suitor. It may be deduced from their conversation that, Portia and Nerissa have different opinions regarding the lottery. Nerissa regards it as acting in Portia's favor, while the latter regards it as stripping away her power of choice. As such, Portia continues to protest, 'But this reasoning is not in the fashion to choose / me husband. O me, the word "choose!" I may / neither choose

whom I would nor refuse whom / I dislike. So is the will of a living daughter / cursed by the will of a dead father' (*The Merchant of Venice*, I.ii.23-7). Portia's words may appear to be 'dramatiz[ing] the passive daughter or patriarchal methods of father-daughter interactions, those in which the wishes of the father subsume those of the daughter…in keeping with patriarchal dictates, the father must be obeyed' (Lenker, 2001:49). The whole set-up of the three caskets gives her an impression that she is just a 'passive daughter' in that she 'cannot choose one nor refuse none' (*The Merchant of Venice*, I.ii.28-9). By the way, this is where some of the Feminist scholars conclude that in most of Shakespeare's plays 'the wishes of the father subsume those of the daughter' (Lenker, 2001:49). In her 'Portia's ring: Unruly Women and Structures of exchange in *The Merchant of Vernice*' Newman (2014:19) states that 'Portia's father's will rules her choice of husbands.' Newman's view suggests that Portia's father is one of those fathers whose 'wishes…subsume those of the daughter' (Lenker, 2014: 49).

However, a closer observation into the whole process of Portia's interaction with her suitors reveals that the lottery is not designed to 'subsume' Portia's wishes. Instead, Portia *is* actively involved and has an upperhand in the whole process. Infact, to Portia's question, 'is it not hard Nerissa, that I cannot choose one nor refuse none?' (*The Merchant of Venice*,I.ii.28-9, Nerissa disagrees saying 'the lottery that he hath devised in these three chests…will, no / doubt, never be chosen by any rightly but one / who you shall rightly love' (I.ii.32-6). The phrase 'will, no / doubt', suggests certainty and a strong conviction on Nerissa's side, that 'the lottery that [Portia's father] hath devised' is not intended to work against her will. She argues that the lottery will 'never be chosen by any rightly.' This phrase suggests the difficulty in chosing the right casket; and to Nerissa, this technicality demonstrates the wisdom the late Portia's father had. Nerissa's strong conviction is based on her claim that Portia's 'father was ever virtuous' and that 'at [his] death [he] [left] good inspirations' (*The Merchant of Venice,* I.ii.30-1). Thus, in her conversation with Portia, she

expresses all the confidence and trust she has in Portia's father, and that he designed the lottery to Portia's advantage. Based on these points I would argue that the lottery designed by Portia's late father is not a patriarchal stunt.

Furthermore, there are two critical key phrases in Nerissa's speech. These are: to be 'chosen by any rightly' and to 'rightly love'(*The Merchant of Venice*, I.ii.35-6). One needs to establish which of these acts precede the other. The phrase 'chosen by any rightly' appears in Nerissa's statement 'shall never be chosen by any rightly.' There are two key words in this phrase: 'never' and 'any.' The word 'never' suggests improbability and impossibility: an occurence which, practically speaking, will not take place. The improbability in this context is that of 'any' suitor to choose the casket 'rightly.' The word 'any' in this context, appears to have been used in a negative sense, with reference, mainly to those suitors that Portia does not love. So, the act of the suitors to choose one casket among the three is only *dependent* upon Portia to 'rightly love.' What takes precedence over the suitors' act of choosing a casket is Portia to 'rightly love.' To clarify this point, Nerissa asks: 'But what warmth / is there in your affection towards any of these /princely suitors?'(I.ii.36-8). It all depends upon Portia's 'affection towards any of these / princely sutors.' There is a question of power in the process of choosing. According to the above discussion, power rests with Portia. It is her 'affection' that gives her the power to choose. In other words, the 'warmth' in her 'affection' for the right suitor, automatically precludes wrong suitors from choosing the right casket, while at the same time, it causes the one whom she 'shall rightly love' to chose 'rightly.' Infact, Portia's act to 'rightly love,' in essense, is to 'choose' her best suitor. There is an irony in that, Portia is the one that has to 'choose' the suitor first, whom in turn shall 'choose' her. Therefore, Portia's act to 'rightly love' inherently precludes 'any' suitor to choose the right casket 'rightly.' Since the best suitor will be predetermined by Portia to 'rightly love,' one can infer that 'Shakespeare was not

invested in early modern ideas of female behavior when constructing his characters' (Finn, 2007:58).

This study cannot agree with the idea that Portia's encounter with the suitors 'dramatizes the passive daughter or patriarchal methods of father-daughter intersactions, those in which the wishes of the father subsume those of the daughter' (Lenker, 2001:49). We notice that it is only after Nerissa's thorough explanation that Portia sounds fully convinced. After agreeing with Nerissa, she confidently says, 'I pray thee, over-name them, and as / thou namest them, I will describe them; and according to my description, level at my affection' (*The Merchant of Venice*,I.ii.39-41). The use of the personal pronouns, first person, in singular: the repetition of 'I' and 'my,' one supposes that since this is an act enacted on the stage, as the actor articulates these personal pronuns 'I' and 'my', these would be accompanied by hand gestures, touching her chest for emphasis. Thus, it would create a sense of total control and power over the situation. Although the process appears to be carried out through 'the will of a dead father' (I.ii.27), it will be subsumed by Portia's 'description' and the 'level of [her] affection.' The one for whom Portia has more affection, the one she shall 'rightly love,' is the one that will mysteriously choose 'rightly.'

Additionally, Portia's words 'as/thou namest them, I will describe them; and according to my description, level at my affection' (*The Merchant of Venice*,I.ii. 39-41), suggest that Portia's ability to choose 'rightly' will be based on her 'discription.' Obviously, Portia does have criteria that will inform her decision to choose 'rightly.' According to the inscriptions in the caskets, 'Portia's suitors are not judged on the basis of their wealth, or goods, but in terms of personal and moral qualities' (Newman, 1987:19). Inasmuch as the caskets contain a summarized version of 'personal and moral values,' these will still be interpreted, defined and judged based on Portia's 'description' of each suitor. This goes against the marriage processes of the patriarchal society. Lenker (2001:49) asserts that Shakespeare 'never condone[d]…the passive daughter or patriarchal methods of father-

daughter interactions,' particularly in marriage negotiations. During the Renaissance era 'marriage most often [was] arranged by [the] father' since he is the one who 'rules supreme' while 'the daughter is the weaker of the two' (Lenker, 2001:49). But Shakespeare depicts Portia as 'a woman who steps outside her role and function as subservient' (Newman, 1987:28). In this way, the playwright 'created [a woman] who broke the rules of anticipated and acceptable behavior, thus challenging the societal norm' (Finn, 2007:5). I will argue that, Shakespeare had a feminist mentality since he 'valued strength and independence in women and recognized, to some extent, the sad repressive nature of gender codes of his society' (Finn, 2007:57).

Shakespeare affords Portia the ability to maneuver the lottery, and thus portraying her with an androgynous inclination. Her ability to maneuvre the lottery may be regarded as one of the factors that underscore the idea that Shakespeare's 'androgynous daughters meet with courage the challenge to actualize their masculine potential, claiming their share of power and respect' (Dreher, 1986:170). The lottery which should have been a symbol of partriarchal power, has been used by Portia to 'actualize [her] masculine potential' (Dreher, 1986:170)). The power neither rests with Portia's late father nor with her suitors, but with Portia. Sundelson (1983:3) claims that 'Shakespeare's position…is a very conservative one which assumes that order and harmony depend upon the presence of an active father figure.' But, Portia's power over the lottery and finally winning Bassanio, the suitor of her desire, challenges such 'conservative' position claimed by Sundelson. Instead, through Portia, Shakespeare seems to be challenging this notion that 'order and harmony depend upon the presence of an active father figure' (Sundelson, 1983:5). In this play Portia 'always manages to turn the law to her favor while appearing to uphold it' (Callaghan, 2016:370). She starts by demonstrating that power as she 'turn[s] [her father's] law to her favor.' Callaghan (2016:376), further asserts that,

> at the play's conclusion, most, if not all of the characters present, are in some sense beholden to or dependent upon Portia's power, and therefore lacking full self-determination. While she effectively subsumes everyone to her control, she has not broken out of the totalizing world which threatened her earlier in the play.

This study differs with Callaghan only on two points. First, it is not only 'at the play's conclusion' that 'most, if not all of the characters…are …dependent upon Portia's power.' From the beginning of the play, as discussed above, through her 'affection', Portia is able to control her suitors' choices. Later in Act III. ii. she admits to Bassanio, 'I would not lose you' (*The Merchant of Venice,* III.ii.5). She further 'speak [s] too long' in order 'to peise time/To eke it and to draw it out in length, to stay [him] from election' (III.ii.22-4) which he does. Finally, Bassanio chooses the right casket just as Nerissa has predicted and reassured Portia that it will 'never be chosen by any rightly but one/whom you shall rightly love' (I.ii.35-6). The early modern England was experiencing the abuse of women and children. In her 'Shakespeare Without Women' Callaghan (2000:40) mentions that some women 'were impregnated during rape,' and men would 'touch and manipulate their genitals.' She further states that even at gatherings 'such as carnivals, women were likely to be sexually abused' (2000:44). It was therefore, necessary that Portia finds a suitor with good 'personal and moral qualities' (Newman, 2014:19), who would not abuse her. This writer will argue, therefore, that the lottery is not intended to be a patriarchal stunt. Instead, just as her father instilled in her the 'wondrous virtues,' through the lottery, his aim was to protect her from male domination. In fact, through her father's lottery, Portia is able to exercise domination over the patriarchal attitudes of the time. Hence, Nerissa believes that 'holy/men at their death have good inspirations' (I.ii.30-1).

Based on the discussion between Portia and Nerissa, one may deduce that Portia's father appears to have been an 'ever virtuous', 'holy' man, with 'good inspirations' (*The Merchant of Venice,* I.ii.30-1). Also, Portia's will about her favourite suitor, Bassanio, does not get 'curbed by the will

of [her] dead father' (I.ii.27) because just before Bassanio chooses the right casket, Portia feels 'love', 'ecstasy,' 'joy' and 'too much blessing' (III.ii.111-13) for him. This is 'the level at [her] affection' (I.ii.41) which mysteriously leads him to choose 'rightly.' How Portia initially viewed the lottery is immaterial because the end result thereof is in her favour. She wins her favourite suitor: the one she falls in love with, even before he chooses the right casket. Thus, so far, Portia's father's 'good inspirations' have prevailed and have benefitted her. Portia's father had the will and desire of his daughter at heart. He does not seem to belong to the category mentioned by Shin (2010: 675) who asserts that,

> In Renaissance drama, tyrannous and murderous fathers appear repeatedly. For instance, the title figure of *King Lear* disinherits and banishes her innocent daughter, while Gloucester abandons his son... These tyrannous patriarchs – all of them single fathers – are able to destroy their children. Like the drama, popular pamphlets reflect a cultural anxiety about violent fathers.

Through the lottery, its purpose and the manner in which Portia exercises her control and 'affections' over the situation, we do not see a 'tyrannous' patriarch in her father. Instead, he appears to have believed in having his daughter living a liberated and secure life, protected from men who are not willing 'to give and hazard all [they] hath' (*The Merchant of Venice*, II.vii.9) for his daughter. He sought to protect his daughter from those men who wanted to 'gain what many men / desire' (*The Merchant of Venice*, I.vii.5). Portia's father had decided to make this inscription on a golden casket. The golden colour implies wealth or riches. Therefore, the phrase, 'what many men/desire,' also implies riches. Portia's father wanted to protect her from any man who is a gold digger. He appears to have held the same view as Cordelia in *King Lear*, who believes that 'since that respects of fortune are his love, I shall not be his wife' (I.i.251-2). So, the statement 'tyrannous patriarchs-all of them single fathers-are able to destroy their children,' does not apply to Portia's father whose intention was not to 'destroy,' but to protect her daughter from tyrannous evil men. The two statements which carry Portia's father's view of life are 'all that glitters is not gold' and

‘Gilded tombs do worms infold’ (*The Merchant of Venice*, II.vii.65,69) These two proverbial expressions have almost the same connotation. The saying, ‘all that glitters is not gold’ implies that not everything that appears attractive on the outside is actually good on the inside. The second one: ‘gilded tombs do worms infold,’ evokes Jesus’ words in Matthew 23:27, as He referred to the Pharisees and Scribes as ‘hypocrites’ who ‘are like unto whited sepulchres, which indeed appear beautiful outward, but are within full of dead men’s bones, and of all uncleanness.’ As Jesus referred to the Pharisees and scribes as ‘whited sepulchres,’ Portia’s father refers to the suitors with evil motives as ‘gilded tombs.’ The phrase ‘worms infold’ is parallel to Jesus,’ ‘full of dead men’s bones and of all uncleanness.’

According to the Oxford Learners Dictionary, ‘tyrannous’ means ‘using power or authority in a cruel and unfair way.’ Therefore, when Portia’s father uses the statement ‘gilded tombs do worms infold,’ and keeps the ‘carrion Death’ with ‘empty eye[s],’ he practically invoked Jesus’ rebuke of the religious leaders in the Bible. From this we can deduce that Portia’s father wanted to protect his daughter from, as Shin (2010) puts it, such ‘tyrannous,’ ‘murderous’ and ‘violent’ men, who even would be ‘able to destroy’ his daughter and her wealth. Hence, Portia’s late father is depicted as a protective single-father who desired all that was best for his daughter. If he could devise a plan that would protect his daughter from ‘cultural anxiety,’ it makes no sense to assume that Portia experienced the same anxiety from her father when he was still alive, as some scholars like Shin have pointed out regarding ‘all single fathers’ (2010:675).

Furthermore, there are two more points to argue for Portia’s feminine empowerment. These are based on the feminists’ preoccupation with ‘presence’ and ‘representation’ in Shakespeare’s drama. Firstly, I will argue that the lottery may not be regarded as a representation of Portia’s late father. Callaghan, arguing against the absence of women in Shakespeare’s drama, states ‘that

presence cannot be equated with representation any more than representation can be equated with inclusion' (2000:9). Arguing against 'paternal violence in domestic realms,' Shin, as well, challenges the use of 'absence and substitution [as] the motors of representation' (2010:672). In Portia's household, Shakespeare applies the motif of a 'dead father' as in *Hamlet*. This motif is a form of paternal 'absence' as opposed to 'maternal absence' which is decried and frowned upon by Callaghan and many others within the feminist movement. As both, *Hamlet* and *The Merchant of Venice* begin, the patriarchs are already dead. But, unlike Hamlet's ghost, Portia's 'dead father' does not return as a ghost. Like the 'Senecan revenge tragedies,' where 'ghosts are the standard-equipment' (Watson, 2014:200), in some of his plays, Shakespeare also applies this convention. Some of Shakespeare's ghosts are: the ghost of Banquo in *Macbeth*, Caesar's ghost in *Julius Caesar*, and the ghosts of all the characters, who were victimized and murdered by Richard in *King Richard III*. According to Watson, the use of this convention of ghosts is a tool that underscores 'two beliefs' (2014:200). The first one is that, 'our rights, our desires, and our consciousness continue to matter beyond our deaths' (Watson 2014:200). The second one is that 'revenge can symbolically restore us to life' (2014:200). But in the case of Portia's father, it is different. Shakespeare does not mention any need for Portia's father for either a revenge.

Unlike the ghosts mentioned above and others, in *The Merchant of Venice*, Shakespeare omits critical points around the death of Portia's father. Firstly, he omits the cause of his death. Secondly, it is not clear whether his death was by natural causes or it had human elements. Thirdly, the play does not reveal how he feels about his death: whether he wants his daughter Portia to avenge him or not. The play is conspicuously silent on the above information around the death of Portia's father. Hence, there is no need for him to either haunt his daughter or other characters as a ghost or to be avenged by his daughter. Instead, throughout the play, Portia's preoccupations are: choosing the best suitor, her marriage with Antonio, the case between Shylock and Antonio –

which appears to be the central event in plot -, Nerrisa's affairs, as well as her life with her newly wedded husband, Bassanio. In the play, Portia is never engaged in matters or businesses that may sustain the 'rights', selfish 'desires' and the 'consciousness' of her father that they may 'continue to matter beyond [his] death' (Watson 2014:200). In this play, Shakespeare noticeably 'silences' this dead single-patriarch, save for the 'good inspirations' (*The Merchant of Venice*, I.ii.31) and the lottery he has left behind to her daughter's advantage, as discussed above.

There are three channels that the playwright could have used if he had wanted Portia's dead father to continue dominating his daughter's life and to subsume her will, even in his death. Firstly, the dead patriarch could have appeared in the form of a ghost. Secondly, he could have visited his daughter in a dream. Thirdly, Shakespeare could even have created a male character who would oversee the lottery process. Such a character would prevent Portia from making these sublime expressions of love to Bassanio: persuading Bassanio to 'tarry: pause a day or two/before you hazard' (*The Merchant of Venice*, III.ii.1-2); desiring his 'company' (III.ii.2); 'I could teach you/How to choose right' (III.ii.10-11); 'Beshrew your eyes/They have o'erlook'd me and divide me' (III.ii.14-15); and 'If you do love me, you will find me out' (III.ii.41). Inasmuch as Portia is 'foresworn' before her late father not to 'teach [her suitors] how to choose right' (III.ii.10-11), the lottery 'will, no/doubt, never be chosen by any rightly but one/ who [Portia] shall rightly love' (I.ii.34-6). Thus, it is Portia that dominates the lottery while her father remains 'silenced' by death. This 'silencing' appears to be Shakespeare's technique to strip Portia's father of power so that he may not interfere with his daughter's life. In this way, Portia is able to 'rightly love' and in a way 'choose' her best suitor.

If, according to some feminist critics, Portia's late father represents patriarchy in this play, while Portia represents the suppressed feminist ideas, then in the context of the lottery, Shakespeare

allows the 'rights,' 'desires,' and 'consciousness' (Watson, 2014:200) of feminism to dominate. But some critics, like Callaghan, may still argue that, as in the 'early modern English drama [where] women were excluded from the theatre as performers and playwrights,' (2000:14), Portia's father also 'excluded' her from the lottery. Such a feature, in the context of the relationship between Portia and her late father may be mistaken for a form of misogyny and male domination. The lottery in The *Merchant of Venice*, may be viewed as a play within a play or even a microcosmic depiction of the history of text and drama. But Callaghan argues that women,

> were the objects and the consumers of the very representations they could not produce, and by extension, the bearers, not the makers, of meaning. The fact that women enjoyed the theatre or that they exercised the power of the gaze does not mitigate the fact that their exclusion from the stage was itself oppressive,' (Callaghan, 2000:15).

In light of this assertion, Portia may be regarded as 'the object and consumer of the representation [the lottery] [she] could not produce' and of which she is 'not the maker of meaning.' The implication of this claim is that, the lottery, as it were any other form of text, would only be acceptable if it were 'produced' by Portia herself, her mother or any other female figure, as opposed to a male. There are two key points in this argument. Firstly, the issue of production of the text. Secondly, making of 'meaning.' In her *A Concise Companion to Feminist Theory,* Mary Eagleton argues that 'the issue is not simply who gets represented but who gets represented by whom, how, within what discourses and distribution of power, and with what consequences' (2003:170). So, inasmuch as in the lottery, it is Portia 'who gets represented by her single patriarch, the 'discourses and distribution of power' are also in favour of Portia. Nerissa's observation, that the lottery will 'never be chosen by any rightly, but one / who [Portia] shall love,' can be regarded as 'consequences' which are – as Watson puts it – the 'rights,' 'desires,' and 'consciousness' (Watson 2014:200) of Portia and not her father.

The second point to Callaghan's argument above, is with regard to the 'makers of meaning,' as far as the text is concerned. Callaghan is of the view that, 'early modern women were absent from Shakespeare's stage, [that] may be understood to deny them agency and make women passive victims' (2000:8). With regard to the lottery in *The Merchant of Venice,* Portia is not a 'passive victim' as far as the 'mak[ing] of meaning' of the lottery is concerned. Although it was, like a text, 'produced' by her late single patriarch, she is actively involved in the 'making of meaning' thereof. Portia may not interfere with the lottery itself, but, I will argue that, since her 'affection' for each of the suitors is determined by how Nerissa describes them, Portia bypasses the lottery, and her 'affection' becomes a predetermining factor. This makes her not to be a mere 'passive victim' (Callaghan, 2000:8) of the lottery. Furthermore, for Portia to be able to realize and articulate her sentiment that, 'I may/neither choose whom I would not refuse whom/I dislike,' due to the lottery, one can infer that she is the 'maker of meaning' of the lottery. However, the 'meaning' she makes of the lottery may not be the one intended by her late father. Hers is different. She views the lottery as a symbol of patriarchy; an instrument of oppression 'devised' (*The Merchant of Venice*, II.i.32) to keep her 'curbed by the will of a dead father.' For Portia to be a 'maker of meaning' of a text (lottery) designed by her dead father, does not necessarily mean that it has to be the same meaning intended by her father.

In his *Literary Theory: An Introduction,* Terry Eagleton states, 'There is nothing in the nature of the text itself which constrains a reader to construe it in accordance with authorial meaning' (2008:60). It can also be said that, 'there is nothing in the nature of the [lottery] itself which constrains [Portia as a reader] to construe it in accordance with [her father's] meaning' (2000:60). Eagleton further states that, 'an author's intention is itself a complex text, which can be debated, translated and variously interpreted just like any other' (2008:60). Inasmuch as Portia feels 'curbed by the will of a dead father' when she considers the lottery, it is Nerissa who helps her realize that

the lottery can be 'variously interpreted' (2008:60). So, Portia manipulates the process of the lottery using delaying techniques, language and some philosophical clues in assisting Bassanio to choose 'rightly.' In her, 'You shall not know: Portia, Power and the folktale Sources of *The Merchant of Venice'* Charlotte Artese claims 'Portia is ultimately the one choosing a mate, the masculine prerogative' (2009:329). I will argue that, since the 'consequences' (Eagleton, 2003:170) of the lottery fulfil Portia's and Nerissa's desires, it becomes immaterial that 'they could not produce' (Callaghan, 2000:15) the lottery. What appears to be 'their exclusion from the stage' (Callaghan, 2000:15) of devising the lottery by Portia's single father, is no longer in 'itself oppressive' (2000:15) anymore.

It is a view held among a number of different scholars that, for *The Merchant of Venice*, Shakespeare used a number of sources. There are significant changes and additions that Shakespeare made to these original sources when he wrote *The Merchant of Venice*. Such changes revolve around some of the themes that may help us deduce different messages that Shakespeare wanted to convey through this play. But, most importantly, such information may help us better understand the features of his single patriarchs and their daughters. It is believed that the *II Pecorone* was one of the playwright's main sources. In her 'Revisiting Shakespeare's Problem Plays: *The Merchant of Venice*, *Hamlet,* and *Measure for Measure*,' Emine Seda Caglayan Mazanoglu, points out that, 'reading *The Merchant of Venice*, it may be argued that Shakespeare used diverse sources which are both literary and historical' (2017:30). She further states that 'Shakespeare borrowed the story of the bond between the Christian merchant and the Jewish money lender from *II Pecorone*' (2017:30). She is echoed by Charlotte Artese that, 'the story of Ser Giovanni Fiorentino's *II Pecorone*, [is] regarded as the play's source' (2009:326). Joan Ozark Holmer also states, 'Shakespeare added to his main source for the flesh-bond story, Ser Giovani

Fiorentino's *II Pecorone*' (2015:64). Another Shakespeare's source identified by Emine Seda, like other scholars is *Gesta Romanorum* by Richard Robinson. Seda asserts,

> It is probable that Shakespeare knew about the translation of Gesta Romanorum which was made by Richard Robinson and was published in 1577 and 1595 (Boyce 419). There are both differences and similarities between Gesta Romanorum and *The Merchant of Venice*. The major difference between the two works is the gender of the chooser and the chosen. In *Gesta Romanorum* a girl is forced to make a choice among the three caskets to be the wife of the Emperor's son while in *The Merchant of Venice*, a man has to make a choice to be the husband of the Princess of Belmont. (Emine Seda, 2017:32).

