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PRESENTATION DE LA REVUE NZASSA

«*L'ambition ne quitte jamais un cœur dont elle s'est une fois emparée*», a dit l'historien romain Tite-Live¹. Créé en 1995, le Département d'Etudes Germaniques de l'UFR Communication, Milieu et Société a aujourd'hui 24 années d'existence. Il a formé des centaines d'enseignants du secondaire et des docteurs dont certains font partie désormais de son équipe pédagogique. Il a donc grandi et aspire à une reconnaissance internationale.

En effet, revenu sur son site originel après un ballottage entre Abidjan et Bouaké de 2003 à 2011 pour cause de Guerre et d'insécurité dans la ville qui l'a vu naître, le Département d'Etudes Germaniques voudrait à présent réaliser un rêve qu'il a toujours caressé, à savoir, mettre à la disposition de ses enseignants un outil qui leur permet de s'ouvrir sur le monde et faire connaître les résultats de leurs travaux de recherches. Cet outil que voici porte un nom bien de chez nous, *NZASSA*, et signifie en langue akan de la Côte d'Ivoire, "mélange", faisant ainsi référence à des personnes, des sujets ou des points de vue venant de tous les horizons.

En effet, dans un monde confronté à la diversité des opinions, au mélange et au brassage des cultures, la revue *NZASSA* ne pouvait pas mieux exprimer cette philosophie. Elle n'est pas fermée et se veut donc ouverte et attend qu'il lui soit proposé des travaux de toutes les disciplines, pourvu qu'ils soient de qualité.

Les symboles de la revue *NZASSA* que sont le pagne nzassa et le tabouret royal témoignent de la volonté de mener le débat intellectuel en imposant le pouvoir et la différence. Par pouvoir, il faut comprendre la puissance du verbe - représentée par le siège royal qui est le symbole de l'autorité et des valeurs sociales, culturelles, politiques, morales, humaines, etc. en pays akan - et donc la promotion de la force de l'argumentation. Quant à la différence, elle est représentée par les motifs divers qui entrent dans la composition de cette matière.

Le pagne nzassa est à la fois le symbole des différences par la pluralité de ses motifs et celui du brassage par l'assemblage de ses divers motifs. Il symbolise donc à la fois différence, diversité et brassage, des notions à priori opposées, mais qui génèrent un multiculturalisme.

Ainsi, la revue *NZASSA* se propose de promouvoir le pouvoir des idées à travers des contributions d'horizons divers dans un monde de plus en plus globalisé, qui n'est point synonyme de pensée uniformisée, mais qui doit être celui du rendez-vous du donner et du recevoir par des échanges frappés du sceau de la pluridisciplinarité et de la multiculturalité.

¹ Historien romain (Padoue, 59 avant J.-C. – Rome, 17 après J.-C.).

PROTOCOLE DE REDACTION DE LA REVUE NZASSA

Les contributions envoyées à la revue NZASSA doivent s'inscrire dans les domaines suivants: "Lettres, Langues et Arts", "Littératures et Civilisations", "Sciences humaine et sociales", "Communication" ou tout autre domaine se rattachant ou se rapprochant de ces domaines (sauf indication contraire exprimée par la rédaction, notamment en ce qui concerne des numéros spéciaux pour lesquels d'autres domaines pourront s'ajouter). Elles doivent être originales (n'avoir jamais fait l'objet de publication ailleurs).

- Le texte doit être justifié, les articles doivent être rédigés avec la police Arial Narrow, taille de police: 12, interligne: 1,5, marge: 3 cm à gauche, 2 cm en haut, à droite et en bas.
- Nombre de pages: minimum 13, maximum: 16.
- Langues de publication: Allemand, Anglais, Espagnole, Français ou Portugais.
- Les contributions doivent être envoyées aux responsables de la revue sous la forme électronique, en version Word uniquement.
- La subdivision du texte doit se faire selon le système décimal (1., 1.1., 1.2. - 2., 2.1., 2.2. - 3., 3.1., 3.2., etc.).
- La pagination en chiffre arabe apparait en haut de page et centrée.
- Il n'y a pas d'espacement entre les mots et certains signes de ponctuation qui suivent ces mots, car il arrive que ces signes sont mis automatiquement par l'ordinateur pendant la saisie du texte. (Exemple: il n'y a pas d'espacement entre un mot et les signes de ponctuation tels que: le point-virgule, les deux points, le point d'interrogation, le point d'exclamation). Il faut les effacer à chaque fois qu'ils apparaissent parce qu'ils participent à l'augmentation du nombre de mots du document!
- Il n'y a pas de soulignement dans le texte proposé

La structure d'un article scientifique

Un article scientifique doit comporter les caractéristiques suivantes :

*Pour les contributions **théoriques et fondamentales** :*

- ✓ Une introduction (justification du thème, problématique, hypothèses/objectifs scientifiques, approches théoriques)
- ✓ Un développement articulé
- ✓ Une conclusion
- ✓ Une bibliographie

*Pour les contributions résultant d'une **recherche de terrain**:*

- ✓ Une introduction (justification du choix du thème, objectif, question principale)
- ✓ Un développement articulé (méthodologie, résultats, discussion)
- ✓ Une conclusion
- ✓ Une bibliographie

INFORMATIONS SPECIFIQUES

Structure finale de la contribution à soumettre:

Sur la première page (en haut et centré):

NOM et prénom(s) de l'auteur ou des auteurs (le nom est en lettres capitales)

Grade académique

Fonction (Enseignant-Chercheur, Chercheur, Doctorant, etc.)

Institution d'appartenance (Université, Grande Ecole, Institut, etc.)

Département

E-mail

Ensuite, les différents résumés (**100 mots maximum** et justifiés) suivis de **5 (cinq) mots-clés**, dans l'ordre suivant:

1. En anglais
2. En allemand, en espagnol ou en portugais (pour les études germaniques, hispaniques ou portugaises)
3. En français

Enfin, la rédaction de l'article, à partir de l'introduction, commence sur la seconde page.

Citations

1. Les citations courtes sont intégrées au texte et mises entre guillemets. Les guillemets sont différents d'une langue à une autre. De manière générale, ils apparaissent sous les formes suivantes: les guillemets allemands (« »), les guillemets espagnoles et français (« ») et les guillemets anglais (" ").
2. Les citations longues, c'est-à-dire de plus de trois (3) lignes, sont reproduites en interligne simple, sans guillemets, taille de police 11, et isolées en paragraphe par un retrait de 1 cm de chaque côté. Si la citation est en vers, ceux-ci sont séparés par une barre oblique. Lorsqu'il s'agit d'une citation en vers de plus de trois (3) vers, ces derniers ne sont plus séparés par une barre oblique, mais présentés tels qu'ils apparaissent dans leur forme originale, en respectant les dispositions relatives à une citation de plus de trois lignes.
3. Les parties supprimées d'une citation ainsi que toute intervention dans une citation sont indiquées par des crochets droits [...].
4. Les citations originales anglaises restent dans leur langue d'origine quel que soit la langue dans laquelle l'article est rédigé. Lorsque la citation est dans une autre langue que celle de l'article,

elle est accompagnée d'une traduction dans la langue de l'article. Cette traduction est mise en note de bas de page, suivie de la mention: *Notre traduction*.

5. La revue *NZASSA* n'admet pas de notes de bas de page pour les références bibliographiques. Cependant, les notes de bas de page sont consacrées aux citations traduites, à des informations complémentaires (notes explicatives, références d'informations orales, etc.) et aux sources électroniques (même si ces sources ont tous les éléments d'une source bibliographique).
6. Les références de citation sont placées directement après le texte cité, entre parenthèses et terminées par un point, comme suit: (Initiale (s) du prénom ou des prénoms de l'auteur. Nom de l'auteur, Année de publication, Page citée).

Exemple:

A l'arrivée des missionnaires de la Société du Verbe Divin à Atakpamé en 1900, l'Administration coloniale y est donc présente depuis deux ans seulement, sous le commandement de Hans Georg von Doering, présent au Togo depuis 1893. A partir de cet instant, en plus des populations indigènes que l'Administration coloniale est amenée à gérer, elle doit prendre en compte la présence des missionnaires catholiques de la Société du Verbe Divin (K. J. Adja, 2009, p. 58).

Remarque: Lorsque le texte citant reprend des éléments de la référence, ceux-ci ne sont plus répétés dans la parenthèse à la fin de la citation, mais uniquement les éléments non cités.

Exemple:

Relativement au concept de l'intertextualité, V. C. Dörr et K. T. Kurwinkel (2014) écrivaient ceci:

In der Intertextualitätsforschung können grundsätzlich zwei Kategorien unterschiedet werden: Die eine geht von einem weitgefassten Intertextualitätsbegriff, von einer „radikalen Entgrenzung“ des Begriffs aus, die andere versteht Intertextualität als deskriptives Hyperonym für Bezugsformen von Texten in Abgrenzung zu den „epistemologischen, sprachphilosophischen und texttheoretischen Implikation“ der poststrukturalistischen Kategorie (p. 6).

7. **La mention „Cf.“ ou „Vgl.“ (pour les textes en allemand) et l'emplacement d'un point après une citation.** La mention „Cf.“ ou „Vgl.“ doit précéder les références bibliographiques de propos d'un auteur non cité textuellement (propos paraphrasés).
Par ailleurs, lorsqu'un auteur est cité textuellement ou de manière paraphrasée, on ne met un point final qu'après avoir noté les références bibliographiques et non juste après la citation.

Exemple 1: Cet aspect est abordé par l'auteur, lorsqu'il écrit que les missionnaires catholiques (de la Société du Verbe Divin) et les populations indigènes étaient les deux entités que devaient gérer l'Administration coloniale (Cf. K. J. Adja, 2009, p. 58). (Le point final est mis juste après les références bibliographiques et non après la citation).

Exemple 2: L'auteur résume sa contribution intitulée „Kontrolle bzw. Beeinflussung der öffentlichen Meinung durch das Bild. Die intermediale Dimension von Rainer Werner Fassbinders Werk als Beitrag zur Debatte“ ainsi:

L'importance de l'image dans le processus de façonnement et d'influence de l'esprit humain est connue depuis longtemps. La volonté de la contrôler est due au fait qu'elle contribue parfois plus

efficacement à influencer et contrôler l'esprit par les émotions. Cela explique les tentatives de la mettre sous contrôle tant par les autorités étatiques que par le citoyen ordinaire. Le recours à l'intermédialité par Fassbinder confirme l'importance de l'image dans le processus de façonnement de l'esprit (E. L. Toppé, 2018, p. 309).