'[T]he major difference' of the 'gender of the chooser' is a critical one. It may help determine how the dead single patriarch viewed his daughter's exercise of power in relation to men. On this point, one may also deduce the message the playwright intends to convey through the use of the lottery in this play as far as the discourses of gender are concerned. Since Shakespeare's audience knew that according to the Gesta Romanorum folktale, 'a girl is [the one that is] forced to make a choice among the three caskets' (Seda, 2017:32), they must have been surprised to see that, 'in *The Merchant of Venice* a man has to make a choice to be the husband of the princess of Belmont' (Seda, 2017:32).

Shakespeare's early modern England audience's knowledge of the Gesta Romanorum version, notwithstanding, meant that they must have quickly accepted Shakespeare's version of *The Merchant of Venice*, where 'a man has to make a choice' (Seda, 2017:32). Probably, their acceptance of Shakespeare's version may have not been that difficult since they were living in a society where 'dynamics of the gender hierarchy,' were a norm' (Callaghan, 2016: xix). Hence, according to Portia - at least before the arrival of Bassanio – the lottery devised by her late father, symbolizes 'the restrictions imposed upon women as a group' (Callaghan, 2016: xix). It is only when Bassanio arrives that Portia's will and power take over the lottery. Artese observes that 'Portia's and her father's will coincide (by hook or by crook) to choose Bassanio' (2009:329).

Thus, *The Merchant of Venice*, as in 'the folktale contexts,' 'reveals a power dynamic between the audience, Portia and the playwright, in which the audience first dominates then is dominated' (2009:235). The 'audience first dominates' in the sense that they approach Shakespeare's *The Merchant of Venice* with the background of Gesta Romanorum folktale, as well as their societal norms and values founded upon patriarchal domination and misogyny. As most scholars have pointed out, Finn also states that, 'early modern England was a highly patriarchal and male dominated society, where the father controlled his wife and children, inheritance went through the male line, and man, in general, held a proportionate amount of power' (2007:4). But in the end, through this very lottery designed by Portia's father, Shakespeare and Portia are the ones who have the audience 'dominated' (Artese, 2009:235). The audience is being 'dominated' by 'Portia and the playwright,' as it sees a twist in 'the gender of the chooser and the chosen' (Emine Seda, 2017:32). Most probably, Shakespeare's audience must have sympathized with Portia – 'the chooser,' while at the same time, 'in all probability [it] knew in advance that the lead casket was the right one' (Artese, 2009:235). In the end, Portia's success in winning a suitor of her 'affection' – which is inherently, Bassanio's as well – from the cultural perspective, implies that Portia dominates, not only the audience, but also her father as well as Bassanio. As the play begins, by virtue of his death – a tool by which Shakespeare silences him, Portia's father is already 'dominated.'

If the motif of 'maternal absence' is considered to have implications on familial relations, then paternal absence should receive the same attention. I, therefore, propose that the paternal absence we see in *The Merchant of Venice* in the character of Portia's father, is intended to subvert 'paternal violence in domestic realms' mentioned by the above critics. Most scholars are unanimous that in Elizabethan period 'the father-daughter bond…is asymmetrical in terms of power the daughter is the weaker of the two' (Lenker, 2001:49). This would be witnessed during marriage rituals and

ceremonies, as 'negotiations usually are conducted with the private realm wherein father rules supreme' (Lenker, 2001:49). Knowing that Portia gets married in his play, Shakespeare does not seem to be concerned about these marriage traditions where a daughter's 'marriage most often [should be] arranged by her father' (Lenker, 2001:49). Had the playwright been concerned about this tradition, he would not have Portia's father dead or absent. Just as in *Hamlet*, *The Merchant of Venice* opens with a dead father. However, unlike Hamlet, Portia's dead father does not return as a ghost. It cannot be argued that the lottery designed by Portia's father functions in the same way as Hamlet's ghost, since Portia is the one who exercises her power over the lottery such that it 'will no doubt, never be chosen by any rightly but one whom [she] shall rightly love' (*The Merchant of Venice*, I.ii.34-6). The same way most feminist Shakespearean critics uphold the idea that Hamlet's ghost should not return, but must remain dead, they also need to credit Shakespeare for applying the same motif in the case of Portia's father. It is likely that Shakespeare's audience, especially men, would have felt the need for Portia's father to be alive, so as to be able determine the right suitor for Portia. This would be congruent with the patriarchal system of the time where fathers were the ones who had to decide for their daughters on the issues of marriages. But, Shakespeare's 'characters are men caught in particular circumstances, not puppets manifesting predetermined principles' (Reese, 1980:330) of patriarchy and tyranny. Although 'the Elizabethans had no expectations of the political rights and security to which we have attached so much importance' (Reese,1980:329), through his depiction of Portia's father – and other male single parents as well- the dramatist seems to be promoting these 'political rights.'

Unlike Portia's father, Shylock appears to be a tyrannous and violent single-father. Jessica, Shylock's daughter also is a complete opposite to Portia in the sense that the former appears to be aggressive in demanding her freedom as a young woman. Both Jessica and Launcelot are caught-up within Shylock's household, as if they are citizens in a tyrannous and non-democratic society.

In her first speech, Jessica is very 'sorry' that Launcelot finally has to 'leave [her] father.' The atmosphere is sad and gloomy in Shylock's house. This is a result of the unhealthy relationship between Shylock and his servant Launcelot, and between him and his daughter. Jessica feels 'asham'd to be [Shylock's] daughter' (*The Merchant of Venice*, II.iii.17), and this she attributes to 'his manners' (II.Iii.19). Shylock himself admits he has 'hate' (II.v.14). After Jessica has escaped with Lorenzo, Shylock is only worried that,

> a diamond / gone, cost me two thousand ducats in Frankfort! / The curse never fell upon our nation till now; I / never felt it till now: two thousand ducats in that: and other precious, precious jewels. I / would my daughter were dead at my foot, and / the jewels in her ear! Would she were hearsed at / my foot, and the ducats in her coffin! (III.i.90-7).

From this speech one can deduce a number features of Shylock's as a frustrated single father. He appears to be an antithesis of Portia's father, King Lear and Prospero. He is more concerned about 'a diamond/gone,' than his daughter. The diamond is more valuable than his daughter because it 'cost [him] two thousand ducats in Frankfort!' and he repeats the phrase 'two thousand ducats.' Such repetition, like the phrase, 'precious, precious,' implies that his wealth is more 'precious' and more valuable than the life of his daughter. This idea is also emphasized by the use of an exclamation mark. Furthermore, to him, his daughter's actions have brought 'a curse' to the whole Jewish 'nation.' Shylock's statement 'the curse never fell upon/our nation till now,' evokes the story of Achan in the Bible through whom the whole Israel was cursed by God. Achan 'of the tribe of Judah' took of the spoils 'a goodly Babylonish garment, and two hundred shekels of silver, and a wedge of gold of fifty shekels weight' and 'hid' them under the earth (Joshua 7:1,21). As a result, 'the anger of the Lord was kindled against the children of Israel,' and Achan and his whole family were 'stoned…with stones and buried them with fire' (Joshua 7:1,25). Shylock believes his daughter's act of eloping with his treasure, is a sin of the same magnitude as Achan's. Thus, he sees it as having invited God's 'curse to fall 'upon our nation'-the Jewish nation. I will argue that

such a comparison appears to be an exaggeration and misnomer based on the following reasons: Firstly, the children of Israel were prohibited from taking the spoils of the Babylonians because these spoils were regarded as belonging to a pagan nation. As such, such 'spoils' were regarded as 'accursed' (Joshua 7:1), while, the jewellery stolen by Jessica does not belong to a pagan, but it belongs to her father- a Jew. Secondly, as Achan commits his sin, he is dwelling among the camp of Israel, while the Jewish Shylock is not dwelling among – as he puts it - 'our nation,' instead he is 'an alien' (*The Merchant of Venice,* IV.i.350) in Venice.

Based on the above points, this writer would therefore argue that, Shylock's religiously influenced response, makes his child's theft and elopement appear even more sinful and thus giving it more prominence. By comparing Jessica's theft to Achan's in the Bible, it is implied that Jessica, just like Achan, deserves to be 'stoned…with stones,' (Joshua 7:25). However, there are a few similarities between Jessica's and Achan's narratives. Firstly, both Jessica and Achan steal jewellery; both steal gold, while Achan also steals silver and Jessica, diamond. But both steal precious stones which symbolize economic freedom. Shylock then releases a curse, 'She is damned' (*The Merchant of Venice,* III.i.34) and even 'wishe[s] that [his] daughter were dead at [his] foot.' Such words accompanied by a curse have two implications: firstly, that he disowns his daughter. Secondly, the word 'damned,' in a Christian perspective, denotes a judgment where one is condemned to eternal death in hell. By using this word in this context, Shylock seems to be assuming the position of God over his daughter. I would argue; therefore, that Shylock displays an abuse of religion. He is only worried that 'I shall never see my gold again: four ducats at a sitting! four ducats!' (III.i.118-20). Shylock's character displays greed and insensitivity. His daughter has gone missing, yet the manner he displays his paternal affection as he mourns the loss of his 'own flesh and blood' (III.i.37) is not convincing. He is conflicted as to what is more valuable than the other: whether it is his 'gold' and 'ducats' or his daughter. It is his 'gold' that he is worried that he

'shall/ never see… again' instead of his daughter. He 'would [his] daughter were dead at [his] foot, and / the jewels in her ear!' As much as Shylock's reaction towards his daughter seems to be predominantly displaying patriarchal anxieties, but male children as well, are cursed and disowned by Gloucester in *King Lear* and Andronicus in *Titus Andronicus*, while the latter goes to an extent of murdering his son.

Among the four plays, *King Lear*, *The Merchant of Venice*, *The Tempest*, and *Titus Andronicus*; the latter is the only play that depicts a 'murderous…single father [who is] able to destroy [his] child' (Shin, 2010:675). This writer would argue that it is not all of the reactions of all the single patriarchs towards their sons and daughters that originate from the same influences, viz. tyranny, misogyny, and patriarchy. A view that 'all' of their reactions emanate from the same influences would be a careless essentialism. It should be taken into consideration that Shakespeare's single fathers, like other types of characters, are also unique individuals, depicted at different events and settings. Thus, the dramatist depicts them as having different motives, different needs, and different outlooks to life entirely. These male single parents, in their respective settings, are influenced by different forces and different social constructs, viz. religion, wealth, politics and patriarchy. And so it is in the case of Shylock and his daughter.

Prior to Jessica's escape, there is no conflict or a conversation between Jessica and her father that may indicate a bitter relationship between them. In *The Tempest*, Prospero and his daughter have lengthy engaging conversations which at some stage lead to some level of disagreements and confrontation that are easily resolved. In *King Lear* as well, Lear and his daughters also have confrontational conflicts at a personal level, where Lear displays patriarchal attitudes of domination. But in *The Merchant of Venice*, as much as Jessica tells Launcelot that her home is 'hell' (II.iii.2.), she does not give details on her relationship with her father. By her reference to

her home as ‘hell,’ one may only infer that this is due to Shylock’s oppressive attitude and behaviour. Jessica only reveals that Launcelot’s presence has robbed their house ‘of some taste of tediousness.’ In other words, Jessica is appreciative of Launcelot’s cheerful atmosphere which he has brought into the house. Furthermore, she is ‘asham’d to be [her] father’s child!’ (II.iii.17). Still Jessica does not give details why he is ‘asham’d of her father. Before the incident of Jessica’s escape, the playwright does not depict Shylock scolding, insulting her, or using any form of hate-speech against his daughter, as Lear and Andronicus do to their children.

Jessica gives an indication of the atmosphere of Shylock’s house, as well as how she relates to him. From the phrase, ‘our house is hell’ (*The Merchant of Venice*, II.iii.2) we can deduce an idea that Jessica has had bad experiences within her father’s house. She also commends Launcelot for having robbed their house ‘of some taste of tediousness.’ A house with ‘a taste of tediousness’ suggests an atmosphere filled with gloom, sadness, or bitterness. Jessica’s tone in the words ‘our house is hell’ and ‘some taste of tediousness’ signifies sadness and resentment due to lack of fun in the house. This would mean that Launcelot brought some form of fun that had been lacking in the house. The reference to their house as ‘hell’ and having ‘some taste of tediousness,’ though, does not clearly specify how Shylock as a father treats his daughter, Jessica. It is not clear whether this emanates from the loneliness she may have been experiencing before the arrival of Launcelot, or it is due to her single father’s acts of violence perpetrated against her. Shakespeare is silent regarding this crucial information on the relationship between this single father and his daughter. But from her statement, ‘I would not love my father/see me in talk with thee’ (II.iii.8-9), may imply that ordinarily, Shylock prohibits his daughter from talking with Launcelot or any other male person. This would be congruent with the Jewish tradition that, ‘among the Jews it was considered highly improper for a man, and beneath the dignity of a rabbi, to converse with a woman in public’ (Nichol *et al*, 1980:941). Nichol et al further refer to other ancient Jewish literature including

Mishnah where 'men are admonished, "engage not in too much conversation with women"' (Nichol *etal*, 1980: 941). Shylock could be adhering to this Jewish admonition when he prohibits his daughter from talking with Launcelot. Also, Shakespeare's audience would not frown upon such a prohibition because, during their time 'A young woman was to be kept away from anything that might prompt her to vanity or romance, denied access to imaginative literature and even musical instruments' (Dreher,1986:23). This could be what motivates Shylock's instruction to his daughter to 'look to my house' (*The Merchant of Venice*, II.iv.16), 'Lock up my doors, and when you hear the drum, and the vile squealing of the wry-neck'd fife, clamber not you up to the casements then, nor thrust your head into the street' (II.iv.32). He might just be keeping her away from 'vanity or romance,' and 'musical instruments' like 'the drum' (II.v.29) of 'Christian fools' (II.v.33) so as to ensure her safety and protection.

It could be due to such religious prohibitions that Jessica refers to their house as 'hell' with 'some taste of tediousness' (*The Merchant of Venice*, II.iii.2-3). Shylock's treatment of Jessica may be interpreted as a form of patriarchy which is intended to undermine the feminine gender as a whole and not just an attack on the person of Jessica. But, on the other hand, this depicts Shylock as a protective, and caring father. Also, Shylock is a wealthy man with a lot of money and minerals in his house. He tells Bassanio, 'I will go and pursue the ducats straight see to my house left in the fearful guard of an unthrifty knave' (I.iii.126-7). This single father's house is 'left in the fearful guard,' especially because his wealth in the form of the ducats, gold and diamond, is kept there. For this reason, he instructs Jessica as well to, 'look to my house' (II.v.16). If Shylock's instructions to Jessica were to be viewed from this dimension, it would be deduced that he is more worried about the safety of both his wealth and his daughter. Most of Shylock's hate speech, prior to Jessica's escape, is directed to Launcelot, Bassanio and Christianity as religion, and not to his daughter. On his arrival with Launcelot, Shylock addresses Launcelot:

> Well thou shalt see, thy eyes shall be/ thy judge/ The difference of old Shylock and Bassanio: *What, Jessica!* – thou shalt not gormandize/ As thou has done with me: - *What Jessica!* – And sleep and snore, and rend apparel out - / *Why Jessica, I say!* [emphasis mine], (*The Merchant of Venice*, II.v.1-5).

It must be taken into consideration that *The Merchant of Venice* is a tragicomedy, thus Shakespeare's audience would find the above speech amusing in the manner it is crafted. The irony of this speech is that Shylock is addressing Launcelot, but the name of the latter does not appear. Instead, Jessica's name is mentioned three times, such that it appears as if she is the one whose 'eyes shall be thy judge'; who use to 'gormandize,' 'sleep and snore, and rend apparel out.' The structure of this speech creates an illusion that this single father is scolding his daughter Jessica whose name dominates the speech. In fact, this speech conveys a sense of anxiety and worry in finding out whether Jessica is present in the house or not, while at the same time he is preoccupied in addressing Launcelot regarding his new master, Bassanio.

Shylock's demand for Jessica to remain in the house, is not more about her personally, but it appears to be more about the safety of his wealth in the house. I would argue that most of Shylock's interactions and reactions with other characters in the play, including his daughter, seem to be rooted in his obsession with money. After entering his house, meeting his daughter, Shylock shows her the keys: 'there are my keys' (II.v.12). I want to suggest that the 'keys' are symbolic of power and authority. One may be tempted to assume that Shylock gives his daughter the 'keys' so that she may exercise all the powers and authority in his absence and have access to everything. This incident evokes Foucault's account of Panopticism, where the prisoners 'are subject to the "gaze" of surveillance', who then 'become the "bearers" of [their] own imprisonment' (Bertens, 2014:126). Although Jessica is in possession of her father's 'keys,' unfortunately for her, they are meant for her 'self-surveillance' (Bertens, 2014:126). On his departure, Shylock instructs Jessica,

'go in…Do as I bid you: shut the doors after you/ "Fast bind fast find'" (*The Merchant of Venice*, II.v.51,53). The phrase, 'go in' is imperative: it leaves Jessica with no option or freedom because she must 'Do as I bid you' (II.v.53). This single father's instructions suggest that, as much as his 'keys' are in his daughter's possession, he is still the one that has power over her life. Shylock ensures that he keeps his daughter within the grip of his power since she has to 'shut doors after [her], and 'Clamber not up to the casement' (II.v.31-2) …/ Nor thrust [her] head into the public street' (II.v.53). But Jessica scorns her father's orders as she swears, 'I have a father, you a daughter, lost' (II.v.57-8). It seems by using an apostrophe as a figurative device for Jessica's speech directed to her father, Shakespeare is preventing confrontation between the two at all costs. But also, an apostrophe in this context seems to be emphasizing a sense of being resolute and independent on Jessica's part. Her decision to break away from her father's control and power should neither be approved nor hindered by her single father. Her escape from her father suggests her refusal to 'obey power,' to be 'loyal to it even to the point of policing and repressing' herself (Bertens, 2014:128)

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Jessica's elopement is one of the themes in this play pointed by some critics as anti-Semitic, since one of the major themes this play revolves around is religion. The play explores the two forms of religion, namely, Judaism and Christianity. Shylock and his family represent the Jewish religion, while Antonio and other characters seem to be subscribing to Christianity. The play seems to be depicting each character in different situations on the background of their belief system, so as to highlight the compatibility or the lack thereof, of these systems. Thus, these two themes are highlighted in the play. Firstly, in his conversation with his daughter, Shylock tells his daughter, 'But yet I'll go in hate, to feed upon/The prodigal Christian. Jessica my girl / Look to my house. I am right loath to go: / there is some ill a-brewing towards my rest/For I did dream of money bags tonight' (*The Merchant of Venice* II.v.14-18). Shylock emphasizes that although he is reluctant to

go, he will only go to display his 'hate' for Bassanio. In his reference to Bassanio as 'The prodigal Christian,'; the word 'prodigal' evokes the story of 'the prodigal son' in the Bible, who demands a portion of wealth from his father and spends it extravagantly 'with harlots' (Luke 15:12-13,). The tone and register in Shylock's speech depict the high level of resentment he has for Bassanio as a Christian, as a result this play has 'prompt[ed] attacks on the playwright' (Middleton, 2015:293) accusing him of anti-Semitism. Among other features regarded as anti-Semitic in this play are: Shylock's usury business, his wish that his 'daughter were dead' (*The Merchant of Venice*, III.i.94-5), his demand for Antonio's pound of flesh, losing the court-case against Christian Antonio, the penalty of his wealth and house and his forced conversion to Christianity. Instead of attributing anti-Semitism to other characters in the play, like Antonio, Bassanio, or Portia, some scholars accuse the playwright himself.

There are a few points that may vindicate Shakespeare of these anti-Semitism accusations. Firstly, the portrayal of Shylock as a usurer cannot be anti-Semitic for Shakespeare because 'the Christians viewed the moneylender Jews as wicked, sinful and impious' (Fomeshi, 2018:170). 'However,' According to Fomeshi (2018:179), 'since 1571, usury had become legal in England, practically all the usurers in London would have been Christians.' Also, according to Miller (2015:46) 'a group in London called Marranos was outwardly Christian, but practiced Jewish customs during Shakespeare's time and their numbers were growing in London.' Therefore, it is doubtful that Shakespeare's audience, at this period, would consider the playwright as anti-Semitic for the sake of a character who was a usurer. At least this would be regarded as a satire even against Antonio himself and all the Christian usurers as well. Dusinberre (1996: 176) observes that Shakespeare and his contemporaries 'wrote for the people not likely to take the satire at face value, and they could as a result fashion it into fine edged dramatic tool…but never as a flat statement of their own point of view.' This is especially moot, because 'primary sources show that Shakespeare and his

father lent money for interest' (Miller, 2015:46). For these reasons 'the playwright's portrayal of usury becomes a complex picture' (Miller, 2015:46).

The second aspect to be considered is the role of the playwright as well as the nature and purpose of drama. According to Caldas (1987:8) 'The primary aims of the different genres are different – narrative and drama aim at entertaining or informing.' The conventions of the bond, pound of flesh and language among other things, are meant to fulfil the entertaining aspect since *The Merchant of Venice* falls under comedy. The other critical aspect in Caldas' statement is that of 'informing' the audience. During Shakespeare's time, news reporters or journalists were not known as we know them today. On a daily basis, news reporters report on incidents of tyranny and violence against the marginalized groups in society – and they are encouraged to do so by gender activists. But, such reports of patriarchal influence are never associated with those particular journalists. Like a journalist or news reporter, besides 'entertaining,' Shakespeare and his contemporaries were responsible for 'informing' their audiences about the realities experienced within the society. Also, during the Renaissance, 'literature and poetry had a public, even political function, which was largely educational (Habib, 2005:13). In his 'What is an Author [Not]?' Taylor (2014:244) states how Foucault compares the work of a 'writer' and an 'editor' with that of 'the painter.' I will argue; therefore, that Shakespeare and other Renaissance playwrights, used their plays as tools for this 'political' and 'educational function.' Finn (2007:2) asserts, 'Shakespeare was particularly attuned to his society's assumptions about and tensions surrounding father-daughter and father-son relationships and was profoundly skilful in representing these increasing daring and subtlety.' Since Shylock's household is a reflection of how a 'father-daughter' relationship could be, it was worthwhile that he represents this type of a familial relationship. Fomeshi (2014:170), points out that 'anti-Semitic notions were predominant in Shakespeare's England.' He further states that 'the Elizabethan England was obsessed with the Jews; they were the essential "others," against whom

the English defined themselves' (2014:170). Also, since Jews were part of the society, it would be a gross mistake not to include them in his plays. Eagleton (2008:171) states that 'literature… is vitally engaged with the living situations of men and women: it is concrete rather than abstract, displays life in all its rich variousness.' Even 'Plato and Aristotle…are both obliged to consider literature as a public or state concern' (Habib, 2005:13). Habib (ibid) further states that 'the internal structure of drama…was the representation of the community,' Jews were among the 'men and women' (Eagleton, 2008:171) that made up 'the community' (Habib, 2005:13) and anti-Semitism was part of their 'living situations' (Eagleton, 2008:171) in the early modern era. Therefore, it was necessary that the playwright be non-prejudicial in 'representing' (Fomeshi, 2014:170) his society; even if he had to expose the anxieties of the dominant class like anti-Semitism, patriarchy, tyranny, violence against women and misogyny.

The third aspect which needs attention with regard to the supposed anti-Semitism of Shakespeare is that, Shylock is not the only religious figure in Shakespeare's plays who is depicted as evil and is hated by other characters. There are other characters of different faiths, religions and sects in other plays that are depicted in the same way. For instance, *King Lear* is set within a Catholic community, where most of the characters are Catholics. Most importantly, the main character – Gloucester – who is also a villain, is Catholic. He, like Shylock, is depicted with an evil character. He is 'determined to prove a villain/ And hate the idle pleasures of these days' (*King Richard III*, I.i.30-1). He 'plots… to see [his] brother Clarence and the king/ in deadly hate the one against the other' (I.i.32,34-5). Gloucester presents himself as 'subtle, false, and treacherous…the murderer' (I.i.37,40). His unrestrained evil character drives him to kill all those who might be an impediment on his way to the throne. His victims are King Edward, his father Henry VI, Clarence and others. Yet, he poses as a staunch Catholic, often punctuating some of his speeches swearing 'by Saint Paul' (I.i.138). Since Gloucester, like Shylock, is depicted as evil, then Shakespeare should be

accused of anti-Catholicism or an anti-Christian mentality. In fact, in the same play, *The Merchant of Venice*, Shakespeare depicts Christian characters failing to demonstrate Christian values and principles enshrined in their Bible; among which is 'Thou shalt love thy neighbor as thyself' (Matthew 22:39). Also, led by Portia as a judge, they in turn, fail to show mercy to Shylock which they had been demanding of him. Even Antonio's abusive actions and insults towards Shylock are not Christian-like. So both religions are not given positive depictions. But Shakespeare is not to blame for such depictions, for these are 'living situations of [real] men and women [and their] life in all its rich variousness' (Eagleton, 2008:171). But most of all, 'Shakespeare does not appear to have been particularly interested in writing about religious topics for their own sake' (Shell, 2010:81). Therefore, I will also argue that Shakespeare's negative portrayal of Shylock – the Jew – does not suggest that the former was for Christians because 'it would be misguided to treat Shakespeare's works as direct evidence for his beliefs' (Armitage, Condren, Fitzmaurice, 2009:285).