Bibliographie

Références bibliographiques

Seules les références des documents cités dans le texte apparaissent dans la bibliographie à la fin de l'article. Ces références bibliographiques sont présentées par ordre alphabétique du nom de l'auteur. Dans le cas d'une contribution à plusieurs auteurs, seul le nom du premier auteur apparaissant sur le document est rangé par ordre alphabétique. Les autres auteurs suivent le premier avec leur(s) prénom(s) et nom écrits normalement (sans les mettre en majuscule).

Les divers éléments d'une référence bibliographique se présentent de la manière suivante:

NOM (en majuscule) et Prénom (s) (en minuscule) de l'auteur, Année de publication, Zone titre, Lieu de publication, Zone Editeur, Page. S'il s'agit d'un article dans une revue, un journal ou un ouvrage collectif, il faut indiquer les pages occupées par le texte (**Tous ces éléments doivent être exclusivement séparés par des virgules**).

Dans la zone titre, le titre d'un article est présenté entre guillemets, celui d'un ouvrage, d'un mémoire ou d'une thèse, d'un rapport, d'une revue ou d'un journal est présenté en italique.

Dans la zone Editeur, on indique la Maison d'édition (pour un ouvrage), le nom et le numéro/volume de la revue (pour un article). Au cas où un ouvrage est une traduction et/ou une réédition, il faut préciser après le titre, le nom du traducteur et/ou l'édition (ex : 2nde éd.).

Exemple:

ADJA Kouassi Jules, 2014, *Evangélisation et colonisation au Togo: conflits et compromissions*, Paris, L'Harmattan.

ERKEN Günter, 1970, «Der Expressionismus – Anreger – Herausgeber, Verleger», *Handbuch der deutschen Gegenwartsliteratur*, Hermann Kunisch (éditeur), Vol. 2, 2nde édition revue et complétée, Munich, Nymphenburger Verlagshandlung, p. 335-364 (**Les pages occupées par le document cité ne sont précédées que d'un seul „p.“ et non de deux „pp.“**).

JEßLING Benedikt et Ralph Köhnen, 2012, *Einführung in die Neuere deutsche Literaturwissenschaft*, 3^e édition revue et actualisée, Stuttgart, Weimar, Verlag J. B. Metzler.

Sources audiovisuelles et radiophoniques

Pour le film:

Le nom du film, le titre original (s'il s'agit d'une adaptation), l'année de sortie du film, le réalisateur, le scénariste, le pays d'origine du film, le genre du film, la durée du film.

Exemple:

Berlin Alexanderplatz, 1980, réalisateur et scénariste: Rainer Werner Fassbinder (d'après le roman *Berlin Alexanderplatz* d'Alfred Döblin), Allemagne, long métrage, production: Bavaria Atelier GmbH – RAI – WDR, format: 16 mm, durée: 250 mn.

Emission de radio et de télévision:

Le nom de l'émission (entre guillemets), le nom de la chaîne (en italique suivi de la mention: radio ou télévision), le nom de l'animateur (ou des animateurs, si possible), la tranche horaire de l'émission (et les jours de diffusion si possible), le jour, mois et année où l'émission a été suivie.

Exemple:

«La matinale», *CNEWS* (télévision), animateurs: Romain Desarbres et Clélie Thomas, 07H-08H (du lundi au vendredi), (22.03.2019).

«Ligne rouge», *Afrique Média*, du lundi au dimanche, 06H30-08H30, (29.03.2019).

Sources Internet

Sources avec auteur(s)

Pour les sources internet ou électroniques, les mêmes dispositions relatives à une source bibliographique s'appliquent, à la différence qu'il faut y ajouter le site web, le jour, le mois, et l'année de consultation entre parenthèses à la fin.

Exemple:

HILLMER Maximilian, 2014, *Expressionismus im modernen Film – Analyse expressionistischer Merkmale im Film und dessen daraus resultierende differenzierte Wahrnehmung*, München, Hochschule Mittweida, University of Applied Sciences, Fakultät Medien, <http://docplayer.org/29294295-Herr-maximilianhillmer-expressionismus-im-modernen-film.html>, (23.02.2017).

TOPPE Eckra Lath, 2013, «Le personnage de cinéma. Entre masque, transfert et vérité historique», *Cadrage*, Première revue en ligne universitaire française de cinéma, CNIL1014575 / ISSN 1776-2928, www.cadrage.net, (23.11.2015).

Sources sans auteur

Lorsqu'on a une source sans auteur ou dont l'auteur n'est pas expressément indiqué, les dispositions ci-dessus, relatives aux sources électroniques avec auteur, s'appliquent, à la différence qu'il n'y a pas d'auteur.

Exemple:

»Was ist Kultur? Einführung und Denkanstöße«, 2018, file:///C:/Users/hp/Documents/DOSSIER%20ARTICLES/DOSSIER%208_Interkulturalität_Grenzen/Was_ist_Kultur, (23.01.2018).

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**A SOCIO-EDUCATIVE APPRAISAL OF THE CONCEPT OF WICKEDNESS IN SHAKESPEARE'S
THE MERCHANT OF VENICE**

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Abstract

Social issues regarding unbalanced of social classes or other societal divergences are very often originated by hatred, rejection, racism, jealousy, revenge, anger or disgust toward someone's counterpart in a community. These social inequality and instability need careful regards. The current research work which focus is on the study of Wickedness in Shakespeare's *The Merchant of Venice* comes out to promote peace through social equality and religious equity. Thus, the Psychoanalytic approach helps to well understand the motives that force to witness such clashes and divergences within social groups that have to be banished no matter what thanks to a reciprocal acceptance.

Keywords: Hatred, Justice, Mercy, Welfare, Social Equality

Résumé

Problèmes sociaux au regard de l'inégalité des classes et divergences dans les sociétés sont très souvent causés par la haine, le mépris ou le rejet de l'autre, le racisme, la jalousie, la vengeance, la colère ou le dégoût exprimé à l'égard d'un compatriote. Ces inégalités et instabilités sociales nécessitent donc une attention particulière. Ainsi le présent le travail de recherche axé sur l'étude de la Méchanceté dans *The Merchant of Venice* de Shakespeare vient à point nommé dans le but de promouvoir la paix par l'égalité sociale et l'équité de religion. Pour accomplir ce travail, l'approche théorique de la psychanalyse se voit nécessaire pour comprendre les vraies raisons de ces clivages et divergences sociétales qui doivent être bannir grâce à la culture du vivre ensemble.

Mots clés: Haine, Justice, Grâce, Bien-être, Egalité Sociale

Introduction

Social conflicts, terrorism, regionalism, racial or religious discrimination and other social problems are very often the corollaries of hatred, rejection, racism, jealousy or disgust towards a counterpart or a group of people. These social problems need careful regards. Therefore, this research work focuses on the study of wickedness having as dimensions hatred, revenge and justice, and anger in Shakespeare's *The Merchant of Venice*, aims at promoting peace well-spread through social equality and religious equity. In that vein, the Psychoanalytic approach seems useful to better understand the real meanings of justice as remedy to hatred thanks to Shakespeare's characters performances and speeches along the play under study. So, four parts are going to be observed in the current work. The three-first parts tackle respectively justice and hatred, revenge and anger manifestations in the play understudy and the last part urges for a building of peaceful community through justice promotion to detriment of wickedness.

1. Manifestation of Hatred in *The Merchant of Venice*

Hatred is one of human nature's manifestations. It can be manifested throughout various ways. Discrimination, attached to racism rooted in segregation, xenophobia, selfishness or egoism and jealousy are some means hatred can come out and be visible in a community. Undertaken by someone, hatred seems to be at the origin of many conflicts worldwide. The rejection of one's ideology or non-acceptance of others' opinions about a fact can also be taken in consideration while talking about hatred manifestation. In *The Merchant of Venice*, both Christian and Jewish are from diverse doctrines. They are living in the same geographical area but they are separated by ideology and beliefs in religion. And then, they detest each other due to their religious ideologies. Jewish hates Christians as Shylock hates Antonio. This is clearly seen throughout the conversation between characters Shylock and Antonio:

Signor Antonio, many a time and oft
 In the Rialto you have rated me
 About my monies and my usances
 Still have I borne it with a patient shrug
 For sufferance is the badge of all our tribe.
 You call me misbeliever, cut-throat dog,
 And spit upon my Jewish gabardine,
 And all for use of that which is mine own.
 Well then, it now appears you need my help:
 Go to, then, you come to me, and you say,
 'Shylock, we would have monies:' you say so;
 You, that did void your rheum upon my beard,
 And foot me as you spurn a stranger cur
 Over your threshold: moneys is your suit.
 What should I say to you? Should I not say
 'Hath a dog money? Is it possible
 A cur can lend three thousand ducats?'
 Or Shall I bend low, and in a bondman's key,
 With bated breath and whispering humbleness,
 Say this;
 'Fair sir, you spat on me on Wednesday last;
 You spurn'd me such a day, another time
 You call'd me dog: and for these courtesies
 I'll lend you thus much moneys'? (I, iii, 180)

For Antonio, Shylock refers to a dog which acts because of its interest. He looks like a 'cut-throat dog' which is always seeking for food i.e. interest. Referring someone to 'dog', seems to utter that the latter is dirty since 'dog' can even search its food in refuses or dumps. And assimilate someone to 'Jewish gabardine' which stands for the suit of Jews means that the person is under one's authority, supervision or control. Shakespeare in these ways of plotting shows how hatred is in its manifestation on both sides.

Jewish and Christians hate reciprocally one another as it is obvious in the case of Shylock and Antonio. Unfortunately, this is affecting a relationship in a family where a father and his daughter are in disgrace. Jessica, the Jewish lady disobeyed her father by falling in love with Lorenzo a Christian. However, it seems noticeable that one's hatred manifestation can be also visible in the same social group, class advocating the same ideology.

Therefore, one can assert without being wrong that hatred in *The Merchant of Venice* is centred on an intriguing inner in human nature while focussing on the diverse manners it is manifested along the play. In social classes, wealth becomes the condition to decide whom to collaborate with or not. In that perspective, Shylock's unfair behavior toward Antonio is "[...] less motivated by religion than by financial competition", (E. Ciobanu, 2017, p. 3). Money or wealth determines somehow human nature. So, it plays key role in the way one can consider, act and collaborate with his or her mates in a community. Ciobanu is then arguing that the raising of Hatred in the play is linked to the religion and to financial wealthier. In fact, Shylock enters in the play accompanied by Bassanio, Antonio's best friend who is the need of some financial assistance. At a time, he said "Antonio is a good man", (W. Shakespeare, 2010, p. 180). Then, by conviction, Shylock is a person who recognises other status. For him, Antonio's wealth is sufficient for loaning the 3000 ducats. However, this atmosphere changed radically when he spoke to Antonio himself about the interest's rate. Thus, seeing Antonio's coming over, he got out of breath and put forward these words:

[Aside] How like a fawning publican
he looks!
I hate him, for he is a Christian,
But more for that in low simplicity
He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation, and he rails,
Even there where merchants most do congregate,
On me, my bargains and my well-won thrift,
Which he calls interest. Cursed be my tribe,
If I forgive him! (I, iii, 180)

Shylock hates Antonio for he is a Christian or one of the publicans who scorches Jewish tribe.