A closer reading of Shylock's characterization is not all gloomy and evil. His tone of bitterness and hatred in his conversation with Launcelot and his reference to Bassanio is in stark contrast with the manner in which he addresses his daughter - Jessica. The phrase, 'Jessica my girl' has a tone of warmth and affection; while the possessive pronoun 'my' suggests a sense of pride for his daughter. The phrase, 'Jessica my daughter,' also suggests an act of soliciting Jessica that she may 'look to [his] house.' From this view, therefore, it may be deduced that this single father is more concerned about the safety of his ducats in '[his] house' than his daughter. This idea is further developed in the statement; 'There is some ill a-brewing towards my rest / For I did dream of money bags tonight' (*The Merchant of Venice*. II.v.17-18) The statement, 'There is some ill a-brewing' (II.v.17) indicates that Shylock is suspicious that something wrong is going to happen. He explains that this feeling emanates from the 'dream of money bags, which he regards as a

harbinger for 'some ill a-brewing.' In fact, Shylock is predicting Jessica's escape with his 'two sealed bags of ducats' (*The Merchant of Venice*, II.viii.18). So, the first instruction Shylock gives to Jessica, to 'look to my house' is based on his concern for the safety of his ducats while the second instruction, 'lock up my doors, and when you hear the drums/ And the vile sqealing of the wry-neck'd fife/ Clamber not you up to the casements then/Nor thrust your head into the public street/ To gaze on Christian fools with vanish'd faces,' is an attack on Christians, and it is intended to prevent his daughter from exposing herself to Christians. Shylock is portraying a negative image of Christians to Jessica with the phrases: 'vile sqealing,' 'wry-neck'd,' 'Christian fools' and 'vanished faces.' These phrases are offensive to Christians, but even then, Shylock does not attack his daughter. Furthermore, Jessica does not respond or comment on her father's attacks on Christians; her silence is conspicuous. This could be an indication that she loves Christians and she sympathizes with them since she has a Christian boyfriend, Lorenzo. She can see the 'strife' between her father and Christians, and she vows to 'end this strife/ Become a Christian' (*The Merchant of Venice*, II.iii.20-1). Of course, Jessica's words reveal her anti-Semitism attitude as a character. Inasmuch as Shylock and his daughter express clashing religious sentiments, the playwright does not make this issue the main cause of conflict and animosity between them. Bloom (1998:183) concludes that before Jessica's elopement with her father's treasure, 'Shakespeare does not clarify Shylock's relationship to his thieving daughter' (1998:183).

It is only after Jessica escapes with his wealth that Shylock angrily curses her and vows to be a villain for her escape. He even wishes his 'daughter were dead at [his] foot, and/ the jewels in her ear! Would she were hearsed at/[his] foot, and the ducats in her coffin' (*The Merchant of Venice*, III.i.95-7). Some scholars, like Middleton in her 'A Jew's Daughter and A Christian Wife,' are very critical in the manner in which Shakespeare portrays Shylock and his daughter. These scholars regard *The Merchant of Venice* as Shakespeare's tool of promoting antisemitism and patriarchal

anxieties. Their view is based on a number of features in the play including: the manner in which Shylock reacts to his daughter's theft and escape, Antonio's hate of Jews, Jessica's conversion to Christianity, and Shylock's coerced conversion. Shylock's wish that his daughter 'were hearsed at/[his] foot, and the ducats in her coffin' (III.i.96-7), is regarded by some critics as evidence of Shakespeare's anti-Semitic mentality, and a form of hate speech and being 'tyrannous and murderous' (Shin, 2010:675) towards his daughter. In fact, before Jessica elopes with a Christian, Lorenzo, she warns the audience in 'Farewell; and if my fortune be not crost/I have a father, you a daughter, lost' (II.v.56-7).

In these lines, Shakespeare uses an apostrophe since Jessica is addressing her father only after he has left. In other words, Jessica seems to be preparing or warning her father that she will get 'lost.' At the same time, in this line Shakespeare uses a paradox as a rhetorical device. This paradox is created by the ambiguity in the use of the word 'have.' In the context of this line, the first idea expressed by the word 'have' is the real state of affairs, that Jessica has a father, and that Shylock as her father has a daughter in her. But, this first idea gets nullified by the word 'lost' in the last part of this line. Shakespeare's use of these rhetorical devices in this line is meant to emphasise that according to her secret plan with her Christian boyfriend, Lorenzo, Jessica is 'lost.' The word 'lost' in this context may evoke the idea of being dead. In the preceding discussion with his daughter, Shylock reveals his passionate hatred for Christians, and even warns her not 'to gaze on Christian fool,' nor 'let [their] sound enter / [his] sober house' (II.v.33, 35-6). He even '[has] no mind of feasting' with them (II.v.37) for to him to partake in these activities and meals of the Christians in this manner would be equivalent to being 'lost' spiritually. In the stern restrictions and orders he gives his daughter, one may get the implication that for Shylock, to participate in Christian activities is equivalent to being 'dead' (*The Merchant of Venice*, III.i.96). Thus, for Jessica, to get 'lost' may carry with it two connotations; first, being 'lost' in a sense of filial

relations. Second, being 'lost' in a spiritual sense: meaning 'lost' from the Jewish faith to become a Christian. According to Jessica, as she is now embracing Christian views, she is 'lost,' thus Launcelot thinks she is 'a beautiful pagan' (*The Merchant of Venice,* II. iii.11).

In the traditional biblical sense, a person who is a 'pagan' is regarded as 'lost' and 'dead.' This is a critical point to make, since Shylock's reference to Bassanio as 'prodigal' (II.v.15) evokes Luke 15:32, where the prodigal son who was 'lost' is said to have been 'dead' by his father. It is, therefore, no wonder that Jessica regards her elopement with a Christian boyfriend as being 'lost'; to Launcelot she is a 'pagan'; but to her father- Shylock- she is now both a 'prodigal Christian' and is 'dead.' Furthermore, in Shylock's utterance that 'I would my daughter were dead at my foot, and/ the jewels in her ear! Would she were hearsed at/my foot, and the ducats in her coffin' (*The Merchant of Venice,* III.i.95-7) the emphasis seems to be on the phrase 'my foot.'

Based on the discussion in the preceding paragraph, Jessica's elopement with a Christian suggests that she is already 'dead,' though not in a literal sense, but in a figurative one. That is the state of affairs that Shylock cannot change anymore. But, what he is worried about is that Jessica is 'dead' in the hands of the Christians. What Shylock is saying, therefore, is that he 'would' rather have his daughter 'dead' and 'hearsed at/my foot' instead of having her 'dead' in the hands of his enemies - the Christians. This interpretation reflects on Shylock's emotional state as he mourns the loss of his daughter. Based on this statement, one can infer that Shylock loves his daughter and is not prepared to disown her even though she has severed herself from him. Unlike, other single fathers of Shakespeare such as Lear in *King Lear*, and the title figure of *Titus Andronicus*, who disown and banish their children for their defiance and rebellion against them, Shylock still desires to bury his daughter himself, whereas Andronicus kills his son and refuses to bury him. Keeping in mind that *The Merchant of Venice* is a tragicomedy, the phrase, 'and the ducats in her coffin,' are meant

for aesthetic purpose, as it depicts Shylock's obsession with money. In fact, not only this phrase, but the entire line may be regarded as 'bordering on laughter and pathos bordering on tears' (Stoll, 1911: 237). It is this aspect that critics like Middleton (2015) and Callaghan (2016) seem to have overlooked in Shylock's mourning for his daughter as they treat it as anti-Semitism. They are also of the view that 'Shylock's forced conversion, the conclusion of *The Merchant of Venice* is especially difficult to salvage from the accusations of anti-Semitism' (Middleton, 2015:304). The implication of Middleton's statement is that Shakespeare himself was anti-Semitic. But the researcher, like Harold Bloom and many other scholars, acknowledges that, 'that Shakespeare himself was personally anti-Semitic we reasonably can doubt' (Bloom, 1998:171). Samuel Greenberg, also echoing Bloom, does 'not believe that Shakespeare was anti-Semitic.'

This writer will also argue that Shakespeare's use of the words 'dead,' 'hearsed,' and 'coffin' in Shylock's speech, seems to be an attempt to appeal to the ideological expectations of the audience but with a twist in the end. Through angry Shylock, Shakespeare creates an imagery of Jessica's death. The effect of this imagery to the audience is that they would expect Shylock to retaliate against his daughter with a reaction equivalent to the anger that seems to be expressed in this imagery. For instance, due to their 'anti-Semitic predispositions and horrible stereotypes' (Fomeshi,2014:171) which saw Shylock as 'a greedy, murdering, demonic Jew' (Petherbridge, 2017:39), the audience would even expect him to murder his daughter. I will also argue that, with this gloomy picture of death, the dramatist emphasizes the intensity of Shylock's anger against his daughter. This is how any parent, both in real life as well as in drama, irrespective of religious affiliation, would potentially and even naturally feel and react when confronted with Shylock's ordeal. However, Shylock's love for his daughter goes beyond his anger, as he desires to have his daughter back, at least 'hearsed at/[his] foot' so that he may give her a dignified burial. But the dramatist does not allow this furious father, with seemingly murderous thoughts, a meeting with

his run-away daughter anymore. Finn (2007:25) observes that 'Jessica never comes home, never becomes submissive and silent.' The element of 'submissive and silent' 'others' appears to be the very problem that Shakespeare seeks to subvert with this play. As such, Finn asserts, 'Shakespeare constructed Jessica's rebellious character in such a way that the audience could accept her behaviour and, thus he would not have to transform her character to conform to audience ideologies' (Finn, 2007:25). Apparently, Shakespeare is preventing Shylock from destroying his daughter. Shylock only manages curse and threats for having been challenged by his daughter. Armitage *et al* (2009:291), states that during Shakespeare's age there were beliefs that 'anyone who resists established authority must expect damnation.' Based on this notion, Shakespeare's audience would anticipate Jessica to suffer 'damnation' as a result of Shylock's curses. On the contrary, she manages to privately get married to Lorenzo and it appears that they finally live a happy life, with wealth acquired from her father.

In the character of Jessica, Shakespeare creates a daughter who challenges the authority of her father without facing any 'damnation' as per the belief of the Elizabethans. Like Steven Greenbalt, Armitage *etal* also observe 'that nothing is more remarkable…than Shakespeare's willingness to step back from endorsing even these beliefs'(*Ibid*). By allowing Jessica to get away with the offence he committed against her father, without experiencing any curse, Shakespeare 'step[s] back from the Elizabethans' belief. The dramatist appears to be refusing to take the side of the tyrannous father, but that of the daughter who represents the feminine voice in the play. Davies (2017:179) also, observes that, 'Fathers, tyrannical, scheming or miserly, and daughters, wily, rebellious or submissive, are the stuff of drama from Plataus to Hobson's Choice. The outcome is usually comedic, with the daughter triumphant and the father defeated but resigned.' So, it is with *The Merchant of Venice*: Jessica is 'triumphant' while the single patriarch- Shylock- is 'defeated.

Furthermore, in the features of Shylock, Portia's father and King Lear as single fathers, Shakespeare couches the idea that their authority should not always subsume the will of their daughters. It is, therefore, not true that *The Merchant of Venice*, for example, 'instructs its audience that daughters who submit, who know their place, will ultimately fare better than daughters who rebel' (Callaghan, citing Leventen, 2016:62). Jessica and Portia, for example, are daughters who challenge the authority of their fathers as well as 'established authority,' yet they still 'fare better.' Maybe we need to look closely at the meaning of 'submit' and 'fare better' in the context of *King Lear*. According to Leventen's assertion, as it appears in Wayne's *The Matter of Difference* (1991), she regards Goneril and Reagan as the ones who submit to their father, who subsequently 'fare better.' We need to ask a few more questions: do they really 'submit' to their fathers in the true sense of the word? Do they really 'fare better'? And lastly, does Leventen's assertion apply to other daughters who 'submit' and 'rebel' in other plays? In *King Lear*, Goneril and Regan do admit that their father 'always loved [their] sister most' (I.i.93). They then privately blame their father for 'poor judgment' (*King Lear*, I.i.94). Based on Goneril's, Regan's and Shakespeare's audience's point of view, we know that the former are not at all submissive to their father, instead they are manipulative and deceitful to him. In fact, 'Cordelia has not been obviously disobedient and, indeed, obedience had been one of her claims to her father' (Collin, 2016:39). We do believe that Cordelia 'love's/ More richer than [her] tongue' (*King Lear*, I.i.79-80). As the audience, we do not believe Goneril's accusation that Cordelia has 'obedience scanted' (*King Lear*, I.i.280), to which the latter replies, 'Time shall unfold what plighted cun/ning hides;/ Who covers faults, at last shame them derides' (*King Lear*, I.i.283-5). Soon after that, Goneril privately agrees with Cordelia and blames their father of exercising 'poor judgment [and that] he hath now cast her/off appears too grossly' (*King Lear*, I.i.294-5). Therefore, contextually, Goneril and Regan should not be regarded as 'daughters who submit.' Shin (2010: 675) also states that 'the title figure of *King Lear* disinherits and banishes her *innocent* daughter.' This writer cannot agree that Shakespeare's

King Lear, 'instructs its audience that daughters who submit, who know their place, will ultimately fare better than daughters who rebel' (Callaghan, citing Leventen, 2016:62). The same can be true with *The Merchant of Venice*. Furthermore, we are to establish as to who 'know their place' among these daughters? Firstly, we need to establish in what sense Leventen uses this phrase? In the context of her discussion, the phrase 'who know their place' is used in the sense of taking an inferior social position in relation to patriarchs. It means the sense of women allowing themselves and their will to be subsumed by patriarchal authority: being submissive. As I have pointed out above, Goneril and Regan are not submissive to their father; therefore, we cannot regard them as 'daughters who know their place' in the context in which Leventen uses the phrase. Throughout the play they challenge the power and authority of their father. In another sense, the phrase 'who know their place', may mean occupying one's rightful position in the family or society. In the context of the father-daughter relationship, the phrase would refer to a daughter who challenges masculine superiority. This second sense of the phrase 'who know their place,' applies to Cordelia. But in her response to her father, Cordelia starts by clarifying her standpoint regarding her 'place' in relation to her father. She replies,

> Good my lord/ You have begot me, bred me, lov'd me: I/ Return those duties back as are right fit,/ Obey you, love you, and most honour you…Haply, when I shall wed/ That Lord whose hand must take my plight shall / carry / Half my love with him, half my care and duty:

This speech is marked by the repetition of the pronouns 'me', 'my' and 'you'. In the first line Cordelia uses 'you' once, while /me' appears three times. The repetition of 'me' and 'my' suggests a sense of pride of who you are and what rightfully belongs to you**.** In this speech Cordelia spells out the respective roles and responsibilities that both of them have and need to fulfil for each other. She states that for her to 'obey', 'love' and 'honour' is her way of returning those 'duties' her father has accomplished for her. But she is not prepared to give more than what her father deserves. She still retains half of her 'love,' 'care' and 'duty' for the 'Lord' who shall take her as wife. Even

if it calls for her to forfeit 'A third more opulent than [her] sisters,' she is not prepared to yield to her father's selfish demand. In this way she stands firm for her rightful 'place' as a daughter and a woman in society. She is a 'daughter who know [s] [her] place' in the right and empowering sense. I therefore, would argue that Goneril and Regan do not really 'fare better,' instead it is Cordelia who does. She is the heroine in the play. Like Portia and Jessica in *The Merchant of Venice*, Cordelia challenges the patriarchal order and still does 'fare better.'

There is similarity between Cordelia's speech cited above and Desdemona's in *Othello,* who tells her father,

> My noble father/ I do perceive here a divided duty:/…To you I am bound for life and education;/ My life and education both do learn me / How to respect you; you are the lord of duty, / I am hitherto your daughter: but here's my / husband;/ and so much duty as my mother showed/ To you, you before her father, / So much I challenge that I may profess / Due to the moor my lord. (I.iii.182-8).

These two speeches clearly state how these daughters relate to their single fathers. First, they both begin with phrases that show high respect for their fathers. Desdemona says, 'My noble father,' while Cordelia opens with 'Good my Lord.' Cordelia reminds her father that 'You have begot me,' while Desdemona states, 'I am hitherto your daughter.' These words carry a sense of pride that they are daughters to these single patriarchs. This is unlike Jessica in *The Merchant of Venice* who is 'ashamed to be my father's child!' all because she is 'not to his manners' (II.17-19). The phrase 'not to his manners' implies that Jessica disapproves of her father's character which displays bad manners. These patriarchs: King Lear, Brabantio, and Shylock do not display the same features in the manner in which they relate with to daughters. The phrase 'bred me, loved me' in Cordelia's speech, is parallel to Desdemona's 'To you I am bound for life and education.' They both suggest the good paternal roles that these single patriarchs have played in their daughters' lives: providing 'life,' 'education' and being 'lov'd.' Even Edmund, in *King Lear*, admits that his surrogate father's (Gloucester's) 'love is to the bastard Edmund / As to the legitimate' (I.ii.17). So, King Lear and Gloucester do not give their children unfair treatment. Cordelia 'return[s] those duties back' to her

father, pledging to ‘obey,’ ‘love’ and ‘honor’ him. Desdemona also pledges to ‘respect’ her father for the ‘life’ and ‘education’ he has provided her.

The very conspicuous difference between Cordelia’s speech and Desdemona’s is that Desdemona concludes hers by alluding to her late mother. She tells her father, ‘And much duty as my mother show’d / To you, preferring you before her father, / So much I challenge that I may profess / Due to the Moor my Lord’ (*Othello*, I.iii.186-8). There are three critical points in this statement. Firstly, Desdemona praises her late mother for refusing to remain under the authority of her father by ‘preferring’ Brabantio. In the same way, Desdemona is ‘preferring’ the Moor to her father. The word ‘preferring’ carries an idea of exercising one’s power of choice and taking decisions that suit you. Secondly, in the last part of the speech, Desdemona vows to ‘challenge that [she] may profess/Due to the Moor.’ The verb ‘challenge’ according to the Oxford Dictionary, means ‘to question whether a statement or an action is right, legal etc.’; or ‘to refuse to accept something.’ Its synonym is to ‘dispute.’ Thus, Shakespeare portrays Brabantio and other single fathers as individuals who fail to withstand their daughters who ‘challenge’ them and who ‘prefer’ their partners over them. For this reason, this writer will argue that in essence, through the single-father-daughter relationships, Shakespeare is challenging the norms and beliefs of the early modern England.

The above view is also expressed by Finn (2007:57) who believes that Shakespeare ‘went to great lengths to create empathy in the audience for these challenging female characters.’ Some of these ‘challenging female characters are: Cordelia in *King Lear*, Jessica and Portia in *The Merchant of Venice*, Desdemona in *Othello*, Titus’ daughter – Lavinia - in *Titus Andronicus,* as well as Katharina (at the beginning of *The Taming of the Shrew*) and Bianca her sister, later in the play. These daughters have been selected because not only are they ‘challenging female characters,’ but

also, through them, as Finn asserts, Shakespeare arouses 'empathy in the audience.' Such empathy for these daughters is an indirect consequence of the different features portrayed in the characterization of their single fathers. For instance, King Lear's seemingly unreasonable demand for an expression of love from his daughters reveals his rather unethical feature when Cordelia refuses to meet his demand. Consequently, his act of disowning Cordelia –which is a feature that is not fatherly, triggers 'empathy in the audience.'

In *The Merchant of Venice,* Shylock - a staunch believer in the Jewish mores and values - is against his daughter's romantic relationship with Lorenzo based on the latter's Christian beliefs. Also, he attempts to keep her indoors.

It is such features of Shylock that cause Jessica to rebel against him. On the other hand, and in the same play, Portia's late father appears to have been Shylock's antithesis. The former is portrayed as a responsible, caring, and protective male single parent. He would only allow his daughter to get married to someone who is also a caring and responsible husband; someone who is not like 'gilded tombs [that] do worms infold,' but who is 'as wise as bold' and 'young in limbs, in judgment old' (*Merchant of Venice,* III.vii.69-71). These were the envisaged features of his daughter's prospective husband. Since these are the ideas expressed in one of his own inscriptions on the caskets, we can, therefore, deduce that these are the features he also ascribed to, and possessed, when he was still alive. But Portia feels restricted by her father's lottery since she does not have the power to 'choose' whom she loves 'nor refuse whom [she] dislike[s]' (*Merchant of Venice* I.ii.24-26). In this way Shakespeare is able to 'create empathy in the audience' for Portia. She then attempts 'challenging' her late father's stipulations on the caskets by urging Bassanio to 'tarry, pause a day or two' (*Merchant of Venice,* III.ii.1). This she does in order to short-circuit the lottery procedure stipulated by her father, and to prevent Bassanio from 'choosing wrong' (III.ii.2).

Furthermore, in her attempts, Portia uses the language economy skilfully. She tells Bassanio, 'I would not lose you,' and she then tries to convince him that, 'it is not love' that 'tells [her]' so, yet she admits, 'Hate counsels not in such a quality,' (I.ii.4-6). Shakespeare employs all these tricks of Portia so as to 'outgr[o]w conventions' and to 'challenge the common expectations of his audience' (Finn, 2007: 59).

In *Othello*, Brabantio is defeated as he gets 'challenged' by Desdemona, his daughter. This sense of defeat is implied in the Duke's words, 'Men do their broken weapons rather use / Than their bare hands' (I.iii.74), as he realizes that his attempts to stop his daughter from marrying Othello have failed. The phrases, 'broken weapons,' 'bare hands' and 'the robb'd that smiles' (I.iii.208), in the context of the Duke's speeches, are significant in highlighting Brabantio's failure in this matter. Brabantio's ordeal of this highly protested marriage between his daughter and Brabantio is two-fold. Firstly, Desdemona marries a man against her father's will. Secondly, the man she has married is a 'moor'- meaning a 'black person,' whose 'blackness throughout the seventeenth century came to represent a lost identity' (Little, 1993:307). Furthermore, Little points out that Othello lives within a 'culture that damns him from the start' (1993:310). Thus, not only does Desdemona marry without her father's approval, she marries a person whose race is being frowned upon. Both of these points emphasize that this marriage goes against the acceptable cultural norms and beliefs of the time. In *Titus Andronicus*'s case there is a slight difference, in the sense that Lavinia regards Saturninus' offer to marry her as a 'princely courtesy' (*Titus Andronicus*, I.i.272). Unlike Cordelia, Jessica, Portia, Cordelia, who have courage to 'challenge' their single fathers, Lavinia seems to comply with the agreement between Saturninus and her father. It is only her brothers who challenge their father's decision and escape with their sister. In this way Titus' sons act against the objectification of their sister.

In *The Taming of the Shrew*, unlike Bianca her sister, Katharina challenges her father, 'Why, and I trust I may go too; may I not? / What! Shall I be appointed hours, as though/ belike/ I know not what to take and what to leave? / Ha!' (*The Taming of the Shrew*, I.i.102-4). Katharina's response comes after her father has just instructed Bianca to 'go in' (I.i.91), and bid her, 'Farewell' while instructing Katharina, 'you may stay' (I.i.100). Baptista orders Katharina to 'stay' in order to allow the two suitors Hortensio and Gremio 'to court her at [their] plea / sure' (I.i.54). In accordance with the norm within his culture, Baptista is 'firmly…resolv'd…/ not to bestow [his] youngest daughter/ Before [he] ha[s] a husband for the elder' (I.i.51). Her father's cultural norms and beliefs notwithstanding, Katharina's statement, 'I trust I may go too,' implies that she expects her father to treat her in the same way as her younger sister, Bianca. Katharina seems to be demanding equal treatment from their single father irrespective of their differences including age. From the beginning Katharina challenges her father and her suitors as well. She enquires of her father, 'Is it / your will / To make a stale of me amongst these mates?' But Katharina publicly defies the cultural norm as she challenges her father openly without mincing her words, while her sister Bianca 'to [her father's] pleasure humbly [she] subscribe[s]' (I.i.81).