Moreover, Antonio is a Merchant whose business can influence the interest rate. In addition, Antonio lent out money without taking interest's rates. This latter is common to all Christian. It is quietly relevant to say that, Shylock dislikes the way Christians are governed by religion and financial background. Such attitudes of disliking someone counterpart regarding resentment are also denounced by other scholars. This lasting of conflictual situation forces Cailles to assimilate the period to "the ancient grudge" while describing the Renaissance period in England (M. Cailles, 2012, p. 53). For Michael Cailles, people are exaggerating in their commitment of evil resentment toward their counterpart likewise in England as depicted in Renaissance period. Shakespeare, through his character Shylock is drawing the readers' attention on the magnitude of the discrimination that is being hold upon the Jewish tribe for long ago.

2. Revenge and the Manifestation of Justice in *The Merchant of Venice*

Justice and the need of justice are mainly two distinctions that Shakespeare brought to enlighten on Hatred in its various ways of manifestation. Shylock was on the way to end Antonio's life by asking his flesh for the money he owed him. Shakespeare plotted his characters namely Shylock, Portia, and Antonio in such a way to shed light on the misbehaviours prevailing in his era. Justice is thrown away and something needs to be done to balance what is unbalance in his living society where native people from the same area and who live together are destroying one another. They cannot grant help to their

counterparts. Hatred, in its climax, is due to the non-existence of justice. In fact, Shakespeare illustrates the need of justice throughout his character Shylock's ardent desire to stroke the wealthy Christian Antonio's growth. Shylock's need of Justice is manifested in unfair different contexts. And focusing on the Holy Bible, Shakespeare is urging people through his characters to well-balance the situations by considering all people of the community.

For instance, through the words of Shylock, he wanted to make Christian and Jewish understand how they are alike and have to share the same understanding of ancient testament of Holly Bible. Shylock says:

When Laban and himself were compromised
 That all the eanlings which were streak'd and pied
 Should fall as Jacob's hire, the ewes being rank,
 In the end of autumn turned to the rams,
 And when the work of generation was
 Between these woolly breeders in the act,
 The skilful shepherd peel'd me certain wands
 And, in the doing of the deed of the kind,
 He stuck them up before the fulsome ewes,
 Who then conceiving did in eaning time
 Fall parti-colur'd Lams, and those were Jacob's
 And thrift is blessing, if men steal it not (I, iii, 180)

Shylock uses these words from the Genesis to tell Antonio that the greatness comes from what you safely and rightly earn. Indeed, it is not a matter of being smart or sharper than others but still frank in our daily dos. For sure, man needs to be rewarded for his task but in safe way. Shylock's words seem to be an appeal for self-justice. This interpretation of Jacob's story is to impose everyone an interest rate. It means "what he wants is to defeat his enemies with the same weapons they use, on a common ground", (E. Ciobanu, 2017, p. 3). The self-interest or a group-interest keeping in solving social problems, can also originate hatred. Antonio and Bassanio compared Christians and Jewish and said that the formers are superior to the latter. That is what is hidden in Antonio's abrupt reply to Shylock:

Mark you this, Bassanio,
 The devil can cite Scripture for his purpose
 An evil soul producing holy witness
 Is like a villain with a smiling cheek,
 A goodly apple rotten at the heart:
 O, what a goodly outside falsehood hath! (I, iii, 180)

Through this quotation, Antonio is defending his social group to the detriment of the other ones with which he is somehow also connected to. The two social groups are living in the same geographical area. Being compared indirectly to a 'devil' and 'a goodly apple rotten at the heart' meaning a cunning person, is unfair for some parties living in a society and which ruled by the same law. The merging of Jew to 'an evil soul producing holy witness' from a rich person like him might be an object of vengeance though the need of justice. One may wonder whether there is a law or not in Venice and how that law could allow such a reciprocal treatments.

Inevitably, this is an occasion for Shylock to pull out the knife of his hatred. His decision cannot be accomplished without consequences. In that same logic, it said that: "hatred is based on the perception of the others, but also has a strong relationship with ourselves, with our personal history, and its effects on our personality, feelings, ideas, beliefs, and especially our identity", (J. I. Navirro, 2015, p.1). So, Shylock may destroy whatever he has achieved. According to a common-say used to say that nothing good is done in hurry. Yet, Antonio is unable to pay his loans within the specified delay. Thus, that strengthens and grants Shylock the opportunity and the power to take his revenge on him. This rivalry is

laid in no means if it is not based on consciousness. This unbelievable manifestation of Hatred is really at work when he asked for a 'pound of flesh' as the forfeit for the debt. Shylock said:

If you repay me not on such a day,
 In such a place, such sum or sums as are
 Express'd in the condition, let the forfeit
 Be nominated or an equal pound
 Of your fair flesh, to be cut off and taken
 In what part of your body please' thy me (I, iii, 180)