Although these girls do recognize the important parental roles their fathers have played in their lives, they are not prepared to continue being under their authority. Cordelia knows she 'shall wed,' and Desdemona proudly points at Othello as she fearlessly tells her father, 'here's my / husband.' On the other hand, their single fathers are prepared to let go of their daughters, allowing them to break free from their yokes. All of them become independent: Portia, Jessica, Miranda, Desdemona, and Cordelia. In *The Tempest*, Prospero gladly pronounces 'she is thine own' (IV.i.32), as he releases Miranda to Ferdinand. In *The Merchant of Venice* Portia's late father designs the three caskets not in his own interest, but in a manner that will favour his daughter. The caskets will only be chosen rightly by the 'one / who [*she*] shall rightly love' (*The Merchant of*

Venice, I.ii.35-6). In Othello, Brabantio proclaims, 'God be with you!' (I.iii.189), as he blesses his daughter. Young (1992:195) observes that the ritual of 'blessing was one way parents were able to convey that love and to that act for their children's welfare.' The present researcher concurs with Young (1992:209) that 'Shakespeare's treatment of the ritual can also help us see it as something quite different from the instrument of domination it has recently been taken to be.' After blessing his daughter, Brabantio then addresses Othello, 'I here do give thee that with all my heart' (*Othello,* I iii.193). Furthermore, he addresses Desdemona stating, 'for thy escape would teach me tyranny' (I.iii.197). There are two implications to this statement: firstly, it implies that Brabantio disapproves of 'tyranny.' Secondly, he is not a tyrannical single father as Shin suggests that 'These tyrannous patriarchs – all of them [are] single fathers' (Shin, 2010:675). Instead, as Halenarova (2015:5) points out, this indicates that 'Shakespeare knew how to raise the spectators' interest by creating characters that are violating stereotypical perception of women.'

The relationship between the patriarchs and their daughters reflects the ideas underlying Shakespeare's plays. Lenker (2001:43-4) points out that, 'both Shakespeare and Shaw employ the father-daughter affiliation for the positive purposes of education, redemption, and even subversion.' This writer proposes that through the features of single fathers in these three plays as well as in others, Shakespeare was educating his society on a number of things: the ability of single fathers to raise their daughters properly, and that the daughters are to claim their rightful position as they stand for their rights, both in the home and in the society. To some extent, the single fathers serve a redemptive purpose. In a society where most fathers are tyrannous, these single fathers display good features and skills in raising their daughters. The daughters of these single fathers also serve a purpose of subversion, as they challenge the rules and demands of their fathers and society. These are some of the 'positive' purposes mentioned by Lenker. Shin (2010:675) claims that all of the single fathers in Renaissance drama are 'tyrannous patriarchs… able to destroy their

children. [And that] drama reflect[s] a cultural anxiety about violent fathers.' Such an assertion assumes that all single fathers, both in all the Renaissance drama (including Shakespeare's) as well as in his society, were the same. Hilton and Deval (1998:31) citing Risman and Park (1988) state that it is assumed 'that single fathers lack both the internal motivation and expressive skills necessary for nurturing young children.' However, such a claim may not always be true because, as stated in the preceding discussion above. Goneril, Regan and Edmund in *King Lear* do admit that their fathers love them and their siblings in the same way. Prospero in *The Tempest* and Portia's father in *The Merchant of Venice*, both 'demonstrate expressive skills necessary for nurturing' (Hilton and Deval, 1998:31) their daughters, at least by affording them good education. Baptista as well, although he demands that his elder daughter be the one that gets married first, on the other hand, possesses 'expressive skills for nurturing young children' (Hilton and Deval, 1998:31 citing Risman and Park, 1988). Although Hilton and Devall's finding is based on the research which was conducted on the single fathers of the twentieth century, their notion about single fathers is similar to Shin's with regard to Shakespeare's single fathers.

The only references to some of the single fathers as tyrants in the plays, with the exception of Shylock, are from the villains. Each time they are referred to as tyrants, the audience sympathizes with them. For instance, in *King Lear*, in the letter written by Edmund, the latter comes up with an 'invention' in order to 'top' his 'legitimate' brother (I.ii.21). In the letter he claims has been written by his brother Edgar, Edmund falsely accuses his father of keeping him under 'bondage' and 'oppression.' He also refers to his father as an 'aged tyranny' (I.ii.53). Soon after his father's departure, he admits that:

> When we are sick in fortune,-often/ the surfeit of our own behaviour,-we make guilty of our disasters the sun, the moon, and the stars; as if we were villains by necessity, fools by heavenly compulsion, knaves, thieves, / and treachers by spherical predominance, / drunkards, liars, and adulterers by an enforced /

> obedience of planetary influence; and all that/ we are evil in, by a divine thrusting on:

In her 'Astrology in Shakespeare's Day', Carroll Camden Jr. states that the Elizabethan theologians conducted 'an attack upon astrology,' arguing that 'it permits men to impute their sins to the stars' (1933:36). In his speech above, Edmund echoes a similar view. He argues that their 'own behaviour' causes them to be 'sick in fortune.' He further admits that they blame the 'sun, the moon, and the stars' for their own 'disasters.' Here, Edmund does not find any wrong-doing in his father Gloucester. We can infer from the phrase 'we make guilty of our disasters,' that he admits that he is the one who is 'guilty,' not the celestial bodies or anyone else in the play. Connotatively, he further admits that they are not 'villains by necessity, fools by heavenly compulsion.' By implication, there is neither 'necessity' for him to be a villain, nor is he blaming heaven or anyone for taking foolish decisions. Edmund refers to himself and those of the like behaviour as 'knaves, thieves, /and treachers,' 'drunkards, liars, and adulterers.' I want to propose that Edmund's use of the first person plural 'we,' makes him to be the voice for all other 'treachers' in the play, especially Goneril and Regan, and not just bastards. Thus, the words 'treacher' and 'villains' portray them as rebellious. If so, Edmund is exonerating these single fathers - Lear and Gloucester - from being regarded as 'guilty,' 'villains,' and 'evil.' It is not Edmund only who exonerates these single fathers, but Cordelia and Edgar as well. Edmund concludes by admitting that 'we are evil.' If Gloucester has been a violent, abusive or tyrannical father at any time and at any point, Edmund would have mentioned it in this speech.

Shin (2010:682-3), further asserts that Shakespeare 'might have been afraid of the ramifications of creating a defiant wife who disrupts the well-established domestic order and somehow upsets the general public of the time period.' The word 'defiant' in Shin's statement is synonymous with

'rebellious.' Such a claim appears to have a loophole in assuming that Shakespeare was 'afraid' of 'disrupt[ing] the well-established domestic order.' As already pointed out in the discussion above, these daughters who challenge their fathers display rebellious attitudes. Callaghan (2016:62) also echoing Leventen, points out that in Shakespeare's plays there are 'daughters who submit' and those 'who rebel' (Callaghan, citing Leventen, 2016:62). I propose that Shakespeare's portrayal of the daughters 'who rebel' would 'disrupt the well- established domestic order' as claimed by Shin. If creating a 'defiant wife' would lead to the disruption of the 'domestic order' (Shin, 2010:682-3), the same result, therefore, should be expected when creating 'daughters who rebel' against their single fathers (Callaghan, citing Leventen, 2016:62); the patriarchal order in society would be disrupted, and I believe this was Shakespeare's intention. This is in stark contrast to Callaghan's earlier view in *Shakespeare Without Women*, where she argues against the representation of 'the female body, while not literally present on the Renaissance stage.' She points out that, that 'was constantly and often scabrously constructed in masculine discourses in ways that reinforced larger patriarchal institutions and practices' (2002:30). These statements by Callaghan appear to be self-contradictory. Elizabeth Finn states that 'Shakespeare was not wholly invested in early modern ideals of female behaviour in constructing his characters…instead he 'increasingly challenged the common expectations of his audience' (2007: 58-9).

Shakespeare uses education as one of the motifs in his plays to challenge the 'common expectations of his audience' (2007:59). Like Portia's father in *King Lear*, Prospero in *The Tempest* educates his daughter Miranda and Calliban in the same way on domestic responsibilities. He refers to himself as 'thy school master' (*The Tempest*, I.ii.172). Furthermore, he tells his daughter that he 'made [her] more profit / Than other princes can, that have more time/ For vainer hours and tutors not so careful' (I.ii.172-4). There are three features of Prospero as a school master that we can identify from this speech. Firstly, it has a tone of pride and confidence in his role of educating his

child. Secondly, when comparing her to other princes, he is confident that she has gained 'more profit/than other princes can.' We can infer that the phrase 'more profit' refers to knowledge and skills which are more than those received by 'princes.' Thirdly, Prospero indirectly blames other tutors for spending 'more time/For vainer hours' with 'other princes.' This implies that Prospero is able to use time effectively in teaching his daughter effectively. Lastly, he blames the tutors for being 'not so careful.' Through Prospero, Shakespeare portrays a single father who is 'careful' in raising a girl-child. Miranda expresses her appreciation in the words 'Heavens thank you for't!' (I.ii.174), for the role her father has plays in her life.

Like Miranda, Caliban is appreciative that Prospero 'taught [him] language,'and can see 'profit' in 'learning… language!' (*The Tempest*, I.iii.363-4). Caliban demonstrates a number of skills which are evidence of the positive impact of Prospero's education. He can go 'fetch…fuel', identify 'every fertile inch o'the / island' (*The Tempest*, III.ii.160); 'shew thee best springs' and 'pluck these beries' (III.ii.173-4); fishing and get thee wood enough' (III.ii.175) and 'wash dish' (III.ii.196). Shin (2008:373) points out that 'on the whole, critics have not done justice to Prospero's intricate role as a home schooling single parent to both Caliban and Miranda. It is no wonder that Prospero is able to educate Miranda and Caliban, for he himself 'lov'd [his] books' which he kept in his 'own library with volumes /that [he] prized above [his] dukedom' (I.ii.166-7). Prospero makes a clear distinction between his love for his 'volumes' and 'dukedom.' In this comparison it is implied that Prospero values education over position and power. Moreover, he is able to impart education and love to his daughter as well as to Caliban. Caliban shares with Trinculo and Stephano how Prospero values his books and learning:

> Remember first to possess his books; for without them / He's but a sot, as I am, nor hath not / One spirit to command: they all do hate him / As rootedly as I. Burn but his books; / He has brave utensils, for so he call them-/ Which, when he has a house, he'll deck withal: / And that most deeply to consider is / The beauty of his

> daughter; he himself / Calls her a nonpareil: I never saw a woman / But only Sycorax my dam and she; / But she as far surpaseth Sycorax / As great'st does least, (*The Tempest*, III. ii. 99-112).

In their plot to oust Prospero from the island, Caliban tells Stephano that he first needs 'to possess his books' and 'burn' them because they are his [Prospero's] 'brave utensils.' According to Caliban, Prospero's life is dependent upon his books. He even refers to them as his 'brave utensils', denoting that they are his powerful weapons. Caliban mentions another important point, that without his books, Prospero is 'but a sot.' The dictionary meaning of the noun 'sot' means 'a drunkard.' But according to its etymology, it is taken from Old English *sott*, meaning 'fool'; stupid person; derived from Old French *sot*, meaning 'foolish person.' So, Shakespeare may have intentionally used the word 'sot' with a double meaning in mind, suggesting that 'without [his books], [Prospero's] but a [fool]' or he could have been a drunkard. Whatever the case may be, this suggests that his commitment to his books and magic activities has a positive impact in his life style and character. He lives an alcohol-free life and he is wise, characteristics which are critical for a single-father raising a girl-child. He refers to his books as 'rave utensils' meaning 'powerful tools.' Although Prospero's books are a source of his magic powers, they are a symbol of education and acquisition of scientific knowledge.

The second critical point in Caliban's speech is Prospero's attitude and perception about his daughter. Due to the 'beauty of his daughter,' Prospero 'calls her a nonpareil.' According to the Oxford Dictionary, the noun 'nonpareil' means 'a person or thing that is better than others in a particular area.' Caliban states that it is Prospero 'himself' who 'calls [his daughter] nonpareil.' From this we can deduce that Prospero has a sense of affection and pride in his daughter. To refer to his daughter as a 'person that is better than others' in the island, suggests the love, respect, and high esteem he has for her. It seems this is how he wants other community members to view his

daughter and how she should perceive herself. In this way he is raising his daughter with high self-esteem, positive self-image and self-worth. Shakespeare portrays Prospero as a single father with good parental skills, especially since he is raising a female child.

Shakespeare could have opted for the servants, sons, or any other male figures to be the ones to inherit the patriarchs' wealth, especially in the cases of Portia; Goneril and Regan as well as Jessica. For instance, with regard to *King Lear*, most scholars are unanimous on the tradition that 'Shakespeare used the anonymous *King Leir* as his main source for *King Lear*' (Jimenez 2013:27). Jimenez further states that it is in *King Lear* that Shakespeare 'so completely rethink[s] and rewrite[s] a story so as to change its genre, its message and its outcome' (Jimenez 2013:27). Jemenez mentions a number of changes that the dramatist made as he was 'rewriting the anonymous *Leir*' (Jimenez, 2013:27). Among the 'additions' that Shakespeare made are: 'the subplot' of 'the Duke of Gloucester and his two sons,' 'Goneril's servant Oswald,' 'the transformation of the king's eccentricities into madness and the supremely tragic scenes of the Fool' (Jimenez, 2013:37). At this stage, the dramatist could have removed Leir's daughters in the *King Leir* to replace them with sons. I will therefore, argue that, if Shakespeare was against the representation of women in the plays, it is during this process of 'rewriting' the old story into his *King Lear* that the dramatist could have made many changes against the portrayal of daughters in the play. His choice of these daughters indicates that the playwright himself had a special interest in the relationship between the male single parents and their daughters. This is also reinforced by his 'sub-plot in which a father, disinherits that child who in reality loves him most' (Young, 1975:315). This writer would argue that in this sub-plot, Edgar, the disinherited son, is a replica of Cordelia. One may deduce from addition of a disinherited son, that Shakespeare conveys a message that, sons can be disinherited by the society in the same way as the daughters. Edgar, a son who is said to have wronged his father, receives the same treatment from his single father, as Cordelia

does from hers: both are disinherited by their single fathers. Thus, the dramatist uses the motif of single fathers who disinherit their children without gender bias and discrimination, to couch the idea of gender equality.

The title figure of *King Lear*, Prospero in *The Tempest*, Brabantio in *Othello* and Portia's late father in *The Merchant of Venice*, provide their daughters with care, love, and education. Their daughters are learned: they can read and write, while Portia is portrayed as 'a learned doctor' of law who excels in interpreting the laws of the country. Even 'Jessica is not only vocal, but she also displays scholarly knowledge that rivals her husband's' (Finn, 2007:24). However, the researcher cannot agree with Sundelson's view that, 'order and harmony depend upon the presence of an active father figure' (Evans, 1985:172). Such a view might create a false notion that fathers are flawless beings. Pickhard (2007:11), asserts that 'the best *any father*, like *any parent* can give is a human mix of strength and frailty, of good judgment and bad, of consideration and selfishness, of doing right and doing wrong [emphasis mine].' Some of these traits are found in some of Shakespeare's single patriarchs. It is due to 'frailty' that Lear 'shakes all cares and business from [his] age'. But I regard it as a 'strength,' 'consideration' and 'doing right' that he does not discriminate against his daughters on the basis of gender, and has 'divided/in three [his kingdom' among them. These are Lear's good features as a single father. But, his failure to apply 'good judgment' when Goneril and Regan flatter him, leads to his downfall. Prospero's obsession with his 'secret studies' (*The Tempest*, I.ii.76) compromised his 'government' when he 'put/ the manage of [his] state' to his brother (*The Tempest*, I.ii.69-70). I regard Prospero's 'judgment' in this regard as a 'bad' one (Pickhardt, 2007:11). However, his character is depicted with 'consideration' and 'strength' in his ability to raise his daughter as a single father in the island.

This researcher will argue that it is due to some of these features of single fathers that the researcher is of the view that 'Shakespeare more often challenged the social code that played within' his society (Finn, 2007:57). By exposing and challenging these social codes that oppressed women, Shakespeare 'was living ahead of his own time, foreseeing, so to speak, the kinds of troubles and anxieties which would be affecting men and women in our modern world' (Rocha, 1980:3). Shakespeare's treatment of father-daughter relationships is the evidence that 'drama, actually participated in the struggle for acceptance of new ideologies in the early modern period' (Lenker, 2001: 39). According to Halenarova (2015:6) the father-daughter relationship 'was not a matter of the Elizabethan era: it still plays a considerable role in today's lives.' Thus, Renaissance dramas 'give this era its peculiar connection to the present – it's early "modern" character (Majeske, Detmer-Goebel, 2009:17). This 'peculiar connection to the present' (Majeske, Detmer-Goebel, 2009:17) is based on two reasons. Firstly, today our society is experiencing the same problems in father-daughter relationships as experienced in the early modern period. Also, Fomeshi (2014:170) points out that 'the prejudiced attitudes of the Elizabethan England still survive in any culture that creates stereotypes of particular minority groups.' Secondly, these Renaissance dramas 'were part of the cultural and material struggles that resulted over time in a changed gender system' that we also still envisage today. Hence, this study proposes that there is a 'need to identify Shakespeare's interests with our own which is the premise of historicist as well as feminist criticism' (Callaghan, 2016:36).

However, some critics dismiss the view that Shakespeare 'was profoundly skilful in representing' the 'father-daughter and father-son relationships,' and other marginalized groups like women in general. (Finn, 2007:2). Their rejection of Shakespeare's representation is based on the fact that Shakespeare was a male and not a woman. For instance, Callaghan (2000:9) argues that 'Shakespeare did not write for us, and seems, indeed, to have had a little or no concern for

posterity.' In Callaghan (2016:65), Rackin, in support of Callaghan, argues that Shakespeare's texts and those of other male authors and scholars of the past 'are often man-made and shaped by men's anxieties, desires, and interests' (Callaghan, 2016: 65). For this reason, Rackin concludes that such texts 'constitute instruments of women's exclusion, and often of women's oppression' (Callaghan, 2016:65). One may find such notions problematic, since the father-daughter relationship 'was not a matter of the Elizabethan era: it still plays a considerable role in today's lives' (Halenarova, 2015:6). As a result, a number of movements and organizations leading the struggle against violence against women and children are now encouraging men to be actively involved in this fight. In 2013 the UNFPA released a document titled, 'Engaging Men and Boys: A Brief Summary of UNFPA Experience and Lessons Learned.' This document points out that 'to address gender inequality and reproductive rights, the engagement of men and boys needs to be integrated throughout UNFPA work' (UNFPA, 2013:36). This researcher will argue that Shakespeare saw this need for 'the engagement of men and boys' (UNFPA, 2013:36), and as such he 'is of his time and beyond his time' (Hart,2009:4). Through his plays, Shakespeare seems to be suggesting that 'working with men as family and community members – fathers, husbands, sons, brothers, and others – is the key to ending' tyranny, patriarchy and all forms of gender-based violence, especially in father-daughter relationships (UNFPA, 2013:23).

This chapter has attempted to explore the good and bad features of some of Shakespeare's male single parents, as revealed in the manner in which they relate with their daughters. The chapter has revealed that some of these male single parents in *King Lear*, *The Merchant of Venice* and *The Tempest* play a vital role in raising their daughters in a positive way without the help of mothers. For instance, Prospero raises Miranda from early childhood to teenage level, educating her and instilling in her good moral and ethical values without abusing her. Prospero provides equal education for both Miranda and Caliban in a non- discriminatory manner on the basis of their

gender. Shakespeare portrays Portia as a learned woman whose father (who was also a learned noble man) played a critical role in her education,

4. Observing single fathers from a societal perspective

This chapter explores the attributes of the male single parents from the perspectives of the members of the society in some of the three plays under study. It pays special attention to the utterances, actions and attitudes of the characters who are from the members of the society in the plays.

Young (2009:91) poses the following question regarding King Lear, 'Who is he if he is not being treated with respect as a king and father?' This is one of the questions that we need to answer regarding all the single patriarchs, mainly in the three plays: *King Lear*, *The Merchant of Venice* and *The Tempest*. One needs to establish if all the male single patriarchs exercise 'cruelty' and tyranny as it is said to be apparent with Shylock in Shin 2010, that they are 'tyrannous patriarchs – all single fathers – are able to destroy their children.' This chapter will observe if the society in Shakespeare's plays also believes that these fathers do not possess even a single positive attribute, especially in the context of their relationships with their daughters. As the court-case begins, the Duke addresses Antonio:

> I am sorry for thee: thou art come to/answer/A stony adversary, an inhuman wretch/uncapable of pity, void and empty/From any dram of mercy. (*Merchant of Venice,* IV.i.3-5).

Even before all the testimony from both witnesses is heard, the Duke already sympathises with Antonio. He feels 'sorry' for Antonio that he will be facing a 'stony adversary, an inhuman wretch /uncapable of pity.' The Duke's speech shows a bias towards Antonio and he seems to have already acquitted him without applying the law and before all the evidence is tabled before the court. According to the Marriam Webster Dictionary, the word 'adversary' in the Duke's speech may also denote 'Satan' which is derived from 'Middle English, from Old English, from Late Latin, from Greek, from Hebrew *satan* adversary.' It can be deduced, therefore, that by referring to

Shylock as an 'adversary,' the Duke subliminally implies that he is 'Satan.' This view is congruent with Bassanio's, who directly refers to Shylock as 'a cruel devil' (*The Merchant of Venice*, IV.i.217). Antonio sees Shylock as a 'bloody creditor' (*The Merchant of Venice,* III.iii.34), 'tyranny and rage.' According to Gratiano, Shylock is a 'harsh Jew,' 'inexecrable dog,' 'woolfish,' 'bloody,' 'starv'd and ravenous.' It is as if these are the very features that the Duke wants to expose in Shylock's character as he instructs the audience to 'make a room, and let him stand before/our face' (IV.i.16). The phrase 'make a room' implies that as Shylock arrives late, the court of justice is already congested. Therefore, the plaintiff has to come out to the open. The Duke uses the phrase 'stand before/our face,' in a literal sense. But, in a figurative sense, Shylock is to submit himself to thorough observation and scrutiny, not only concerning his demand to the court, but also, in regard to his character as well.

As he 'stand[s] before' the court, the Duke first tells Shylock, 'the world thinks, and I / think so too…' This implies that as Shylock stands before the court, he is actually standing before 'the world' for thorough scrutiny of his character; the aim is to answer the same question asked about King Lear, 'Who is he?' (Young, 2009:91). Shylock's identity is in question and it is the one that will inform the court's attitude and finally its judgment on Shylock's case. According to Middleton (2015:309) 'all the relationships are deeply troubled by the nature of identity itself.' The effect of the word 'world' in the Duke's statement is to suggest that the whole society has the same perception about Shylock: 'a stony adversary,' 'cruel devil,' 'harsh Jew,' 'inexecrable dog.' It will be noticeable that these descriptions of Shylock's character are made in relation to his case with Antonio, but not with regard to his relationship with his daughter. However, the bitter relationship with his daughter cannot be divorced from this context, since when the pronouncement of the verdict is made, it is this issue whose background makes it even more unbearable to Shylock. Lorenzo thinks 'if e'er the Jew, her father, come to heaven, / It will be for his gentle daughter's

sake' (II.iv.34-5). The implication of Lorenzo's statement is that, based on his own character and behaviour, Shylock does not qualify 'to come to heaven.' Through Bassanio's comments, it appears as if Shakespeare portrays Jessica in a positive light, suggesting innocence and purity of character as opposed to her evil father. With such a huge character contrast, Shakespeare subliminally seems to be persuading his audience to sympathize with Jessica. Thus, Shakespeare seems to be taking a matriarchal position instead of the patriarchal one. To Salanio, Shylock is a 'dog Jew' because he cries for his ducats instead of his missing daughter (II.viii.14). When Shylock complains about his 'daughter's flight,' Salarino responds by saying that he 'know[s] the tailor that made the wings she flew withal' (III.i.28-30). Here, Salarino indirectly refers to Shylock as the 'tailor' that made' Jessica's 'wings.' The word 'tailor' signifies that Shylock is the cause of Jessica's flight. The inference of Salarino's words is that Jessica is escaping because she no longer feels safe around her father; her escape is prompted by ill-treatment she receives from her father. Shylock continues to say that Jessica 'is damned for it.' Salarino replies, 'That's certain if the devil may be her/ judge' (*The Merchant of Venice* III.i.34-6). Still, Salarino indirectly refers to Shylock as the 'devil,' implying that the latter is evil in the manner he treats his daughter.

Shylock's behaviour is regarded as devilish (*The Merchant of Venice* III.i.34-6) not only by the characters mentioned above, but also, by his servant Launcelot Gobbo. Launcelot finally resolved in his 'conscience' 'to run from' Shylock his master. In his monologue in Act II.ii.1-33, Launcelot refers to Shylock as a 'fiend' seven times. The number seven, according to Jewish numerology, is used to indicate a state or a point of the highest order. In this context, the number seven suggests that the animosity between Shylock and his servant –Launcelot - has reached the highest point where it cannot be repaired. On the other hand, Launcelot alludes to his father as an 'honest man' (II.ii.16) with 'a kind /of taste' (II.ii.18-19). This is in stark contrast to Shylock whom Launcelot regards as 'the devil himself' and 'the very devil incarnal' (II.ii.27-8). Launcelot regards himself

as ‘famished in [Shylock’s] service,’ such that you can point at his exposed ribs’ (II.ii.116-17). One may deduce from these words that Shylock does not provide Launcelot with enough food. This is in contrast with Shylock’s claim that Launcelot has been ‘gormandiz[ing]’ (II.v.3) in his house. For this reason, Launcelot is ‘glad’ to meet his father’ (II.ii.17-18). The relationship between Launcelot and his father, Gobbo, is a complete opposite to the one between Shylock and his daughter. This supposed inhuman character of Shylock causes Launcelot to ‘run as far/ as God has any ground’ (II.ii.120-1), and Jessica ‘to be asham’d’ of him (II.iii.17). Shakespeare seems to have deliberately brought together these fathers, Shylock and Gobbo, with their contrasting characters, so as to allow his audience to apply their judgment and see the difference in their characters - that fathers are not to be painted with the same brush. Consequently, as Shylock ‘stands] before our / face’, what ‘the world thinks’ of him lies bare (IV.i.16-17).

In the scene where Shylock, Antonio and his friends are seen together for the first time, (at least in the play), as Antonio approaches, Shylock likens him to ‘a fawning publican’ (I.iii.42). In the New Testament, ‘publicans’ were one of a number of sects and political groups. It is said that ‘sometimes… [“the publicans and sinners” Luke 15:1] are considered as one group’ (Nicole *et al*, 1980:814). The ‘publican’ or ‘sinners’ are said to have included ‘harlots and adulterers and others whose lives were in open violation of the law’ (1980: 814). A ‘publican’ was ‘treated as a heathen dog,’ (1980:718). Shylock’s reference to Antonio as a ‘publican’ has the connotation that Antonio is a sinner. This implies that Shylock is displaying a holier-than-thou attitude. But literally, the ‘publicans’ are defined as ‘tax collectors’ (1980: 814), who ‘generally collected [money] from the people more than the law called for’ (1980:851). With the latter definition and reputation of a ‘publican’ in mind, Shylock’s reference to Antonio as a ‘publican’ is ironic on the premise of the following reasons: Shylock admits to hating Antonio, ‘more for that in low simplicity/He lends out

money gratis'(I.iii.44-5): meaning, Antonio lends money to the people without charging extra amount as publicans would do. Thus, ironically, this depicts Shylock as the one who is a 'publican.'

On the other hand, in the title *The Merchant of Venice*, the word 'Merchant,' according to the dictionary meaning, refers to 'a person who buys and sells goods in large quantities, especially one who imports and exports goods' (Hornby, 2015:944). So, based on the title, Shakespeare's audience would expect to meet someone who is involved in the business of buying and selling goods. There has been a huge scholarship around the question of the title figure – 'The Merchant.' Some critics are of the view that Antonio is 'The Merchant' referred to in the title, while others identify Shylock as one. Other critics have gone to the extent of suggesting that Portia is the main character of this play. It would seem that at the core of the play is the problem of identification: the distinctions and similarities. Kaplan, in Hamlin (2019:168) asserts, the 'fundamental differences' 'between Jews and Christians in a number of instances' disappear as Portia inquires, 'Which is the merchant here, and which the Jew.' A proper identification of these characters enables Portia as the judge, to be able to interrogate both the defendant and the plaintiff directly on a personal level. Portia's question implies that she is not acquainted with the two men. It is doubtful that Shylock – the Jew and Antonio- the Christian would refuse to be properly identified that they may be able to lay their demands before the court. The whole economy around their identification is to their interest and most of all, advantage. It is imperative that their features are categorically stated: their appearance, full personal details, positions as they stand before the court, as well as their view-point as far as the case is concerned.

Most importantly, as a figure that has been vilified, degraded, insulted and marginalized by Antonio and 'the world,' Shylock has valid reasons to identify himself before the court of law. I will argue that, Shylock in *The Merchant of Venice*, represents other 'Shylocks' outside the play

that have been marginalized religiously, economically and politically. In the same vein, in this paly, Antonio, is a microcosmic representation of the many 'Antonios' outside the play, yet to be found guilty in the 'court of law' for their anti-Semitic religiosity. Based on these reasons, it seems necessary that Shylock, as a character representing the victimized and marginalized Jewish community both in the play and in history – has to be afforded an opportunity to present his case before the court of law. As such, it is critical that he be described properly that he may not be mistaken for a Christian - Antonio. But most of all, this is his opportunity to challenge and undo the misconceptions of 'the world' about him and the entire Jewish nation. It seems Shakespeare depicts Shylock with a historical background of, as well as sensitivity to, anti-Semitic notions of society in the early modern England.

There are a number of elements in *The Merchant of Venice* that some critics have identified in order to justify and cement their accusations of anti-Semitism against the playwright himself, instead of his characters. According to Miller (2015:51) 'many critics focus on Shylock's comment that "I hate him for he is a Christian" as a justification for anti-Semitic reading of the Merchant.' But, it must be noted that Shylock's position comes as a response to Antonio's previous acts of provocation. Thus, justifiably and 'as probably the most damning objection to working with Antonio, Shylock mentions that Antonio previously spit on his Jewish gabardine, called him a cur' (Miller, 2015:52). Obviously, Shylock had not committed any direct personal offence towards Antonio to deserve such insults and attacks. Shylock must be commended that in spite of all these attacks, he has never retaliated. Most scholars seem to overlook these crude attacks on Shylock by Antonio. It is ironic that, as some of these critics accuse Shakespeare of anti-Semitism, they never exonerate Shylock. They never treat Shylock's reactions to situations separate from his being a Semite. Instead, they accuse him for his 'hatred of Antonio' (Greenblatt, 2012:61), his anger against his daughter, and his demand for the bond at the court case. The very critics who accuse

Shakespeare of anti-Semitism are the ones who display anti-Semitic attitude toward Shylock. The playwright unambiguously displays Shylock as a victim of Antonio's scurrilous attacks. It is the main point of departure which must be objectively considered by Shakespeare's and Shylock's critics. The critic Greenblatt (2012:61-2) asserts. 'Shylock's hatred of Antonio has an economic motivation' and that 'all lead back to Jewish hatred of Christians.' Fomeshi (2014:171), supports this view and asserts that 'Shylock comes out of a history of prejudice against the Jews in the medieval and early modern Europe.' Shylock's grudge against Antonio should not be judged based on his traits but on victimization by Antonio. Bloom (2008: 57) states that 'Antonio his old enemy, instead of acknowledgement of the shrewdness and justice of his remonstrance…threatens him with a repetition of the same treatment.' Blooms argument is a valid one. Thus, it is from this premise that Shylock's character has to be judged. But, most critics tend to take Antonio's position in this matter; which shows bias and a predisposition to a stereotypical understanding of Shylock. Critics should consider that 'the grudge is personal – it has a history of direct extremely ugly encounters' (Greenblatt, 2012:62). All these 'extremely ugly encounters' (2012: 62) are sufficient evidence that Shylock is depicted as a victim in the entire play.

Another aspect that needs to be taken into consideration as far as Shylock's character and identity is concerned is the concept of villainy. But first, it is clear that, based on: 'the ancient grudge' (*Merchant of Venice*, I.iii.48), Antonio's 'shrewdness' and 'preposterous' behaviour (Bloom, 2008:57); the societal notion 'that the Jew is a noxious species of sub-humanity' (Bloom, 2008:19); 'the violence of history' perpetrated against Jews (Blooms, 2008:41); and that 'ambivalence about Judaism's relation to Christianity dates back to the origin of the latter (Callaghan, 2016:361), Shylock is, therefore a victim. There are many other critics who are of the view that Antonio's hatred of Shylock is a historical-religious problem. Balser *et al* (2006:3) point out to 'the impact of anti-Semitism throughout history, and the beliefs and attitudes prevalent in 16th century

England.' Kaplan in Callaghan (2016:368) asserts 'it is apparent now that in his angry speech …Shylock was only reacting to Antonio's concern.' Greenblatt (2012:65) states that 'the long history of Jewish suffering and loss becomes his personal history.' Thus the researcher is of the view that 'Shylock has multiple sympathetic reasons to detest Antonio that span from personal to economic to religious' (Miller, 2015:52). But, some of these critics, still regard Shylock as a villain or a 'comic villain' (Nahson and Shapiro, 2017:5; (Fomeshi, 2018:172; and Bloom, 2008:108). With the backdrop of this information, it may be unfair to refer to Shylock as a villain or at least in a traditional sense of a 'villain.'

It would appear that through the characterization of Shylock 'Shakespeare also challenges the audience's concept of villainy' (Miller,2015:40). Maybe one will have to further look at the meaning of villainy as a literary concept and convention. According to the Merriam-Webster Online Dictionary (n. d), the word 'villain' refers to 'a person of uncouth mind and manners' or 'a deliberate scoundrel or criminal.' The Online Etymology Dictionary (n. d.), renders 'villain' as 'character in a novel, play, etc. whose evil motives or actions help drive the plot.' This source adds that 'villain' is 'used only in a pejorative sense.' In some of the plays, most of the time, a character would present himself or herself as villain either through articulation or actions. Sometimes a character is declared by other characters as a villain. For example, the Duke of Gloucester in *King Richard III* declares about himself, 'I am determined to prove a villain/And hate the idle pleasures of these days…/As I am subtle, false, and treacherous' (*King Richard III*. I.i.30,32,37). In his monologue Edmund plots against his brother - Edgar, 'well then / Legitimate Edgar, I must have your land/…Edmund the base/ Shall top the legitimate' (*King Lear* Act I.i.16, 20-1). *The Tempest* begins with Prospero recounting to Miranda his daughter how his brother plotted against him and finally ousted him from dukedom. The development of the plot of *The Tempest* portrays Prospero, the protagonist, attempting to revenge himself against his enemies. Prospero uses his magic powers

to cause the storm to attack his enemies. But this does not make him a villain. In the same vein, it is doubtful that it would be fair to refer to Shylock as a villain. As *The Merchant of Venice* opens, just like Prospero, Shylock has already been attacked and insulted on many occasions in the past by Antonio and the society, especially those who are Christians. He has been 'spet on,' 'spun'd,' and 'call'd…dog' by Antonio (*The Merchant of Venice* I.iii,127-9). He has suffered all these attacks not because he is 'of uncouth mind and manners' or 'a deliberate scoundrel or criminal' (Merriam-Webster. n. d.), but all because of his 'moneys and [his] usances' (*The Merchant of Venice*, I.iii.109). Shylock has not decided to be enemies with Antonio. Instead, Antonio is the one who declares himself 'thine enemy' (I.iii.136), which is an equivalent of 'thine opponent,' 'thine antagonist,' or 'thine villain.' Antonio's position and attitude to be 'thine enemy' (*The Merchant of Venice*, I.iii.136) sounds the same as Gloucester's 'I am determined to prove a villain' (*King Richard III*, I.i.30).

Bloom (2008:57) refers to Antonio as an 'old enemy' of Shylock. Thus, so far, Shylock is depicted as a victimized protagonist and not 'villain.' It is only later in their conversation that Antonio uses a simile to liken Shylock to a 'villain' (*The Merchant of Venice*, I.iii.101), while Bassanio refers to him as a 'villain' (I.iii.180). Patherbridge (2017) in his 'The Social Stereotyping of Jews in *The Merchant of Venice* and the Arabian Nights,' Binmayaba (2016:2519) state that Shakespeare 'selects a Jewish character to be the main protagonist in the play.' Binmayaba's reference to Shylock as 'the main protagonist' puts him in a positive light. From Binmayaba's point of view, it may be inferred that Jessica allows herself to be influenced by anti-Semitic notions of her society in antagonizing her father.

The language used by Antonio, his friends and the whole society in the play when talking about and referring to Shylock, is intended to undermine and dehumanize him. Thus, they seek to endorse

their claims of cultural and religious power over him because 'if one has no power, others may manipulate, control, insult, and even abuse him/her' (Dawood *et al*, 2016:21). One of the ways by which the society in the play seeks to demonstrate such power over Shylock, is by referring to Shylock as a 'villain.' Eagleton (2003:134) asserts that 'language use [is] an indicator of power relations.' Thus their use of the word 'villain' underscores such 'power relations' (Eagleton, 2003:134), and in this way they 'reproduce the language suiting their interests' in order to 'affect [Shylock's] identity and ideology' (Dawood *et al*, 2003:21).

Based on the etymology and the sense in which the word villain is used, as discussed above, it is problematic that most critics, in the same way as the society in the play, approach *The Merchant of Venice* with their prejudgment on Shylock – referring to him as a villain. Thus, their position and definition of Shylock tend to be that of Antonio – a stereotypically anti-Semitic view, not that of the playwright. Such a position may seem to be inadvertently endorsing Antonio's views and attacks since 'there is mutual relationship between power and stereotyping' (Fomeshi, 2014:170). Also, to regard Antonio as the protagonist is giving him power. And 'power leads to stereotyping, and stereotypes, in turn, support the social position of the powerful' (Fomeshi, 2014:170). This would be similar to the court's position, where Shylock as 'the plaintiff [protagonist] has become the defendant [villain]' (Greenblatt, 2012:69). But it must be noted that 'Antonio is no obvious protagonist who wins out in the end' (Miller, 2015:42). Miller's point of view is in sync with the view that 'Shylock changes significantly…into a too complex character to be labelled just victim or villain (Bartleby.com. 2021). In the play, Shylock is first 'labelled' 'villain' by Antonio and Bassanio (*The Merchant of Venice*, I.iii.101, 180).

Patherbridge (2017:39) observes that in *The Merchant of Venice,* Shakespeare humanizes Shylock as he 'allows audiences to see him as "only a man" who acts and speaks as readers themselves

would in the same circumstance.' Patherbridge (2017:39) further states that 'in making his character a man rather than a monster, Shakespeare causes his 'audience [to] question if the villain is even a villain at all.' Eagleton (2003:165) states that when we read a text 'we read and write "like," taking up positions with respect to text, positions which are not given but varied and changing and produced in the process of reading and writing.' I will, therefore, argue that in reading *The Merchant of Venice,* one has to 'take up positions' of the less dominant – Shylock, Jessica, Portia and Launcelot- and be instrumental in seeing them 'changing and produced.' In this way Shylock can be 'produced' as a protagonist because 'a literary work is never exhausted by the intentions of its author. As the work passes from one cultural or historical context to another, new meanings may be culled from it which were perhaps never anticipated by its author or contemporary audience' (Eagleton, 2008:62). In his 'Shylock,' Stoll (1911:239), seems to be of the view that 'Shylock is, and has always been, the hero.' Stolls further wonders 'why, then, does Shakespeare drop his hero out of the play for good' (1911:239). Terry Eagleton (2008:58), in his *Literary Theory: An introduction,* argues, 'it does not follow…that because the meaning of a work is identical with what the author meant by it at the time of writing, only one interpretation of the text is possible.' He further states that 'there may be a number of different valid interpretations and possibilities which the author's meaning permits.'

In view of the above discussion on Shylock's representation, it is the society in *The Merchant of Venice* that views Shylock as 'cruel and monstrous and utterly unlike other men' (Cohen, 1980:59). It is this picture of Shylock painted by Antonio and the play's society that most critics seem to promote in their analysis of Shylock's character. For instance, 'Launcelot and Jessica, in separate scenes, are introduced before Shylock reaches home, that hearing their story, we may side with them, and, when the old curmudgeon appears, may be moved to laughter as he complains of Launcelot's behaviour and all other ill-treatment and victimisation from other characters (Stoll,

1911:241). Antonio, his friends and other characters in the play, manipulate the language when referring and speaking to Shylock in order to demonstrate their power over him due to his being a Jew. Even on Jessica's elopement with her father's ducat's and jewellery, one would expect this incident to arouse sympathy from the society. Instead it is met with mockery and accusations.

The researcher's position is that 'Shakespeare does not seem personally to have been an anti-Semite' (Bloom, 2008: xi), and it is doubtful he would depict Shylock as villain. If this be the case, it may follow that Shakespeare deliberately designed the 'complex and ambiguous portrayal of villainy' (Miller. 2015:43) in Shylock's characterization. In this way Shylock becomes a tragic hero of the tragic comedy. At the court case, the audience waits in anticipation to see the victimized Shylock being vindicated by 'the law of Venice [which] protects the Jew from being a victim' (Middleton, 2015:252). Apparently, the playwright offers Shylock the liberty to present his case before the court and 'the world.' Shakespeare seems to be more interested in Shylocks identity than he is in Antonio's.

In their 'Wrestling with Shylock: Jewish Response to *The Merchant of Venice*' Nahson and Shapiro (2017:6) point out, 'Shylock's Jewish identity is far more complex than the Jew Shakespeare found in his primary narrative source.' They also observe the following positive features that Shakespeare added to 'the Jew Shakespeare found in his primary narrative source,': 'He introduced the name'; 'Shylock is embedded in family and community;' he belongs to '"our sacred nation,' 'our tribe and our synagogue"' (2017:7); 'he once had a wife, Leah' whom he 'loved and was loved in return;' 'he becomes a father of a daughter, Jessica,' for whom he is an 'affectionate father' (2017:8).

Based on the information above, it can be deduced that Shakespeare's Shylock is a family- man. That Shakespeare portrays Shylock as 'embedded in family': 'he once had a wife' and 'becomes a

father of a daughter, Jessica' (Nahson & Shapiro 2017:7) seems to be one of the conventions by which Shakespeare is 'humanizing Shylock' (Patherbridge, 2017:39). Therefore, as a family man, or as a single male parent with a girl-child, it is imperative that Shylock plays his paternal role in providing for his family. This is one of the notable differences between Shylock and Antonio: Shylock has a family to support but Shakespeare is silent about Antonio's family members. However, both men earn their living from their businesses as source of income. To Shylock as a single father, his usury business is his 'life' and 'means whereby I live' (4.i.371-2) – his only source of income, yet the society in the play turns a blind eye to this fact. It would be unfair for Shakespeare and the early modern England society to be judgmental of Shylock's usury, especially, as Patherbridge (2017:23) observes that.

> Jews practiced usury out of necessity rather than choice. As in England, which is of course, the place of publication for the source of the text, Jews had been forced into practicing usury "as their principal means of support in the early Middle Ages, as trade and other occupations became closed to them…A dubious privilege! It left them in a more precarious situation than ever." In both the text and the culture from which it emerged, Jews were hated and condemned for what they were forced to do out of necessity by Christians.

Based on Patherbridge's account, in Shakespeare's *The Merchant of Venice* Shylock's practicing of usury is 'out of necessity rather than choice' (2017:23). As part of the Jewish community to whom 'trade and other occupations' are 'closed,' he has no other means by which he can support his family. He is 'hated and condemned' (2017:23) by Antonio and other Christians 'for what he is 'forced to do' (2017:23) by the very same society. From this point, one may deduce, therefore, that Shylock appears to be a responsible and innovative single father. He does not allow his daughter into a forced marriage with the aim of escaping his 'precarious situation' of poverty. Instead he comes up with some means of earning an income within acceptable practices. He engages in the usury business venture, though frowned upon by society. This he does in order to provide for himself and his daughter. Shylock, therefore, like any single father with one source of income and a daughter to provide for, can be justified for running, protecting, and justifying his

source of living. On the other hand, in essence, there seems to be no difference between Shylock and Antonio in the manner in which they generate their income. Nahson and Shapiro (2017:5) refer to Antonio as 'an international trader,' while Shylock is referred to as a 'usurer.' Both the 'usurer' and the 'merchant' are engaged in businesses with an intention of getting an interest of what they give to their customers with an aim of enriching themselves. Patherbridge (2017:14) observes that 'the idea of usury extends beyond money and finances to include goods and other tangible items.' In fact, 'many Elizabethans practiced usury' during Shakespeare's time (Patherbridge, 2017:13) and Queen Elizabeth I passed the Bill of Usury in 1571 which allowed this practice.

The theme of accumulation of wealth and money seems to be the crux of the play. The following are some of the features in the play that support this idea: in the beginning of the play Salanio and Salarino think 'Antonio is sad to think of his merchandise' (I.i.309-40); Antonio believes that Salarino's 'business' is the most important thing to him, and for that reason he would 'embrace the occasion to depart,' (*The Merchant of Venice*, I.i.63-4); Bassanio first introduces Portia to his friends as 'richly left' (I.i.162). One may infer that he is interested in her mainly because of her being 'richly left'. According to Nerissa, Portia possesses an 'abundance' of 'good fortunes' (I.i.4-5); the caskets of the lottery are made of three kinds of metals: Gold, silver and lead, where Shakespeare's entire message of the play that every man must be willing to 'give and hazard all he / hath' in order to 'gain what many men desire' (I.vii.5,16) is summed up; Shylock is presented as the practical example of this principle when he loses the case and the forfeiture to Antonio, as well as half of his wealth; the relationship between Shylock and his daughter is permanently ruined when the latter elopes with her father's wealth; lastly, Bassanio's success to become one of Portia's suitors, depends on his possession of 'the means' (I.i.174) – money – which he obtains as a usury from Shylock. With all this economy of language and conventions around money, the play seems

to be encouraging its audience to engage in business activities in order to accumulate wealth so that one may earn a living. In the same vein, Shakespeare seems to be merely reflecting the societal prejudiced and stereotypical notions in as far as business practices of the Jews and Christians are concerned. The society in *The Merchant of Venice* is portrayed a claiming to be engaged in economic activities within moral grounds as opposed to Shylock and other Jews.

Antonio claims that he does not charge interest, while Shylock does. But, as Patherbridge (2017:14) asserts, usury is not limited to an exchange with 'money and finances' only, but also to other commodities and forms of commercial activities. Therefore, contextually, Shylock's argument against Antonio's money-lending principles seems to be a justifiable one. In fact, based on Patherbridge's view that usury also includes goods and other activities, Antonio seems to be deceiving Shylock in his claims that he 'neither lend nor borrow/By taking nor by giving of excess' (I.iii.61-2). For, the business by its very nature, is done with the aim of accumulating 'excess' in the form of interest for its owner. Patherbridge (2017:12) states that there was huge controversy among the Elizabethans on the biblical prohibitions of usury. Since both parties - the Christians and the Jews - in the play rely on the scriptures to support their views on usury, it may be necessary to find out what the Bible says about this subject of usury. In the parable in Matthew 24:2, the master reprimands the servant who was given one talent, 'Thou oughtest to have put my money to the exchangers, and then at my coming I should have received mine own with *usury*.' According to Jesus, this servant failed to run the business with the proper principles of generating 'usury' – profit. As a result, such a servant is referred to as 'unprofitable' (Matthew 24:30). Shylock's way of generating 'usury' seems to be founded upon Jewish traditions and beliefs for which it is unfair to accuse and marginalize him. Also, Proverbs 31 is somehow a polemic for merchandising, and thus encourages profit-making; which is how Antonio as well does his business. So, both Shylock and Antonio's businesses are supported by their belief systems. However, the difference might be

the manner in which they charge interest in their respective businesses. Antonio's accusation of Shylock may be based on Deuteronomy 23: 19-20, 'Thou shalt not lend upon usury to thy brother…unto a stranger thou mayest lend upon usury; but unto thy brother thou shalt not lend upon usury;' 'If thy brother be waxen poor…Take no usury of him,' (Leviticus 25: 36-36). Seemingly, according to these and other Old Testament texts, to 'lend upon usury' is only prohibited 'upon a brother,' but it is allowed when lending 'unto a stranger.' But Antonio seems to be operating on another principle, since he does not 'lend nor borrow/By taking nor giving' of usury' at all (*The Merchant of Venice,* I.iii.62-3); be it 'upon a brother' or 'a stranger.'