It can clearly be seen that in the case Antonio does not pay on terms of the solicitor's act, he would pay a 'fair flesh' of himself. This way of taking revenge or seeking for justice is neither good for Shylock nor for the entire community. That is the reason why Justice has to intervene to deal with such dreadful issue. Rightly, the Court of Justice of Venice was called on the case by Shylock to solve the issue so as to take the pound of flesh from Antonio as Shylock wished and wanted it. Everything was at Shylock's hand because the bond is well known by the law. Shakespeare makes use of the Court of Justice to illustrate the social responsibility that is involved in the showcase. Antonio was guilty and since he is before the court, the law has to be passed unless the accuser asked for mercy upon the blamed one. The Duke asked for Mercy on Antonio. Unfortunately, Shylock answered severely through the following words:

I have possess'd your grace of what I
 Proposed;
 And by our holy Sabbath, have I sworn
 To have the due and forfeit of my bon:
 If you deny it, let the danger light
 Upon your charter and your city's freedom (IV, i, 193)

This way of seeing things has to be considered as the unconscious reasoning of someone. He was begged with 10,000 ducats equalling to the triple of the 3,000 ducats with the interest rates in order to have his mercy. That seems not to fancy and persuades him. His so called need of justice is more important than his ducats. This kind of insolence has to be banished from any society. Unfortunately instead of giving a strong argument to stand on the fact that he needs justice for himself and his tribe members, he advocates that:

You'll ask me, why I rather choose to have
 A weight of carrion flesh than to receive
 Three thousand ducats: I'll not answer that:
 But, say it is my humour: is it answer'd?
 What if my house be troubled with a rat,
 And I be pleased to give ten thousand ducats
 To have it baned? What, are you answer'd yet?
 Some men there are love not a gaping pig; [...] (IV, i, 193)

From these words, Shylock is not questing for Justice but for a forfeit for all that (rejection, discrimination) Christians have said and done toward his tribe. This situation has to be handled and critically analysed by the law. The law could not accept any bloodshed unless it is promoting peace and justice. He would rather accept the ducats instead of being at derive. No mercy could match his desired justice. It is relevant that Shylock is going to lose everything since he advanced non convincing arguments but faulty ones before the court. The lawyer's clerk Bellario's representative Portia as portrayed by Shakespeare, is the person who is going to solve the case and deliver the sentence. Portia is though the adequate personality of the play so that she is able to deal with such an issue. She is the more educated and she well manipulated Venetian's law. But despite all these qualities, she once again makes use of mercy and pardon to convince Shylock. Her words exemplify her diplomatic manner to preside over the cases before the court. Portia said to Shylock:

The quality of mercy is not strain'd,
 It droppeth as the gentle rain from heaven
 Upon the place beneath: It is twice blest:
 It blesseth him that gives, and him that takes.
 'Tis mightiest in the mightiest: it becomes
 The throned monarch better than his crown;
 His sceptre shows the force of temporal power,
 The attribute to awe and majesty,
 Wherein doth sit the dread and fear of kings;
 But mercy is above this sceptred sway.
 It is enthroned in the hearts of kings,
 It is an attribute to God himself,
 And earthly power doth then show likest God's
 When mercy seasons justice. Therefore, Jew,
 Though justice be thy plea, consider this.
 That in the course of justice, none of us
 Should see salvation: We do pray for mercy;
 And that same prayer doth teach us all to render
 The deeds of mercy. I have spoken thus much
 To mitigate the justice of thy plea,
 Which if thou follow, this strict court of Venice
 Must needs give sentence 'gainst the merchant there' (IV, i, 194)

The lawyer has merely shown the greatness of mercy in order to speak of the benefit in reconsidering the forfeit of the bond. At this level of God involvements, Shylock has to reach out from his drowsiness into human nature. But since the punishment is even signed by Antonio on the agreement, the law has no choice than normally apply Shylock's bond for the case. This way of proceeding will not appease things but that will surely make Venice be considered as unlawful society in which per capita is still promoting. So, the better way to collapse the protagonists before the court seems to be the balancing of offenses and justice for a good living atmosphere within the community.

3. Anger in Shakespeare's *The Merchant of Venice*

Shakespeare's *The Merchant of Venice* is stamping on the fair use of law wherever human acts or wrongdoings seem to be against-will to accomplish what the law is established for. Thus, his way of plotting his characters seems to be a glaring path to collapse injustice for a well-balanced world where people live in harmony. The extremism rooted in the manifestation of hatred; and which can be easily assimilated to rude Hatred and the one of Justice are insightfully the phenomenon that the author of the play is depicting in his play understudy in order to build a whole safety community for his members. Law is established to balance the wrongdoings or offenses or what is not fair for the community as well as for the wrongdoers and offenders. If you do not strive to enter through "The Narrow Door, it will be closed to you, you workers of evil", (KJV, 1611, Luke, 13, vs 22-30).

So, there is a divine punishment for people's evil deeds. Law is established in the community to punish the guilty person. Shakespeare justifies the existence of law and said through Portia's words that it is implied:

For the intent and of purpose of the law
 Hath full relation of the penalty
 Which here appeareth due upon the bond
 [...]
 Therefore lay bare your bosom. [...]
 It is so. Are there balance here to weigh
 The flesh? (IV, i, 195)

These words of the lawyer's clerk Portia, is to execute the solicitor's agreement which existed between both Antonio and Shylock. These clauses between the two parties have to be rethought or retaken. Indeed, an issue has to be found out for the safety of the parties in conflict. The court of Justice can neither deny Shylock's complaint or pleading and nor accept the bond. This kind of Shylock's desired justice has to be taken away from the society. How the Justice can have mercy on someone who is invaded by Hatred and a vengeful feeling. For instance, answering to the lawyer's clerk question Shylock says: "Tis not so express'd: but what of that? Twere good you to do much for charity", (W. Shakespeare, IV, i, 195).

Asking to Portia if it is so nominated in the bond, seems to indicate that he even doubts about how he can take away his demand of debtor's flesh. Shakespeare wants his or her reader to understand here that the nominated trait on the 'pound of flesh' is established with unconsciousness. This plots the real sense of Hatred which usually lies on evilness. Meanwhile, since the court of justice can neither resign the trial nor entreat him anymore and since: "A pound of that same's merchant flesh is thine. The court awards it, and the law doth give it", (Ibid).

This is to give allowance to Shylock on his taking of pound of flesh. Most definitely and based on the signed agreement he can proceed in that way and commits his forfeiture. But if it is the case, this extremism rooted in Hatred can be compared to an animosity manifestation in human's behaviors. This will be quietly understood by most of people and be witnessed by the Court itself. Such an act can draw way to another crime. The taking or the asking of 'the pound of flesh' as a debt to pay back to someone is not expressed by any Venetian's act; thus, this might be sentenced as a crime and an insult toward the justice that the court is supposed to promote. Shylock was on the way to step on Venetian's law which never mentioned such a severe punishment for a wrongdoing.

The delaying of a debt to be paid back cannot generate such an animosity or racism manifestation, (G. Danni, 2011, p. 44). His words offend the Venice court and its members. And he hurt the ambiance, harmony and even the good living atmosphere which was prevailing in the community. Venice laws have never asserted for vengeful and bloodiest acts. So, the court urged Shylock to ask for reparation but not the bloodshed. Portia said to Shylock to:

Tarry a little; there is something else.
This bond doth give thee here no jot of blood;
The words expressly are 'a pound of flesh:'
Taken then thy bond, take thou thy pound of flesh;
But, in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are, by the law of Venice, confiscate
Unto the state of Venice (IV, i, 195)

Antonio's trial is about to be closed down. The judges are urging the complainer to revisit and reconsider his or her complaint. He has to collect his money instead of asking one's flesh as a debt that has to be paid back to him. Either the agreement even was it verbal between the two men or any act of Venetians has never mentioned such a means of payment back. Surely, that will be a spoiling of the whole kingdom and its dead people soul sake.

The mercy has to season the justice and Shylock has to prone pacific forfeiture than human flesh for rewarding his moral and economical injury. Even though, the falsely bond on a Christian, the need of unbelievable justice for a non-reasoned purpose, a willingly desire to hurt others and the evilness in human nature can no longer last in a community and has should not remain unpunished. In that perspective, the court is in its role of justice promotion and evil attitude rejection from the community. Portia recalled some articles of Venice's laws. She said:

If it be proved against alien
 That by direct or indirect attempts
 He seek the life of any citizen,
 The party' against the which he doth contrive
 Shall seize one half his goods; the other half
 Comes to the privy coffer of the state;
 And offender's life lies in the mercy
 Of the Duke only [...] (IV, i, 196)

By these words of the lawyer's clerk, Shylock is in trouble with the Court of Justice. He becomes then the guilty person and not the accuser since his need of justice seems to be rooted in selfishness or one self-interest expression. He does not want anymore his money but a flesh of a humanlike. For his personal glory, he is able to damage and destroy his counterpart body as well someone else life.

This inhumanity in Shylock's character is talkative and opens eyes. The divine or natural laws have to be in action. But since its implementation can take time, human plotted laws to well-balance what are not in right way or in the accordance with the collective acceptance has be thrown away and rejected from the community. Thus, the law of Venice was welcome as to save Antonio's life. Shylock was deceived by Venetian's law. The expectations of Shylock are full around to worsen. Shylock has from now to change otherwise he will be rejected by his community. And since he still wants to live with his country's members, he does not have any other choice than to apologise before the court in order to get its clemency. That is surely what the author of the play portrayed through:

For it appears, by manifest proceeding,
 That 'indirectly and directly too
 Thou hast contrived against the very life
 Of the defendant; and thou hast incurr'd
 The danger formerly by me rehearsed.
 Down therefore and beg mercy of the Duke (IV, i, 196)

Shylock is calling the Court for the state's mercy and his sparing of rejection from his community. He discovers now that it will be unsecured for him to live apart from his countrymen. His isolation can originate more over damages. So, not only will he be rejected from his relatives but also his community too. He does not want to be seen as a persona non grata during his outings. He therefore seizes the granted opportunity to expose his stupid attitude before getting the Court's clemency. He recognizes that he wronged the societal way for promoting evilness within his community. So, he has to "down therefore and beg mercy of the Duke", (W. Shakespeare, *Ibid*, 196). His appeal toward the court shows that he does not rehearse his thought of the flesh asking to recover a debt before outing it. He fears now the reprisals of his community; and he is willing now to promote peace in his community.

4. Reading of Wickedness and Justice for a Peaceful Community

The seeking for peaceful community is a real issue undertaken by people in search of freedom and Justice. Justice has to be the society's guidance to distinguish what is good and bad for humankind welfare. It has to be applied in the mind of solving conflict between countrymen. The followed assertion illustrates the states of someone in the quest of the Justice:

[...] He hath disgraced
 me, and hindered me half a million; laughed at my
 losses, mocked at my gains, scorned my nation,
 thwarted my bargains, cooled my friends, heated
 mine enemies and what's his reason? I am a Jew.
 Hath not a Jew eyes? Hath not a Jew hands, organs,
 dimensions, senses, affections, passions? [...]
 If you prick us, do we not bleed?