Thus, there are a few points that can be deduced from the above texts from the Bible: first, usury is founded upon Jewish and Christian traditions. Secondly, according to the Jewish tradition, it is permissible that usury be charged upon 'strangers' and not 'a brother,' as it is in the case of Shylock and Antonio. Thirdly, the usury should not be exorbitant. Lastly, as an act of kindness, the usury may not be charged 'upon an enemy (or stranger).' This last point is very critical for consideration, since in Shakespeare's *Merchant of Venice,* Shylock demonstrates such 'kindness' (*The Merchant of Venice* I.iii.144) as he lends Antonio his money 'and take[s] no doit / Of usance' (*The Merchant of Venice,* I.iii.141-2). Therefore, Shylock's practice of lending 'upon usury' is not a practice outside the acceptable principles of either Jewish tradition or Christian tradition since even Christ seems to have approved of it in, 'I should have received mine own with usury' (Matthew 24:27). Antonio's argument against Shylock's usury is not that the latter's interest is unreasonably exorbitant, but that he should not charge interest on his loans at all.

Antonio's money-lending principle is completely different from Shylock's as he claims that he 'neither lend nor borrow/By taking nor by giving of excess' (*The Merchant of Venice*, I.iii.62-3) to everyone, not only upon his 'enemies' (Luke 6:35). Therefore, I will argue that both Shylock's

and Antonio's money-lending principles may be on the extreme. But, on the premise of the Jewish law, which states, 'Thou shalt not lend upon usury to thy brother…unto a stranger thou mayest lend upon usury; but unto thy brother thou shalt not lend upon usury' (Deuteronomy 23:19-20), Shylock is justified in charging interest on his loan to a non-Jew. According to this text, 'thy brother' refers to a member of the Jewish nation, either by birth or religious affiliation. Since according to Shylock, Antonio 'Hates our sacred nation,' (*The Merchant of Venice,* I.iii.49), and Antonio himself regards himself as 'thy enemy' (I.iii.136), the Jewish principle may be evoked; he is to be lent 'upon usury' (Deuteronomy 23:20). Thus, it is unfair that Antonio 'spet' on Shylock, 'spurn' and insults him, (*The Merchant of Venice*, I.iii.131-2) mainly for upholding his Jewish customs, traditions and commercial practices. This presents Shylock's character in a negative way. Also, the usury business seems to be the only source of income that Shylock relies upon to earn his living and to support his daughter; while Antonio, beside money-lending, is also a merchant.

Shylock understands that 'Man, in order to satisfy his needs, enter into relations within the society,' (Murray *et al*, 1935:126-7). Meaning, without 'enter[ing] into relations within the society' and charging interest on his money-lending business, Shylock would not be able to 'satisfy his needs' (1935:126-7). I will argue, therefore, that Shakespeare's depiction of Shylock, especially through Antonio's attacks, is intended to expose the unfair treatment that the Jewish community has suffered in history. Shakespeare, by implication, is also referring to these anti-Semitic attacks through Shylock's mention of 'the ancient grudge I bear him' (*The Merchant of Venice*, I.iii.48). So, like the 'one reviewer' referred to by Middleton, I will also argue that, 'it is the Christian characters who are anti-Semitic rather than the play itself' (Middleton, 304). Shakespeare's portrayal of Shylock does not seem to have been intended for his audience to see the latter as a complete loser and failure - a man without good qualities at all. This is due to the fact that, Shakespeare 'was living and writing in a literary culture profoundly shaped by the rhetorical

arts...the discipline taught in the Elizabethan grammar schools' (Armitage *et al*, 2009:286). Armitage *et al*, (2009:286) further point out that, 'the arts rhetorica' used by Shakespeare and his contemporaries showed 'that it is possible to speak winningly in favour of even the most unpromising cause.' Thus, Shylock, due to the fact that prominent members of the Christian community he lives among, casts aspersions on his character on the basis of his ethnicity and religion, may be regarded as a tragic hero of this comedy.

Shylock's negative depiction, notwithstanding, in his conversation with Antonio is portrayed with positive features of friendliness and kindness. As much as Shylock bluntly states that he 'hate[s] Antonio, during their conversation Shylock does display kindness. He reminds Antonio how 'many a time and oft' the latter has 'rated [him]/ about [his] money and [his] usances' (*The Merchant of Venice*, I.iii.107-9). Despite these attacks from Antonio, Shylock has been 'patient' with Antonio. Shylock also recalls that Antonio has insulted him, calling him 'misbeliever, cut-throat dog,' 'spet upon' him,' 'did void [his] rheum upon [his] beard,' and even 'foot [him] (*The Merchant of Venice*, I.iii.112-19). Shylock then poses a question to Antonio, if, he should regard all these attacks and insults as 'courtesies' and then 'lend [him] thus much money?' To this question, Antonio still threatens:

> I am as like to call thee so again/To spet on thee again, to spurn thee too/If thou wilt lend this money, lend it not/ As to thy friends - for when did friendship take/ A breed for barren metal of his friend? – But lend it rather to thine enemy;/ Who if he break, thou mayest with better face/ Exact the penalty.

In his response, Antonio is not apologetic about all the accusations levelled against him by Shylock. Instead, he threatens to 'call [him] so again' 'spet on [him] again' and 'to spurn,' him. Antonio's tone in his response is cheeky and suggests resentment for Shylock. Antonio's suggestion, 'lend it not / As to thy friends…But lend it rather to thine enemy,' shows Antonio's unpreparedness to be

friends with Shylock. Furthermore, Antonio then dares Shylock to 'exact/the penalty' 'with better face.' To Shylock's bewilderment, Antonio responds with fury and resentment in his tone, such that the former says, 'Why, look how you storm' (*The Merchant of Venice,* I.iii.139). Shakespeare deliberately portrays Shylock's evil side, as well as some elements of a tyrannous father in order to juxtapose these with his failure to stop his rebellious daughter's elopement with a Christian lover and defection to the Christian faith. Finn (2007:12) points out that 'when presenting female to an early modern audience, Shakespeare…needed to juxtapose her with a disagreeable father who would allow the audience to sympathize with her.' Thus, at a smaller scale in the daughter-father relationship between Shylock and Jessica, the latter is depicted as a deserving heroine. Therefore, one is of the view that 'to side with the father, in this instance, would be to side with a fool' (Finn, 2007: 38). She further states that 'At no point, however, did Shakespeare scale back her disobedience and silence her. Because Shakespeare represented Jessica's father, Shylock, as so despicable, Jessica's sustained rebellion would have been justifiable to his audience' (Finn, 2007: 23).

Like Shylock, as King Lear 'stand[s] before our face,' we are able to answer his question, - 'Does anyone here know me?' Kent, as one of Lear's subjects closest to him, should know him better. He fearlessly confronts Lear and disapproves of his 'disclaim of all [his] paternal care' (*King Lear*, I.i.115) for his daughter. He refers to Lear's decision as 'hideous rashness' (*King Lear*, I.i.153) and 'evil' (*King Lear,* I.i.169). To him, Lear's character is not entirely evil as some critics suggest about Shylock in *The Merchant of Venice*, but he (Lear) merely 'dost evil.' It appears that Kent carefully selects his words so as to separate between Lear's entire character and his recent reaction. This is evident as he urges Lear to exercise 'best consideration' and to 'check' (*King Lear*, I.i.152) his harsh decision that he may 'see better' (*King Lear*, I.i.160). Kent then reassures Lear that he has his 'safety' at heart (*King Lear*, I.i.158) and requests that he may 'remain / the true blank of

[Lear's] eye' (*King Lear*, I.i.160-1). Kent's consistent 'allegiance' (*King Lear*, I.i.170) to Lear should be emanating from, among other things, his regard for the latter's good character traits, hence he sympathizes with him. Kent may have not been the only one to sympathize with Lear. In her 'Madness in Shakespeare' Rocha (1980:96) believes that 'Shakespeare's Elizabethan audience would certainly have been pleased to see Lear restored to sanity.'

The play opens with a conversation between Kent and Gloucester, where the latter states that he 'thought the king had more affected/ the Duke of Albany than Cornwall' (*King Lear*, I.i.1-2). Gloucester echoes Kent's view by confirming that 'it appears not / which of the dukes [Lear] values most' (*King Lear*, I.i.4-50). Interestingly, these opening speeches closely observe the character traits of Lear. There are a few themes that we can deduce in these opening words: family relations, favouritism, prejudice, discrimination, bias, and misconceptions versus truth. There are two critical phrases in their opening speeches: 'I thought' (*King Lear*, I.i.1) and 'It did always seem so to us' (*King Lear*, I.i.3). These two phrases underscore the misconceptions some of the community members in the play have regarding the manner in which Lear relates to his family members. Such misconceptions may also be a reflection of Shakespearean scholars toward Lear.

The family members under discussion are Lear's sons-in-law: The Duke of Albany and Cornwall. Lear's relationship with his sons-in-law invokes the one with his daughters. In other words, Kent and Gloucester are indirectly considering Lear's relationship with his daughters: what they 'thought' and what 'it did always seem' (*King Lear*, I.i.1-.3) to them. But the word 'but' in Gloucester's speech, introduces a change of perspective as they observe 'the division of the kingdom.' They had mistakenly assumed that the king 'had more affected the Duke of Albany than Cornwall' (*King Lear*, I.i.1-2), thus displaying prejudice and favouritism over his daughters and their husbands. But 'it appears not' which of them 'he values most' (*King Lear*, I.i.4-5) based on

the ‘equalities’ (*King Lear*, I.i.5-6) as he divides the kingdom among them. I therefore, want to argue that this is one of the good qualities of Lear as a single father. In his *Problem Fathers in Shakespeare*, McFaul (2012:142), asserts that, ‘Lear, who is both father and mother, is perhaps the fullest self in the drama of the period, able to bear both his private and his public roles up to their limits.’

It is equally so with Gloucester, a single father of two sons, Edgar and Edmund. Edgar is his elder son ‘by order of law’ (*King Lear*, I.i.19) and Edmund a ‘bastard’ (*King Lear*, I.ii.6). Gloucester assures Kent that Edgar ‘is no dearer / than to [his] account’ (*King Lear*, I.i.20-1) than Edmund, meaning that he loves them equally. Edmund admits to this fact, that ‘Our father’s love is to the bastard Edmund / As to the legitimate’ Edgar’ (*King Lear*, I.ii.17-18). Seeing that his friend Gloucester, loves his son Edmund, though being a ‘bastard’, Kent also promises the latter, ‘I must love you’ (*King Lear*, I.i.32). Here are two fathers agreeing on a common view to ‘love’ an illegitimate son the same way they love the legitimate one. Both Gloucester and Lear are of the view that neither of their children is to be ‘more affected’ or ‘value[d] most’ than the other (*King Lear*, I.i.5). In their conversation we deduce that they are fair, just and non-prejudicial in the manner they treat their children. Also, the principles of equity and equality underscore their relationship with their children.

With regard to Portia’s father, the play does not give much information about his character. We only get to know him through the few lines of Portia and her maid-servant Nerissa. Nerissa’s point of view may have been that of the society in the play since she is Portia’s maid-servant and not her sister. If this be the case, the society may have regarded Portia’s father as a ‘virtuous’ and a ‘holy’ man. It is not surprising, therefore, that at one stage he was visited by ‘the Marquis of Montferrat’ accompanied by ‘a scholar and a soldier.’ There is commonality in the manner in which Nerissa

regarded Portia's father and that 'Venetian' 'scholar' Bassanio. Portia remembers that Bassanio 'was worthy of [Nerissa] praise' since Nerissa thought he 'was the best/deserving a fair lady' (*The Merchant of Venice,* I.ii.129). Since, according to Nerissa, Portia's father was a 'virtuous' 'holy' man, and Bassanio was 'the best' and 'worthy of …praise.' So, we can deduce that Portia's father was praiseworthy too. Thus, the society in the play might have viewed Portia's father as a praiseworthy male single parent due to his 'virtuous' character and his paternal role. There seems to have been good human relations between Portia's father and all the people in his society and his daughter as well. When talking about Portia, Bassanio is certain that 'nor is the wide world ignorant of her worth' (I.ii.168). If the 'wide world' is not 'ignorant of [Portia's] worth', we can also infer that the 'wide world' was also not 'ignorant' of her father as a 'virtuous' and a 'holy' man. Shin claims that 'plays and pamphlets often represent fathers as cruel murderers' (2010: 675). But with Portia's father, this is not the case.

There are a number of routes that Shakespeare could have opted for when constructing Portia's family. First, Shakespeare could have not killed Portia's father before the play began. Thus, Portia's father would have been influential in choosing her the best suitor. Second, we are told that it is a male single parent who left Portia with riches. Shakespeare could have created a male to inherit his kingdom and not a female figure -Portia. This male could have been a son, son-in-law, a brother, uncle, or any male figure for that matter. In this way Shakespeare would be promoting male supremacy, in keeping with the traditional notion of the time that it should be a son or any male that inherits power and wealth from another male figure. Instead, Shakespeare opted for a daughter to be the heiress over his entire estate and his domain. Portia's father seems to have possessed the gender features associated with femininity. In '*A Concise Companion to Feminist Theory,* 'Eagleton asserts that 'feminine writing…cannot be tied to any precise gender' (2003:

156). She further argues that 'the author could be a male feminine writer' (2003: 156). In *The Merchant of Venice*, Shakespeare seems to have constructed most of his characters -Portia's father, Portia, Bellario, Nerissa, and Jessica- from the feminist perspective.

According to Eagleton, some of the feminine characteristics are: 'unusual intuitive powers, sympathy, loyalty, tenderness, domestic graces, and kindnesses' (2003: 155). These 'unusual intuitive powers' are seen in the manner in which Portia's father created the three caskets. Nerissa insists that the three caskets will 'never be chosen by any rightly but one / who [Portia] shall rightly love' (I.ii.35-6). This suggests that Portia has an upper-hand over the lottery. We can infer from this that, by a subtle technical default, Portia's father designed the lottery with 'unusual intuitive powers' such that it only worked for the benefit of his daughter and not 'any' of her unwanted suitors. Evans (1985: 174) observes that 'Portia exploits the dictates of the caskets for her own purposes.' Debra Van Pelt (2009) also states that 'Portia does guide Bassanio in his choice of casket…she cleverly maneuvers around the spirit of it to get what she wants' (2009: 22). The inscription in the leaden casket emphasizes ''choos[ing] not by view' and being 'true' as prerequisites to choose 'rightly.' To 'choose not by view' and to be 'true' (III.ii.131) are based on 'sympathy,' 'tenderness' and 'loyalty' which, according to Eagleton, are some of the features of the 'feminine characteristics' (2003: 155). These are some of the features which can be attributed to Portia's late male single parent, which are intended to benefit his daughter. In his *Family Life in Shakespeare*, Young (2009: 87) observes that the lottery may be regarded by other critics as 'the obstacle, however, is inspired: it allows Portia to marry the suitor she loves and tests his ability to see beyond appearances and recognize the need to give and hazard all" in marriage.'

Like Portia's late father, in *The Tempest*, Prospero's relationship with his daughter is characterized by affection, education, and finally ushering her into marriage. Prospero also does not victimize

his daughter, instead he is the one who is ill-treated by his brother. His character and experiences are also briefly discussed in the conversations between Sebastian and Antonio, and by the trio, Caliban, Tranculo and Stephano. Sebastian reminds Antonio, 'You did supplant your brother Prospero' (*The Tempest*, II.i.279), which Antonio admits as 'True' (II.i.280). After his admission he jokingly prides himself of 'how well [his] garments sit upon [him]' for he is 'much feater than before' (II.i.281-2). But as Sebastian attempts to arouse Antonio's 'conscience', the latter denies having any conscience. So to deal with the past act of supplanting Prospero, is a matter of 'conscience,' and from that we may deduce that Antonio does realize his wrong against Prospero, yet he refuses to admit it openly.

There are two points we may deduce from this. Firstly, Antonio's implied admission of Prospero's innocence as far as the conflict between them is concerned. Secondly, Prospero's removal from his dukedom was not mobilized by his society. From this point, it may be deduced that he was in good terms with his society. This idea is supported by Prospero's statement, 'So dear the love my people bore me' (*The Tempest*, I.ii.141). This is his own account and judgment regarding his relationship with his society. The tone of this statement suggests that Prospero appreciates the manner in which his society related to him. The word 'So' in the phrase 'So dear the love,' is an adverb of degree, suggesting the magnitude of 'the love' he received from his 'people' and how overwhelming it was. As a duke, a leader of the society, Prospero could have judged such 'love' from his 'people' based on their respect, honour and kindness they showed him voluntarily. The phrase, 'my people' refers to almost all the members of Prospero's society. It is doubtful, therefore, that had Prospero been a 'murderous father' and a 'tyrannous patriarch' as suggested by Shin, he would have received 'So dear the love' from his society. Thus, to the society, Prospero possesses good fatherly features in two senses: firstly, as a father playing a leadership role as a duke, secondly as a father to his immediate family members, especially his daughter and Caliban. Lenker

(2001:63) asserts that Prospero's relationship depicts 'father-daughter affection – a love that carries no incest and can cherish each other enough to let each other go.'

This chapter has explored a number of features of the single patriarchs from the societal perspective. It has revealed that in *The Merchant of Venice,* Shylock is a victim of anti-Semitism, physical abuse and insult meted against him by Antonio. As such, through the bond case, Shylock hopes to revenge himself against Antonio within the providence of Venetian law. Inasmuch as Shylock appears to be villainous, he is not a villain. It is 'the world [that] thinks' he is evil and villain. The next chapter, through Foucault's Discourse Analysis, investigates how the features of single fathers directly and adversely, lead to their daughters developing and manifesting their inner feminine power. It investigates how Shakespeare depicts power-relations through the defiant and rebellious daughters. It will also investigate how 'authority and power' of Shakespeare's fathers, 'are progressively stripped away' by their daughters (Dreher, 1985:40).

5. Patriarchal and economic power in relation to the father-daughter relationship

This section focuses on the transfer of the economic power from the male single parents to their daughters. The theme of power-relations seems to be at the core of Shakespeare's father-daughter relationships. Most scholars like Callaghan, Eagleton, Pelt, and Dreher (1985) are unanimous on the prevalence of the socio-cultural norms and practices that oppressed women during the Elizabethan era. Women and children, especially daughters, were the most oppressed in the society. Economy, education, religion and culture, are some of the systems in which women oppression and inequalities were evident. Children were expected to 'display appropriate love for their parents' (Broomhall, 2015: 100), even blindly so. Thus, the children would normally approve of an asymmetrical kind of power as they believed in the power of their parents while denying themselves of their own power. It is within such a setting that Shakespeare's plays were written and staged; where women, especially daughters in father-daughter relationship were stripped of their power and human dignity. 'Foucault's Power,' Bertens asserts, 'derives its strength from the fact that we deeply believe what it tells us' as 'it gives us a sense of belonging and contributes to our well-being' (2014: 127). But, some of Shakespeare's sons and daughters, e.g. Portia, Jessica in *The Merchant of Venice,* Cordelia in *King Lear*, Mutius and Lucius in *Titus Andronicus,* deny what the power of their fathers 'tells' them.

In his 'The Foucault Effect: Studies in Governmentality' (Burchell, Gordon & Miller. Eds. 1978: 92) Foucault asserts, 'the art of government is the art of exercising power in the form of and according to the model of economy.' According to Foucault 'power' and 'economy' are interrelated. So, as the positions of governance in both *King Lear* and *The Merchant of Venice* are transferred to the daughters, so is the economic power. Dreher (1986: 170) asserts that,

> [Shakespeare's] androgynous daughters meet with courage the challenge to actualize their masculine potential, claiming their share of power and respect. Shakespeare's fathers face

> the equally difficult challenge of releasing their power and the need to dominate, learning lessons of humility, patience, love, and compassion that lead to inner growth.

Dreher (1985) also asserts that during Shakespearean times, the Christian view of the Puritan reformers, was promoting some forms of empowerment and liberation of women. In their attempts to help women realize their power in the society, Dreher is of the view that the Puritan reformers immensely influenced the dramatists like Shakespeare, whose plays were instrumental in subverting these patriarchal anxieties. Through his portrayal of father-daughter relationships, Shakespeare's daughter characters display 'androgynous' qualities that enable them to 'actualize their potential' and to claim their 'power' and 'respect' (Dreher, 1986: 170) in the family environment as well as the society at large. As a result, Shakespeare's fathers, through rather challenging and compelling circumstances, for some of them, are seen 'releasing their power and the need to dominate' (1986: 170). Some of these single fathers, abdicate their power out of their own volition; empowering their daughters in different forms. Because 'the father-daughter bond…is asymmetrical in terms of power - the daughter is the weaker of the two' (Lenker, 2001: 49). As his tools for his daughters to 'actualize their potential' and 'power' (Dreher, 1986:170), Shakespeare uses a number of metaphoric symbols, rituals and positions which were controlled and determined by males both in the family and societal settings. Some of these symbols of patriarchal power are education, clothing, positions of authority, economy, romantic relationships, and the justice system.

In *King Lear* Shakespeare subtly introduces the themes of power-relations, and gender-equality in the conversation between Kent and Gloucester at the beginning of the play. The two characters are amazed at Lear's 'equalities' (*King Lear*, I.i.5-6) or equal treatment that he displays towards his sons-in law. But this theme of equal treatment gravitates to the treatment of Edmund and Edgar by their father – Kent, irrespective of their status in marriage. Edmund has the idea that as the 'father's

love is to the bastard…as to the legitimate' (*King Lear*, I.i.17-18). Edmund's view can also be applied in the treatment of gender and power-relations. In the letter he pretends to be from Edgar, Edmund 'maintain[s] it to be fit that sons at the perfect age, and fathers declined, the father should be as word to the son, and the son manage his /revenue' (I.ii.78-82). To seek to 'manage his [father's] /revenue' (I.ii.81-82) is to seek to usurp his father's power. Here Shakespeare lays the foundation for one of his main themes that runs through the whole play like a thread, namely the power relations in father-daughter relationships.

Shakespeare's diction in 'the cares and businesses' (*King Lear*, I.i.41), 'largest bounty' (*King Lear*, I.i.53), 'rich'd' (I.i.66), 'fortunes' (I.i.97), 'revenue, execution of the rest' (I.i.139), 'more richer,' (I.i.80) 'more opulent' (I.i.88) and 'jewels' (I.i.270), evokes and underscores the struggle over economic power and wealth between King Lear and his daughters. After being pleased with Goneril's and Regan's speeches Lear declares, 'I do invest you jointly with my power' (I.i.132). The 'power' that Lear is referring to here includes the power to 'rule/ interest of territory' and 'cares of state' (I.i.51-2) and this is part of the economy in his entire kingdom. There are two points to which Lear is blind; firstly, that 'of the three sisters, Cordelia is the most fit to rule' (Smith, 1989:54); secondly, that these two daughters have been 'calculating that, with their flattery, they will get their dowries and power' (Halenarova, 2015: 49). His poor judgment and power which is influenced by patriarchy entrenched in the culture of his society, lead to his great demise even economically. Cantor in Bloom (2010: 72) states that 'Cordelia could not express her true love for her father because his power over her stood in the way.' He further observes that Lear acts out of foolishness and stupidity (Bloom, 2010: 73,76). This point is also implied in the fool's statement, 'thou hadst/ little wit in thy bald crown, when thou gavest/ thy golden one away' (*King Lear*, I.iv.178-80). Cantor refers to this problematic personal attribute of Lear's as the 'disjunction of wisdom and power' (Bloom, 2010: 69). This writer will argue that Shakespeare's use of Lear's

‘disjunction of wisdom and power’ reveals both positive and negative character traits in the two parties of his daughters respectively, namely Goneril and Regan; and Cordelia and Kent. ‘I am/ ashamed / That thou hast power to take my manhood thus’ (*King Lear*, I.iv.320-1).

This division of the kingdom which would have been accorded Cordelia in essence signifies (at least to her father) an attempt at stripping her of her feminine power and human dignity. This writer will argue that Cordelia is an epitome of women subordination and power deprivation. Yet, she is ‘a woman strong enough to resist the demand of her father as well as rule a country’ (Finn, 2007: 40). To Lear, Cordelia’s human dignity and a sense of being are defined by economic wealth. This is implied in his sarcastic and derogatory statement, ‘I tell you all her wealth’ (I.i.211), and his reference to Cordelia as ‘where I hate’ (I.i.212). Furthermore, Lear urges France, ‘avert your liking a more worthier way/Than on a wretch whom nature is asham’d / Almost to acknowledge hers’ (I.i.214-15). But, France responds, ‘Love is not love/When it is mingled with regards that stand/Aloof from the entire point’ (I.i.241-3).

The connotation of France’s words is that, Cordelia’s value, worth and human dignity, should not be determined by having a ‘dower’ and all other ‘wealth,’ for these are but ‘Aloof from the entire point.’ France concludes by emphatically describing Cordelia as the ‘most rich,’ ‘most choice,’ and ‘precious’ (I.i.253-62); even though she does not have any economic value attached to her in the form of a dowry. Thus, Lear fails to use the dowry to dissuade France from taking Cordelia for a wife. France’s outlook on the value of a woman and economy seems to reflect that of Portia’s late father, as it appears in the inscription of the lead casket. Thus France’s view on a woman’s worth is congruent with Bassanio’s choice and position. Lear attempts to control both France and Cordelia using the latter’s dowry. According to Boose (1982: 326) ‘the family control over the dowry was a powerful psychological as well as economic weapon.’ Therefore, through Lear’s

failure to cause France to 'avert [his] liking,' Shakespeare seems to be affirming 'that behaving as a domineering paterfamilias' is 'a cruel and anachronistic way for a father to relate to his children' (Dreher,1986:47).

Ironically, Cordelia's choice not to flatter her father and subsequently forfeiting the power over 'the third of [the] fair kingdom,' reveals her own feminine power which is independent of, and does not require any patriarchal approval; neither from her father nor her suitors. Dusinberre observes that, 'when France takes Cordelia as his queen he recognizes in her a quality of spirit not dependent either on Lear's estimate of her…France sees in her a royalty beyond the majesty of wealth and land' (1996:172). Through these two opposing views of King Lear and France (not to exclude Kent's and the Fool's) in relation to Cordelia, one can infer that, in Cordelia, the playwright sees a complete human being worthy of 'royalty,' with a sense of value not attached to 'wealth and land' (Dusinberre, 1996:172). Dreher is of the view that Shakespeare, 'recognized the need for a new social order, based not on fear and oppression but on personal bonds of love and respect' (1996:107). In her relationship with her father, Cordelia represents that 'new social order' during the early modern England when the value of daughters was determined by the dowry in marriage. Like other daughters, Cordelia seems to be an instrument in Shakespeare's stage by which he intends to subvert 'the economic system…linked to the social and sexual economic exchange' (Singh in Callaghan, 2016: 166). Dusinberre (1996: 183) also argues that Shakespeare's plays might have been a 'permanent form' of 'Elizabethan and Jacobean feminism… movement of minds' influenced by the Puritans. This 'movement of minds' (1996:183) can be seen in the language used by France, Kent and the Fool in *King Lear*. Kent insists that 'Love is not love/when it is mingled with regards that stand/Aloof from the entire point,' (King Lear, I.i.241-3). He then describes Cordelia as 'most rich,' 'most choice,' 'most lov'd,' 'queen' and 'precious' though

without a dowry. Such references to Cordelia, challenge the notion that 'women should accept that their bodies are tradable commodities' (Kamaralli in Callaghan, 2016: 399).

One should also highlight the fact that Lear's daughters, inasmuch as they flatter him, initially they are not the ones who influence or coerce him into dividing his kingdom among them. The decision to divide his kingdom among his three children, who are females for that matter, is out of King Lear's volition and it is his own initiative. This is one of the positive personal attributes with which Shakespeare depicts King Lear's leadership style which seeks to promote gender-equality, inclusivity and being liberal. Unlike other Shakespeare's patriarchs with high positions in the society, Lear displays no challenge at all of 'releasing his power and the need to dominate' (Dreher, 1986:170). This attribute of Lear's is often overlooked by critics. I will argue that Shakespeare's depiction of King Lear as dividing his kingdom among his daughters, and Cordelia as 'the most fit to rule' (Smith, 1989:54), projects the playwright as 'profoundly democratic' (Dusinberre 1996:82). It suggests that 'Shakespeare saw men and women as equal in a world which declared them unequal' (Dusinberre, 1996:308).

The aspect of embracing gender-equality can also be observed in Kent's character as he challenges Lear's poor judgment and action. Based on Lear's poor judgment, Kent concludes that 'power to flattery bows' (*King Lear*, I.i.150) and 'majesty to folly falls' (*King Lear*, I.i.151). Kent could discern that, 'of the three sisters, Cordelia is the most fit to rule' (Smith, 1989:54). There are two critical inferences to be made about Kent's protest: firstly, his protest is not influenced by any gender-bias and gender-stereotypes: meaning that Kent is not of the view that Lear should have given preference to males over females when handing over his kingdom, and neither does Lear. Second, Kent's protest is not based on selfish motives: he has no intention of usurping Lear's royal position on the basis of being Lear's closest servant who also happens to be a male. Kent is merely

arguing, 'thy youngest daughter does not love thee least' (*King Lear*, I.i.154), implying that Cordelia is the one whom, deservedly, Lear should 'invest…with power,' and not her sisters; for they are characterized by 'flattery' and folly.' Considering that the play is set 'within the traditionally male-dominated household' (Kay, 1992: 218), Kent's position on the matter of Cordelia seeks to challenge 'patriarchal denial of women's status as co-equal members of humanity, with equal rights' (Callaghan, 2016: 117). According to Kent, Cordelia should be accorded 'equal rights' to freedom of expression; he makes inference that inasmuch as Cordelia's speech is different from her sisters,' she 'does not love thee least' (*King Lear*, I.i.154). But, Lear expects Cordelia to conform to his stereotypical mentality as Goneril and Regan have done. Fomeshi (2014: 170) states that 'There is mutual relationship between power and stereotyping.' It is this 'power' that Lear misuses as he attempts to coerce Cordelia to meet his demand.

Shakespeare depicts Cordelia such that his audience and readers would sympathise with her. Her protest against her father's demand appears to be worthwhile and showing the power she possesses as a female child. Not only does Cordelia refuse to flatter her father, she also refuses to define herself through being 'investe[ed]…with power,' and 'interest of property.' Foucault & Faubion (2001: 324) argue, 'power is not a substance. Neither is it a mysterious property whose origin must be delved into. Power is only a certain type of relation between individuals.' According to this definition of 'power,' it can be inferred that although Cordelia forfeits her father's 'substance', 'property' and a portion of jurisdiction in the kingdom, she successfully makes a statement that she already possesses her innate 'power' as a young woman. She is also able to protect and retain it in the manner she relates to her father. 'Such relations,' Foucault continues, 'have nothing to do with the exchange, production, communication, even though they combine with them…there is no power without potential refusal or revolt' (Foucault & Faubion (Ed), 2001:324). Cordelia's father tries to coerce her into this 'exchange' arguing, 'nothing will come out of nothing,' but she opts

for ‘refusal and revolt’ instead of gaining ‘a third more opulent’ (*King Lear*, I.i.88) portion of the kingdom. As a result, before she reconciles with her father, Cordelia forfeits ‘all’ her father’s ‘paternal care, / Propinquity and property of blood’ (I.i.115-116) and is treated like a ‘stranger’ (I.i.117). But, she still maintains her ‘power,’ for she knows that ‘power is not a substance’ (Foucault & Faubion (Ed), 2001:324).

There seems to be similarity in the manner in which Shakespeare depicts Cordelia in *King Lear* and Portia in *The Merchant of Venice* as possessing and revealing their power as women; the power that does not require any validation from men, especially their fathers. In the context of their relationships with their fathers, both Cordelia and Portia are characterized as female off-springs possessing many virtues. In Cordelia, the prince of France sees many ‘virtues’ (*The Merchant of Venice*, I.i.255), similarly, Bassanio in *The Merchant of Venice* sees ‘wondrous virtues’ (I.i.164) in Portia. In the Elizabethan society, ‘virtue’ for females was associated with respect, humility, loyalty, kindness, beauty and submission, which were often associated with susceptibility and vulnerability towards men. Apparently, it was not Shakespeare’s intention to portray Cordelia and Portia as susceptible and vulnerable. Instead, the backdrop of their fathers’ patriarchy adversely reveals the masculine power of these daughters through their resistance, resilience, strength, fighting spirit, courage and victory. She rejects her father’s offers and refuses to submit to his blind, condescending and unethical demand. Also, for Cordelia, Shakespeare uses the language which seems to be associated with masculinity and power in his description of her as ‘a queen/Over her passion; who most rebel like / Sought to be king over her’ (*King Lear*, I.iii.15).

In this imagery there is a play with the two concepts of ‘queen’ and ‘king.’ This language of royalty evokes the actual position of royalty that Cordelia has just forfeited by refusing to flatter her father - the ‘king.’ The contextual juxtaposition of the word ‘queen’ and ‘king’ is intended to prove which

one has ‘power’ over the other. In this simile, Cordelia is likened to a ‘queen’ while ‘her passions’ are said to have ‘sought to be king over her.’ But Cordelia demonstrates power over the ‘king’- ‘her passions.’ Obviously this ‘king’ here evokes her father – King Lear. Therefore, this imagery emphasises the power Cordelia possesses over her father. In this case Shakespeare uses both Lear’s poor judgment and his gender inclusivity approach in order to elevate the feminine gender in terms of power relations. Thus, the playwright revisits the concept of familial ‘equalities’ in a society where women are the most marginalized and unequal**.** This seems to be evidence that, ‘Shakespeare’s drama [was instrumental to] set in motion an ‘agitation for women’s rights and changed attitudes towards women…a vital aspect of the society for which Shakespeare wrote’ (Lenker, 2001: 24). No wonder Shakespeare and other ‘Renaissance writers’ were ‘frequently’ accused for ‘criticizing or subverting authority’ (Kay, 1992: 228).

Another single patriarch depicted with similar attribute of releasing power as King Lear, is the title figure of *Titus Andronicus*. Although, Titus is later depicted as one of the ‘tyrannous and murderous…single fathers’ (Shin, 2010: 675), out of his own free will, he releases his ‘power’ as he refuses to be crowned emperor of Rome due to his ‘age and feebleness,’ (*Titus Andronicus*, I.i.188). Instead, this patriarch bequeaths this highest position in Rome to ‘the [late] emperor’s eldest Son, / Lord Saturnine’ (I.i.224-5). When analysing Lear and Andronicus, most critics seem to be tempted to focus only on the negative attributes of these characters. For example, they would focus on Lear’s desire for flattery, banishment of his daughter, Cordelia, as well as his downfall. With the character of Andronicus, some seem to pay more attention to his ‘tyrannous and murderous’ attributes and ignore other attributes that make up the whole character in the play. This writer will argue that an unbiased critical analysis of Shakespeare’s characters like Lear, Titus Andronicus and Shylock could make us better understand Shakespeare’s position and intentions as far as the subject of power-relations is concerned. Habib (2005: 2) points out the importance of

'institutional practice of reading, of close, careful, critical reading.' Engaging in 'careful, critical reading' enables one to discover other attributes of the characters. 'Such reading,' Habib further states, 'entails a great deal more than merely close attention to the words on the page, or the text as it immediately confronts us. We need to know why a text was written, for whom it was written, what religious or moral or political' (2005: 1). In their *Engendering A Nation: A Feminist Account of Shakespeare's English Histories*, …Howard and Rackin (1997. 2002: 26) point out that 'the canonical plays…also helped to fashion the regimes of gender and sexuality that we still inhabit today.' I will argue that it would be unfair to overlook his decision to release power. In fact, Titus has to be commended for such a liberal decision which, in the early modern England, appears to be promoting youth empowerment.

However, further developments of *Titus Andronicus* also reveal tyrannous, misogynistic and even murderous attributes in the title figure's character as he forces his daughter – Lavinia - to marry the newly enthroned king Saturnus. Mutius and Lucius challenge their father – Titus. Mutius orders his brothers to 'help convey her hence/away' as he 'keep[s] this door safe' (I.i.286-8) in order to block his father from attacking them. Eventually, Titus kills his son - Mutius, and banishes his son, Lucius. However, they successfully protect their sister from their father's misogyny and androcentric intentions. Consequently, out of fury and hatred, Titus disowns his children as he sternly declares, 'Nor thou, nor he, are any sons of mine' (*Titus Andronicus*, I.i.294). For defying their fathers' authority, these children lose their 'sense of belonging,' to an extent of risking their 'sense of well-being,' even their own lives. It is critical to note that through *Titus Andronicus*, and *King Lear*, one can deduce that Shakespeare's disowning of children in his plays has no gender-bias. Titus disowns his sons in the same way the title figure of *King Lear* does to his daughter, Cordelia. This seems to suggest therefore, that Shakespeare's plays do not promote a prejudiced view in the treatment of the sons by their fathers as opposed to their daughters.

Similar to *King Lear,* in *The Merchant of Venice* patriarchal and economic power is one of the themes that run throughout the play. Mainly the theme of economic power-relation seems to permeate a number of aspects in this play: religion, politics, culture and gender. Traditionally, the play depicts Shylock and Bassanio and his friends as the ones who are at the centre of the conflict over power and 'the model of economy' (Foucault, 1978:92). However, towards the end of the play, Jessica is the one that benefits the most economically from her father. Thus, although not actively involved in the economical tensions from the onset, Jessica appears to have been placed at the centre of the patriarchal and economic power struggle. Shylock's statement, 'I hate him… more for that in low simplicity/ He lends our money gratis,' suggests that economic power is the main cause of 'strife' (*The Merchant of Venice*, II.iii.20) between Shylock and Antonio. To most critics, this statement makes Shylock appear to be the one who is obsessed with accumulation of wealth in this play. According to Shylock, their differences in religious views come next after their 'strife' whose root cause is the difference in the economic methods.

Portia, in *The Merchant of Venice*, is another daughter who is affected by what Singh in Callaghan (2016:166) refers to as the 'economic system involving credit, interest, and profit,' that is 'closely linked to the social and sexual economies of exchange.' Shakespeare creates the plot of this play on the foundation of Bassanio's desire 'to hold a rival place' (*The Merchant of Venice,* I.i.175) as one of the suitors of 'a lady richly left' (*The Merchant of Venice*, I.i.162). Since the phrase 'a lady richly left' comes first as Bassanio's reference to Portia, it appears that being rich is what triggers his keen interest the most. The word 'left' in this phrase has an allusion to Portia's late father: meaning she was 'richly left' by her father. The word 'richly' suggests that she is wealthy. As the play begins, Portia, Shylock and Antonio are the ones that are depicted as wealthy in the society. All of Bassanio's friends have no 'money nor commodity' available such that they are unable to

assist Bassanio become one of Portia's suitors. Salarino and Salanio' s expressions: 'had I such ventures' 'I should,' imply that they are not as wealthy as their friend Antonio. Although Antonio is 'so sad' but he denies that he 'is sad to think upon his merchandise' (*The Merchant of Venice,* I.i.40). Bassanio further argues that his businesses 'are not in one bottom trusted/Nor in one place…therefore [his] merchandise makes [him] not sad' (I.i.42-5). Based on his words, we can conclude that he is economically well-established. But based on his response to Bassanio's request, 'all my fortunes are/ at sea/Neither have I money,' (I.i.178-9), we then realize his lack of money at that stage. After failing to get money from his friend Antonio, Bassanio resorts to Shylock, and Antonio becomes a guarantor for the loan. To make the matters even worse, Antonio agrees to Shylock's demand:

> Go with me to a notary, seal me there / Your single bond; in a merry sport 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, so to be cut of and taken in what part of your body pleaseth me,' (I.iii.147-152).

Based on the above 'single bond' sealed between Shylock and Antonio, 'the richly left' Portia's worth is no longer 'three thousand ducats' (*The Merchant of Venice*, I.iii.1) but 'an equal pound / of Antonio's fair flesh.' Antonio is sure he 'will not forfeit the bond,' instead, he will be able to 'return / Of thrice three times the value of this bond' (*The Merchant of Venice,* II.iii.157-160). Unfortunately, as the plot develops, it turns out that 'Antonio hath a ship of rich lading wrecked on/the narrow seas' (*The Merchant of Venice,* III.i.3-4). Thus, all his wealth for which he has bonded his pound of flesh is gone. Now, Antonio's life becomes the ransom for the loan taken by Bassanio to get Portia. In this way, Shakespeare makes the worth and value of the 'richly left' Portia to be far more than any man can afford: an 'equal pound of your flesh' (*The Merchant of Venice,* I.iii.150-51); 'a body of my friend' (*The Merchant of Venice*, III.ii.265). Shylock metaphorically refers to Antonio's body as 'a purchased slave' (IV.i.90), which was a prevalent

cultural practice in his society. He then adds, 'The pound of flesh which I demand of him, is dearly bought, `tis mine and I will have it' (IV.i.99-100).

However, according to Shylock, 'a pound of flesh taken from a man,' which is a substitute for the amount given to Portia, 'is not so estimable, profitable neither compared to the 'flesh of muttons, beefs or goats' (*The Merchant of Venice*, I.iii.166-8). In other words, Shakespeare, through Shylock's disregard of Antonio's 'pound of flesh,' implies that it has no value at all compared to Portia. Moreover, later, Portia gives Bassanio the money which he has borrowed from Shylock. Instead of giving him the exact three thousand ducats borrowed from Shylock, she insists that they should 'Pay him six thousand, and deface the bond/Double six thousand, and then treble that' (*The Merchant of Venice,* III.ii.300-1). But Shylock adamantly insists, 'I would not draw them, I would have my bond' (*The Merchant of Venice*, IV.i.86). At the end of the play, not only does Shylock lose his bond, he also loses all his wealth and property to his court-case between him and Antonio. On the other hand, Bassanio and Antonio express their gratitude to Portia as they 'freely cope [her] courteous pains' by giving her the three thousand ducats, which she refuses to take. She justifies her refusal by stating that 'He is well paid that is well satisfied' (IV.i.416). She, therefore, 'do[es] account [her]self well paid: [her] mind was never yet more mercenary' (IV.i.417-19). Like Cordelia, Portia shows that her 'worth and value are established in non-commercial terms,' (Singh in Callaghan, 2016:170). By the end of the play the only person 'richly left' even beyond economic terms, is Portia. She summarizes this idea by her statement: 'If you had known the virtue of the ring/or half her worthiness that gave the ring/Or your own honour to contain the ring/You would not then have parted with the ring' (*The Merchant of Venice*, V.i.199-202). From Portia's speech, one can deduce Shakespeare's message that Bassanio neither fully understands Portia's 'virtue' nor 'her worthiness' as a woman. This is not only due to her economic power of being 'richly left' by her father, but also by her value, 'intellectual and verbal power that Shakespeare grants [her]'

(Kamaralli in Callaghan 2016:398). Through Shakespeare's characterization of Portia, one can deduce the idea that Shakespeare's 'texts produced in a patriarchal culture, are able to imagine women's capacity to forge empathetic alliances and female subcultures' (Loughanane in Callaghan 2016: 438).

Another daughter in *The Merchant of Venice*, who demonstrates 'woman's capacity' (Loughanane in Callaghan 2016: 438) in the struggle against patriarchal and economic power, is Jessica. Through Jessica, Shakespeare appears to be 'empathetic' towards 'female subcultures' (Loughanane in Callaghan 2016: 438). Her father - Shylock- is one of the single fathers whose negative features (at least according to Jessica's view point) seem to force their daughters to resist the 'economic system…closely linked to the social and sexual economies of exchange' (Singh in Callaghan, 2016: 166). Bertens (2014: 128), asserts, 'We obey power, are loyal to it, even to the point of policing and repressing ourselves, because it makes us feel what we are. What is unclear is the extent to which we can resist power.' But Jessica refuses to be 'loyal,' instead she is able to 'resist [the] power' of patriarchy and misogyny displayed by her father.

There are a number symbols of economic power used by Shakespeare in the interaction between Shylock and Jessica: Shylock leaves Jessica with his 'keys' (*The Merchant of Venice*, II.v.12), he alludes to his 'dream of money-bags' (II.v.18), by wearing boys' clothes, Jessica gets 'transformed to a boy and she escapes 'with some more ducats' (II.vi.39,50). Ironically, inasmuch as Jessica is left with the 'keys,' her father orders her 'lock up my door' (II.v.29). This invokes Foucault's Panopticism, as Jessica has to 'lock' herself up not only to be 'excluded from social intercourse' (Bertens, 2014: 124) but also to guard over his ducats and jewellery. In this way, the keys handed over to Jessica by her father, are merely an instruments for 'policing' and 'repressing' herself (2014: 128). After her father's departure, Jessica, just like Portia, puts on boys' clothes. For Jessica

to be 'transformed to a boy' (*The Merchant of Venice*, II.vi.39), she symbolically challenges gender stereotypes while assuming man's power. Jessica knows that as a girl escaping at night, she will only be acceptable in the society if she is wearing boy's clothes. She then steals her father's 'casket' which is 'worth the/pains' (II.vi.33-4). In addition to that, she takes 'some more ducats' (II.vi.50) and diamonds 'and other precious, precious jewels' (III.i.94)

It is apparent that the money and precious stones stolen by Jessica from her father are the most valuable assets to him. One of the most critical features of Shylock as a single parent, is the manner in which he relates to, and handles, his money and all his wealth. He seems to be more attached to his riches than to his daughter, as he puts more value on his wealth than on ethical human relations. This is evident in his response and reaction to the two main incidents involving the loss of his money. First, after learning the news that his daughter has stolen his money, he responds by stating that he would rather have his daughter brought to him dead, with his 'jewels in her ear,' his 'ducats in her coffin,' (*The Merchant of Venice*, III.i.94-7). In my analysis of these lines in the first chapter, I did discuss the ambiguity they contain. The phrase 'I would my daughter were dead at my foot' may not necessarily express a wish that his daughter be 'dead.' If this would be his wish, it would semantically cause distortion in this line because he still affectionately refers to her as 'my daughter.' Shylock's statement does not suggest that he would rather sacrifice his daughter's life in order to get back his 'ducats,' 'diamond' and other 'precious stones.' However, these words still depict Shylock's greed and obsession with money in this sense: his 'dead' daughter should serve as a vehicle of some sort, that carries 'the jewels in her ear!' and [his] ducats in her coffin' (*The Merchant of Venice*, III.i.94-7). In this sense, Shylock appears to be more concerned with his wealth than the life of his daughter. There seems to be no fairness, harmony or ethical values in his entire economic system; a system that is symbolic of capitalism. It is doubtful that it is for the first time Shylock leaves his daughter with the keys to watch over his wealth in his house. He must

have been exploiting Jessica's service for a long time. Had Jessica been stealing her father's money all along, it is unlikely that Shylock would have left her with the keys and the casket of wealth. He seems to have developed trust in his daughter. Yet, it never occurs in his mind that Jessica deserves to be rewarded for being faithful and of good service to him.

Second, Shylock demands 'to have a weight of carrion flesh than to receive/ three thousand ducats' (*The Merchant of Venice,* IV.i.40-2). Bassanio and others refer to this as 'cruelty' (*The Merchant of Venice,* IV.i.64). Also, in essence, Shylock is destroying two 'means of production': the three thousand ducats which are 'the money laid out in purchasing the means of production,' and 'the very life of the defendant' (*The Merchant of Venice*, IV.i.367-8). Thus he is destroying the 'capital' which includes 'the money' and 'labour –power.' Lastly, when the Duke 'pardon' Shylock's 'life' and divides all his wealth between Antonio and 'the general state,' Shylock cries, 'take my life and all' (*The Merchant of Venice,* IV.i.371-2). He substantiates his demand by saying 'you take my house when you do take the prop/ that doth sustain my house; you take my life/when you do take the means whereby I live' (IV.i.376-8).