If you tickle us, do we not laugh? If you poison us,
do we not die? And if you wrong us, shall we not
revenge? If we are like you in the rest, we will
resemble you in that. If a Jew wrong a Christian,
what is his humility? Revenge (III, ii, 188).

These words are the complaints of a man seeking for Justice and social equality in a society where racism or the rejection and sufferance prevail. But that resentment of vengeance might not be a self-fight. Living together in community has to be promoted and encouraged. That togetherness embodied by reciprocal acceptance and diversity has to be reinforced. Based on that, people's behaviours have to be well minded for a good relationship in a community. And that will come in evidence if only justice is promoted. Justice has to be promoted without any sort of discrimination.

For sure, it is well-known that human being is by nature bivalent: living with good and bad. Shylock, in that extent helped Antonio by borrowing him money. Something that is good to grant help to a counterpart in difficulty. And while taking that behaviour he adopted, the Court is on the right to spare him and grant him another chance. "I say to you, that likewise joy shall be in heaven over one sinner that repented, more than over ninety and nine just persons which need no repentance", (KJV, 1611, Luke, 15, vs 7). Jesus does not want the sinner to be killed or be removed from his community but to allow him and grant him chance if the latter recognized that he or she has sinned or wrongdone something against his or her neighbours. Instead of promoting bad behaviors, Shylock accepts and decides to change. So, in the case whereby the guilty is proved and the offender recognized his villainy, the court, community as well as any agency which is keeping Justice as aim has to reconsider the case and spare the offender.

In that vein, the Court in spite of emphasizing on its sentence to deliver at the end of a trial has to check on that bivalence in human nature which can be outed abruptly while the one in case does not master his or her temper. So, the Court as well laws cannot be acted just to punish the offender but the Court has to base on the changes that have been set out by the guilty person's side. Besides, sometime it is observable that the court decisions are somehow looked at as been in partial. Thus, some accusers are often not satisfied after being pleased by their complaint. This might be the fact that the suffering is inked in them. One will be right while wondering what Justice rendered if it grants more pains and sufferance. For that, the law officers have to work on human nature and morality for the real changes in human nature. Furthermore, lawyers, judges or prosecutors or attorneys have to persuade the accused or offended person and the offender on their deeds instead of compelling them with the law's denials.

They have to incite a self-analyse or a cross-check on the guilty person's deeds. In that logic, justice has to promote forgiveness and dialogue within the community and people living in the same geographical area. Their first goal has to be the collapsing the prisoners' rate in the community through fair and constructive discussion between parties in conflict. Reconciliation of people in conflict eases way for wide spreading peace in a community has to be the concerns of law officers and leaders as advised by M. Luther King in one of his discourses about the concept of peace. That way of solving societal issues has to be well exploited before any other attempts. That seems to be the role played by the Court while giving the floor to Antonio to sentence Shylock, the newer accused person before the court due to the Antonio's flesh asking as a debt to be paid. As a Christian born, Antonio does not want his friend Shylock to be put in jail nor to be killed. He wants Shylock to revisit his behaviours and to act as a Christian who spares the sinner as The Almighty God did it in the Holy Bible, (KJV, 1611, Luke, 15, vs 7). So, Antonio pleased the prosecutor of the Court on Shylock behalf. He said:

So, please my lord the duke and all the court
To quit the fine for one half of his goods,
I am content; so he will let me have,
The other half in use, to render it
Upon his death, unto the gentlemen

That, lately stole his daughter:
 Two things provided more, that, for this favour,
 He presently become a Christian;
 The other, that he do record a gift,
 Here in the court, of all he dies possess'd,
 Unto his son Lorenzo and his daughter (IV, i, 196)

Far from thinking of Christianity promoting while considering Antonio's words before the Court as an address to the Court's statement, Shakespeare is marking the good nature in human being. Here Christians represent the characters of good nature and people who promote peace in community in opposition to Jewish who are here looked at as being the bad side of human nature in the play understudy. Shakespeare, also wants to make it appears that, being a Christian is a way to a real change regarding peace importance for any community or nation's development, (E. Tonouéwa, 2018, p. 78). And all these have to pass through tolerance, reciprocal acceptance of ideologies and viewpoints of the community country.

Conclusion

Shakespeare's *The Merchant of Venice* is emphasizing on the way that today's society is led so as not to promote social injustice or unbalanced society. That is the reason why Jose Navirro said "A violent act is also an act of hatred, when it is based on an intense, persistent and negative perception of the other, who we intend and desire to hurt, destroy, or even make suffer", (J. I. Navirro, Op.Cit, p. 2). Hatred, the strong and reasoned dislikes that persistently leads the hater to commit a crime or to bridge the social rules has to be thrown away from communities or depleted in social groups. The way things are going on forces to observe that "so many of us have become afraid and angry. We've become so fearful and vengeful that we've thrown away children, discarded the disabled, and sanctioned the imprisonment of the sick and the weak", (J. Stevenson, 2014, p. 179). One needs to re-visit and change his or her behaviors toward his or her counterpart. For that, law and its promoters have to be flexible to avoid a society full of crimes, rejection, racism and discrimination and other evilness spread worldwide since human beings are not perfect. In short this research work is a call to governments, worldwide organisations and other societal actors who are fighting and promoting Justice to better understand human nature for a world without inequality but built on a sustainable peace.

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