According to the Marxist view, the word 'capital is not money, though money laid out in purchasing the means of production, including labour-power, becomes capital' (Murray *et al*,1935: 136). But, Murray *et al,* (1935: 136) further assert, 'in the Marxian sense the word 'capital' describes the means of production and of subsistence so far as they are in the ownership or control of particular individuals or classes.' In *The Merchant of Venice,* Shakespeare portrays how different 'individuals or classes' 'control' their 'means of production and of subsistence.' The word 'Merchant' in the title evokes this view. Shylock's 'capital' and 'means of production' are the foundation for the entire plot of this play, for it is his economic system that appears to be Shakespeare's focus: Antonio's and Bassanio's friendship is strengthened; Bassanio becomes

Portia's best suitor and consequently, they get married; Jessica elopes with her father's wealth and engages in commercial activities in Ganoa; in the court judgment, Portia and Antonio divide Shylock's estate in order to destroy the latter and Jessica becomes a beneficiary thereof.

Furthermore, Jessica is said to have engaged in some commercial activities in Genoa. Firstly, 'in one night' she 'spent fourscore ducats.' Secondly, she is said to have traded her father's ring with someone 'for a monkey' (*The Merchant of Venice,* III.i.126-7). Jessica's stealing of her father's wealth, gives a picture of someone who lives under economic exclusion and oppression. This idea is implied in Salarino's statement, 'I, for my part, knew/the tailor that made the wings she flew withal' (*The Merchant of Venice,* III.i.29-30). Shylock is, thus, a male single parent who possesses a feature of being able to 'ma[ke] the wings' that lead to his daughter to rebel. These 'wings' can be expressed as 'the sins of the father' (*The Merchant of Venice,* V.i.1-2). In other words, among other things, Shylock's obsession with wealth, is the one that drives Jessica to rebel against him. He abuses his power as a male single parent and businessman. It is his tendencies that drive Jessica to enter the highly contested male dominated space of economic power. According to Dreher (1986:29), 'During Shakespeare's time, the traditional order was challenged by developments in science, religion, politics and economics.'

Shakespeare depicts Shylock as an individual that modern society would regard as a capitalist in his relationship with his servant – Launcelot – and his daughter in his business environment. Both Shylock's daughter and his servant, challenge Shylock's 'traditional order' especially in 'economics' and 'religion.' As a result, Launcelot begins to contemplate 'to run' away from Shylock his 'Master' (*The Merchant of Venice,* II.ii.2) since the former feels that Shylock 'is a kind of devil' (II.ii.25). This single-father's 'traditional order' of household governance leads to Jessica as well to want to 'become a Christian' (II.iii.21) and get 'lost.' Through the conversation between

Launcelot and his father - Gobbo- Shakespeare plays around the concepts of 'Master' and 'poor man's son,' (II.ii.53). These concepts seem to be highlighting some of the hierarchical classes that exist in Shylock's capitalist economic environment. Mary Eagleton (2003:155-6) states, 'no master without a slave, no economico-political power without exploitation, no dominant class without cattle under the yoke'. The "other" is sometimes female, but always feminine' Launcelot's words that his 'master's a very Jew' and that he is 'famished in his service' (*The Merchant of Venice,* II.ii.114-15), emphasize the former's idea that Shylock treats him like a 'slave'- a 'cattle under the yoke.' The phrase 'a very Jew' is emphatic and implies the notion of 'the world' (IV.i.17) that Jews have a 'strange apparent cruelty' (IV.i.21). Such a notion should be treated as mere essentialism, for, the ill-treatment of servants is not practiced only by a Jewish person.

Christians too, as well as persons of other religions and nationality or racial status, do have a potential of displaying 'cruelty' towards their servants and other persons. Although some people of 'the world,' - as the Duke says - may 'think' that way of Shylock and other Jews, but it is doubtful that Shakespeare would limit this feature to this male single father and the Jews only. Titus in *Titus Andronicus* is not a Jew, but he displays cruelty as he kills his own son. Therefore, I will suggest that, the notion that Shakespeare depicts Shylock as a 'cruel man' just because the latter is a Jew, has no substance. Shylock is merely a man obsessed with accumulation of wealth – a capitalist.

Shylock's servant, Launcelot, represents the working class - the proletariat. The latter is part of the means of production, yet he does not benefit anything. He is 'famished' while Jessica is denied access to her father's wealth. This is typical of capitalist economy where 'creation shall outrun consumption' (Murray *et al,* 1935:134). Jessica represents both the society on the ground - the base - as well as the working class. Her father leaves her with the keys of the house with wealth,

yet she is not allowed to access this wealth or partake in decision- making regarding it. Shylock mourns:

> My daughter! O my ducats! O my daughter!/Fled with a Christian! O my Christian ducats! Justice! The law! My ducats, and my daughter!/ A sealed bag, two sealed bags of ducats//Of double ducats, stol'n from me by my daugh/ter!/ And jewels! Two stones, two rich and precious/ stones/ (20) stol'n by my daughter! Justice! Find the girl! / She hath the stones upon her, and the ducats' (II.viii.15-22).

Jessica's theft and fleeing with her father's 'ducats' and 'precious/stones' have an undertone that underscores the poor economic relationship between Shylock and his daughter. She seems to have been denied access to these 'ducats' and 'jewel' for a long time, as these are enclosed in 'two sealed bags.' There are missing details around the relationship between Shylock and his daughter, especially in this context, as far as her access to her father's money is concerned. It is unlike the intimate relationship between the male single-parent, Prospero and his daughter – where the needs of the daughter are taken into consideration. Unlike Prospero and Portia's late father, to Shylock it is his wealth which is more 'rich and precious,' and not his daughter. Portia's father chose the lead casket – a casket with less value - to be the one to hide Portia's picture not the golden one.

Apparently, to Portia's father, the value of his daughter is not to be determined in monetary terms. She is more valuable than any earthy possessions. We can deduce, therefore, that when Portia's father was still alive, he willingly spent his money and wealth for the support of his daughter. This seems to be the opposite with Shylock and Jessica his daughter. It is, therefore, not surprising when Jessica finally elopes with her father's wealth. It is true that, 'man, in order to satisfy his needs, enters into relations within society, such as the relation of employer and employed' (Murray, *et al*, 1935: 126-7). Both Jessica's elopement and Launcelot's departure from Shylock are gestures of rebellion against the latter's property. Launcelot leaves his 'master', Shylock, a new 'relation of employer and employed' with Lorenzo. While Jessica elopes with her Christian boyfriend to 'enter into relations within society' (1935: 126-7).

The conflict between Jessica and her father causes her to travel from Venice to Genoa where she freely participates in commercial activities. According to Jehel (1996: 196), Venice and Genoa have always been in what he refers to as a 'struggle for hegemony' from the 12th until the 15th century. Eleanor Congdon *et al* (2000: 160) echoing Jehel (1996), state that 'by the end of the fourteenth century, Venice and Genoa had fought several major wars that lasted for several years and lost dearly in resources and men.' Nicole (1989: 220), states that 'what had begun as a commercial quarrel between Venice and Genoa had developed into a war between Venice and Byzantium.' This writer submits that Genoa, which is Jessica's destination, is Shakespeare's technique that symbolizes the contest on economic power between Jessica and her father, Shylock. Their struggle is a microcosmic representation of the 'commercial quarrel between' Venice and Ganoa.

Dreher (1986: 29) further argues, 'Puritans gave children veto over their parents' choice in marriage, and Renaissance humanists wrote of reasons, free will, and individual responsibility. The English theatre, born in these changing times, dramatized the conflict' (1986: 29). Shakespeare's single fathers seem to be challenged by their daughters particularly in the areas of 'religion, politics and economics.' Through Jessica, it is the 'traditional order' on 'religion, politics and economics' that Shakespeare seems to be highlighting. When she 'fled with a Christian,' Lorenzo, she challenges her father's Jewish religion. Due to the historical-political relations between Venice and Genoa, as discussed above, Jessica becomes part of the political struggle between these two cities as she prefers to escape from Venice to Genoa. In Genoa she enters the economic space since according to Tubal she 'spent in Genoa/… one night, four ducat' (*The Merchant of Venice*, III.i.116-17). She is also said to have traded her father's 'ring'… for a monkey' (III.ii.126-7), a ring which he had been given by Jessica's mother 'Leah/when [he] was a bachelor' (III.i.29-30). I

will argue that Jessica knew that this ring had been given to her father by her mother. It must have been part of her dowry and a symbol of love and unity between the new couple.

For Jessica to take the same ring and trade with it, one can infer that she is nullifying the bond and love that existed between her parents, Leah and Shylock. On the other hand, Jessica's theft of her father's ring also symbolises her as assuming her father's position. The name Leah evokes the biblical character Leah, the first wife to Jacob. But Jacob 'loved also Rachel more than Leah' (Genesis 29:30). Thus the name 'Leah' is associated with hate or being unflavoured at least. Shakespeare's choice of such a name for Shylock's wife might indicate the bitterness that may have existed between him and his wife. However, the playwright does not tell us what led Shylock to be a single father. There is a possibility that, just like Jacob's wife, 'Leah was hated' (Genesis 29:31) by Shylock due to challenges in their marriage. This may have led to her death.

For both Portia and Jessica, there are smaller events that revolve around a ring which is a symbol of marriage. According to Portia, a man is 'to blame' if he allows himself 'to part so slightly with his wife's first gift' (*The Merchant of Venice,* V.i.166-8). She believes there are things that make a ring important: a ring has inherent 'virtue,' as it symbolizes the 'worthiness of her that gave' it - the woman, as well as man's 'honour' (*The Merchant of Venice,* V.i.199-201). Thus, Bassanio had vowed that he 'should never sell nor give nor lose it' (IV.i.43-4). But Jessica, easily strips away that 'virtue,' 'worthiness' and 'honour' of marriage by exchanging her father's ring for a monkey. I can infer that by so doing, Jessica is not only disowning herself from her father, but also nullifies her mother's marriage to Shylock. She is also implying that her father does not possess that 'honour' that makes him to deserve the 'virtue' of the ring and the 'worthiness' of her late mother. On the other hand, the ring symbolizes the mineral resources which are at the centre of the economic power struggle. The ring is part of the 'ducats' and 'precious stones.' Shakespeare's

characterization of Jessica seems to represent those 'children demanding the self-determination claimed for them by contemporary reformers. (Dreher, 1986:29-30).

In this chapter I have discussed the interrelation between economy and exercise of power, mainly among Shakespeare's male single parents and their daughters. As Foucault states, 'the art of government is just the art of exercising power in the form of and according to the model of the economy' (Foucault, 1978:92). Shakespeare's patriarchs use different 'model[s] of the economy' and their relation with, and attitudes to the same are different. Some, like Lear and Shylock, the value of their daughters is determined in monetary terms. Others, like Portia's father and the king of France, esteem a daughter and a woman far more than wealth. However, the 'art of government' exercised by Lear and Portia's late father seem to accommodate their daughter. Jessica's involvement in the economic activities in Ganoa, proves that daughters as well, in Shakespeare's world, are capable of successfully participating in the economic activities as men, only if presented with opportunity. I want to suggest that, through these daughters, Shakespeare is challenging the 'art of government' and the 'model of economy' of the male-single parents and society of the early modern England at large.

6. CONCLUSION

This study has attempted to explore and answer the following questions:

(i) What factors may have influenced Shakespeare's representation of male single-parents in the Renaissance era?

(ii) Is there a difference in the manner in which single-fathers raise their boys as opposed to daughters based on societal views of single-parenting?

(iii) Is there any justification for the view expressed by some scholars that all single- fathers of daughters in Shakespeare's plays, in all respects, fail to demonstrate features of good parenting skills?

(iv) And lastly, are there any good features in Shakespeare's single-fathers which have been overlooked by scholars from which our society can draw lessons?

Most critics are unanimous that Shakespeare's representation of father-daughter relationships in the Renaissance era, was, among other things, influenced by the religio-cultural 'patriarchal ideology and the gender ideology of the Renaissance' (Shin, 2010: 668). Binmayaba (2016: 2519) observes that 'the writings of William Shakespeare were powerfully influenced by the social and political conditions of England in the sixteenth century as well as by his own experiences. Lenker (2001: 19) observes that, 'children of the late sixteenth century' were the generation hit the hardest by the patriarchy. She further states that, 'for them the plays and poetry of Shakespeare offered an alternative model to what was for Stone "blind obedience to paternal dictates."' Through his representation of single patriarchs in plays such as *King Lear*, *The Merchant of Venice* and *The Tempest*, Shakespeare helps reveal 'the repressive nature of the gender codes of his society' (Finn, 2007: 57).

For instance, the title figure of *Titus Andronicus* attempts to force his daughter into a marriage of his choice, and murders his own son. In *The Merchant of Venice* Shylock attempts to deprive his daughter of freedom of association. She is prohibited from leaving the house to meet the Christians

outside, even to look at them through the window. Shylock appears to be obsessed with money and less concerned about the life his run-away daughter. He even wishes his daughter's body were to be brought to him that he may extract 'the jewels in her ear' and the ducats (*The Merchant of Venice*, III.ii.96-7). Thus, Jessica falls victim of both religious, patriarchal as well as economic power oppression. In the same vein, 'Portia's father takes the care of his estate totally out of his daughter's hands, completely disregarding her intelligence and common sense' (Oldrieve, 1993: 90). As a woman, 'Portia cannot even veto her father's choice of a husband, a right increasingly accepted in Elizabethan times' (1993: 90). The title figure of *King Lear* denies his daughter, Cordelia, a portion of his kingdom and a dowry, and 'disclaim[s] all [his] paternal care' (*King Lear*, I.i.115) for refusing to say how much she loves him. These are some of a number of negative features of single fathers in Shakespeare's father-daughter relationships. Such presentation of fathers is believed to have been linked to 'the impact of anti-Semitism throughout history, and the beliefs and attitudes prevalent in 16th century England' (ADL, 2006: 3).

In the early modern England, anxieties on power-relations were also manifested through religious and cultural stereotypes, prejudices and oppression. Shylock himself, one of Shakespeare's single patriarchs in *The Merchant of Venice*, falls victim of both religious and economic power struggles. Stoll (1911: 257) states that, since antisemitism in Shakespeare's time still lingered in the minds of the society, 'it is small wonder that Jessica, as she runs away with a Christian, should, to the satisfaction of everybody, on stage or off it, carry her father's ducats and jewels with her.' As a manifestation of Elizabethan anti-Semitism, the society in *The Merchant of Venice* has 'a word or two to say on the subject of Shylock's character, and never a good one' (Stoll, 1911: 240). It is all these attitudes and behaviours of 'a highly patriarchal and male dominated society, where…men in general, held a disproportionate amount of power' (Finn year: 4), that seem to have influenced Shakespeare and helped shape his plays. On the other hand, by stripping his single fathers of power,

giving it to the daughters, it is possible that Shakespeare may have been influenced by the 'Elizabethan and Jacobean feminism [which] was a movement of minds' (Dusinberre, 1996: 183). At the outset of this study, the researcher noted that some critics like Callaghan (2000, 2016) accuse Shakespeare of promoting gender stereotypes, inequalities and misogyny of his time. The study has shown that some of Shakespeare's fathers, treat their male and female off-springs equally. For instance, Shin (2008) observes that in *The Tempest*, Prospero provides equal education and training for his daughter, Miranda, and his surrogate son, Caliban. Thus Shin (208: 373) points out that Prospero provides the 'academic knowledge of the sort a child would have acquired in petty school or later.' Through Prospero's parenting, Shakespeare seems to be challenging 'the separation of male and female students' that 'humanists demanded' (Shin, 2010: 376). The concept of 'equali/ties' (*King Lear*, I.i.5-6) appears to be a thread running throughout *King Lear*. Kent and Gloucester are unanimous that 'it appears not/which of the dukes he values most' (*King Lear*, I.i.5-6). Since these 'dukes' are the suitors of Lear's daughters, it is possible that Shakespeare wants his audience to deduce that this single patriarch loves his daughters with 'equalities.' It is no wonder that King Lear divides his kingdom among the very daughters of his without doubting their potential based on their gender. However, instead of granting them equal shares, he employs a yardstick of their expression of love for him. But, this does not change the fact that this father upholds the views of women empowerment. This idea of non-discriminatory parenting is also found in Edmund's speech: 'Our father's love is to the bastard Edmund / As to the legitimate' (*King Lear*, I.i.17-18). Through Lear's and Prospero's parenting style, especially, Shakespeare appears to be challenging the preferential treatment of boys over girls.

This study has also revealed that not all single fathers in Shakespeare's plays fail to show good parenting skills. Whereas some critics like Shin (2010), have made claims that 'in Renaissance drama, tyrannous and murderous fathers appear repeatedly' and that 'all of them single fathers –

are able to destroy their children,' this study reveals that not 'all' the 'single fathers' are 'tyrannous' and 'murderous.' Some of the single patriarchs display positive paternal skills that appear to be anti-patriarchal as they raise and support their daughters to assume power. As such, Shin (2008: 373) argues, 'critics have not done justice to Prospero's intricate role as a home schooling single parent to both Caliban and Miranda.' Based on the facts arising out of this study, one is forced to conclude that Shin's assertion may not be applied only to Prospero as a single father, but to other patriarchs as well who have demonstrated good attributes in their relationships with their children, especially daughters. There is, therefore, no justification of the view by some of Shakespeare's critics that all single-fathers of daughters in Shakespeare's plays, in all respects, fail to demonstrate features of good parenting skills.

Some of the male single parents like the title figure of *King Lear*, Portia's father in *The Merchant of Venice,* Prospero in *The Tempest,* are depicted with views that seek to promote woman emancipation and empowerment. King Lear divides his kingdom among his daughters and does not discriminate against them on the basis of gender. In this way, Shakespeare 'defies the patriarchal hierarchy, denying the validity of stratification by either sex or social class' (Dreher, 1986: 134). Both Prospero and Portia's dead father play a big role in the education of their children: Prospero is able to raise and educate Miranda as a male single parent without a hint of child molestation or violence against his daughter. Portia reflects her father's role in her education as she interprets and applies the laws of Venice to make a fully informed judgment on the case between Shylock and Antonio. Portia's depiction as 'a clever interpreter of texts' is the 'most illuminating to the feminists.' (Sicher, in Callaghan, 2016: 341). Also, in *Two Gentlemen of Verona,* Antonio allows his son, Proteus, to go to school because he believes 'he cannot be a perfect man/ not being tried and tutored in the world' (I.iii.4).

Based on this study, there are a number of good features in Shakespeare's single-fathers which have been overlooked by scholars from which our society today can draw lessons. Through his depiction of father-daughter relationship, Callaghan (2016: 62) citing Leventen, 1991: 75) points out that in Shakespeare's plays there are 'daughters who submit' and those 'who rebel' against their fathers. Those who rebel, such as Jessica, Cordelia, and Miranda seem to overpower their fathers. In this way, Shakespeare seems to be advocating for the rights, emancipation and empowerment of women by disrupting the pro-patriarchal power relations that have traditionally existed between the genders. A typical example of this would be with regard to women's right to choose their life-partners, some of the male single parents in Shakespeare's plays are depicted as the voices for the Elizabethan era. Prospero in *The Tempest* and Brabantio in *Othello*, allow their daughters to get married to husbands of their choice. Shakespeare portrays Lear, Shylock and the title figure of *Titus Andronicus* in a satirized manner regarding their daughters' choices of husbands; as their daughters get married despite their father's disapproval. Jessica and Portia in *The Merchant of Venice* and Cordelia in *King Lear* challenge their single-fathers' patriarchy. As a result, some of these fathers are seen losing power. Shakespeare's single fathers' 'loss of power, both physical and personal, is in marked contrast to their daughters' expansive new energy' (Dreher, 1986: 164). Seemingly, both Portia's and Cordelia's fathers do not belong to the category of those who are 'unwilling to lose power' (Shin, 2010: 47) in both senses, i.e. through matrimony and positions of authority.

Another element overlooked by Shakespeare's critics in father-daughter relationship in *The Tempest* and between Shylock and Jessica, is the absence of incest. Lenker (2001: 60) observes that the father-daughter relationship 'is one of the most unequal relationships' and 'incest occurs most often precisely in the relationship where the female is most vulnerable.' Shakespeare's portrayal of some of his single fathers as abusive and tyrannous to their children, to an extent of

disowning, banishing and even being 'able to destroy them' (Shin 2010: 675), could be intended to 'expose the tenuousness of gender "reality" in order to counter the violence performed by gender norms,' (Buttler, 1999: xxiv). This is because, Shakespeare does not appear to have been wholly invested in early modern ideas of female behaviour when constructing his characters' (Finn, 2007: 58).

Fomeshi (2014: 174) is of the view that, in the manner he depicts Shylock in *The Merchant of Venice*, Shakespeare 'reinforces the dominant discourses of law, religion and nationality that supports the Christians and work against the Jews. This study shows how 'Shylock's character is depending on his linguistic and social interaction with the Christians' (Dawood, 2015: 9). Some critics dismiss Shakespeare's plays claiming that they promote patriarchy, misogyny, gender discrimination, and tyranny. This study shows that, through his 'use of fathers and daughters for the purposes of subversion, [Shakespeare] undermine[s] misogynist and / or patriarchal ideologies in circulation' during his era (Lenker, 2001: 177). Some critics also argue that Shakespeare's plays are 'written from the subject position of a man' (Callaghan, 2016: 65). Callaghan (2016: 9) further argues, 'Shakespeare…did not write for us, and seems, indeed, to have had little or no concern for literary posterity.' But, Fleming in Callaghan (2016: 36) states that there is a 'need to identify Shakespeare's interests with our own which is the premise of historicists as well as feminist criticism.' This is true because, 'the prejudiced attitudes of the Elizabethan England still survive in any culture that creates stereotypes of particular minority groups' (Fomeshi, 2014:95). The father-daughter relationship 'was not a matter of the Elizabethan era: it still plays a considerable role in today's lives' (Halenarova, 2015: 6). Werner (2001: 3) asserts, 'Shakespeare clearly remains an important part of our lives.' For instance, with regard to the wedding ceremony, Boose (326: 326) observes that 'in Shakespeare's time – as in our own – the ceremony acknowledged the special bond between father and daughter and the need for the power of ritual to release the daughter from

its hold.' It was considered only the patriarchs right (not a female figure's) to exercise this 'power of ritual to release the daughter' during wedding. But, in his plays, Shakespeare challenges this 'stereotypical perception of women' (Halenarova, 2015: 5). Shakespeare's single fathers' 'loss of power, both physical and personal, is in marked contrast to their daughters' expansive new energy' (Dreher, 1986: 164). Seemingly, both Portia's and Cordelia's fathers do not belong to the category of those who are 'unwilling to lose power' (Shin, 2010: 47) in both senses, i.e. through matrimony and positions of authority.

Callaghan (2016 :9), cites 'absence' of women on Shakespeare's stage, arguing that 'presence cannot be equated with representation any more than representation can be equated with inclusion.' However, this study concurred with the view that 'the issue is not simply who gets represented but who gets represented by whom, how, within what discourses and distribution of power and with what consequences' (Eagleton, 2003:170). And because father-daughter relationship 'still plays a considerable role in today's people lives' (Halenarova, 2015: 6), a close reading of Shakespearean plays will reveal that his plays do not just portray 'quiet femininity' but instead 'how women had been "emancipated, exalted, enobled" with the advent of Christianity' (Young, 2009: 146). Shakespeare can, therefore, be regarded as 'a male feminine writer – a position which ... might sound alarm bells' (Eagleton, 2003: 156). As such, I will argue that Shakespeare's father-daughter relationships can be instrumental in our society, to 'engage men and boys in ending GBV at global, regional and country'…as well as family levels (UNFPA, 2013: 18).

The tyranny that daughters suffer in Shakespeare's father-daughter relationships is one of the patriarchal features that connect the early modern England with our own. For the father-daughter relationship 'was not only a matter of the Elizabethan era: it still plays a considerable role in today's people lives' (Halenarova 2015: 6). Thus, Werner (2001: 3) asserts, 'Shakespeare clearly remains

an important part of our lives.' Granted that some of Shakespeare's fathers are tyrannous, some even disown their children, yet when viewed against the positive roles most of them play in their daughters' lives, the criticism that Shakespeare's plays promoted patriarchal power and the abuse of women seems to be rather too extreme. Shakespeare's plays can contribute immensely in educating society to help fight the scourge of Gender-Based Violence. In his plays the daughters' and other marginalized groups of our society are well represented because 'Shakespeare has been waiting for us all this time, understanding and welcoming us no matter who we are' (Werner, 2001:29). Therefore, through an objective and non-prejudicial criticism of Shakespeare's father-daughter relationship, scholarship can help vindicate the playwright from unfounded accusations of patriarchy, misogyny, and anti-Semitism, for, 'we are Shakespeare; Shakespeare is us' (Werner, 2001:28).

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