

# Merchant Of Venice Critical Essays

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**The Merchant of Venice, William Shakespeare** Martin Coyle 1998 This collection of essays is aimed at students who are working on The Merchant of Venice and who are looking for new ways of thinking about the play and new ways of thinking about their own practice as critics. The collection offers a spectrum of the more recent writings on the play, that open up its historical, cultural and political significance and serve to demonstrate some of the ways in which contemporary criticism is not only based upon critical theory but is also about the practice of criticism.

**Women as Objects of Men in Shakespeare's "The Merchant of Venice"** Matthias Billen 2011 Studienarbeit aus dem Jahr 2009 im Fachbereich Anglistik - Literatur, Note: 2,0, Universitat Trier, Sprache: Deutsch, Abstract: 1. Introduction The relationship between women and men and the broader social, judicial, familial, psychological or political ramifications of this relationship is an ongoing topic in the cultural arena with discussions of varying degrees of intensity and often with extremely different conclusions. The movement of feminism can be seen as initiator, but also as

a catalyst or as an outcome of these discussions. But there is no monolithic block of feminism and no single literary theory of feminism, but one major landmark in the evolution of feminism is the publication of Simone de Beauvoir's book "Le Deuxieme Sexe" in 1949. By tracing back women's role and position in society with different methods, she stresses that the oppression of women is due to patriarchy pervading almost all societies. Turning back to literature, this description of patriarchy can usefully be applied in analysing a drama such as Shakespeare's The Merchant of Venice(1998). The female characters in this comedy are embedded in societal structures of patriarchy. This can be seen in the influence of father figures, the economic principles which underlie their existence and the final subjection to their husbands even though they actively participate. But eventually, they remain in their traditional role, not being able to subvert the societal system effectively. To support this thesis, the concept of feminism will be discussed, especially in regard of de Beauvoir's viewpoint. In a second step, the role of women in the Renaissance will be

concerned, immediately referring to the play and its female characters. [...]"

**Twentieth Century Interpretations of the Merchant of Venice** Sylvan Barnet 1970

**Shakespeare: the Comedies** Professor and Honorary Senior Fellow Kenneth Muir 1965 These critical essays on Shakespeare's comedies emphasize how his characters are still recognizable in today's world

**William Shakespeare's The Merchant of Venice** Harold Bloom 1986-01-01 A collection of eight critical essays on one of Shakespeare's more controversial works.

**Shylock Is My Name** Howard Jacobson 2016-02-09 Man Booker Prize-winner Howard Jacobson brings his singular brilliance to this modern re-imagining of one of Shakespeare's most unforgettable characters: Shylock Winter, a cemetery, Shylock. In this provocative and profound interpretation of The Merchant of Venice, Shylock is juxtaposed against his present-day counterpart in the character of art dealer and conflicted father Simon Strulovitch. With characteristic irony, Jacobson presents Shylock as a man of incisive wit and passion, concerned still with questions of identity, parenthood, anti-Semitism and revenge. While Strulovitch struggles to reconcile himself to his daughter Beatrice's "betrayal" of her family and heritage—as she is carried away by the excitement of Manchester high society, and into the arms of a footballer notorious for giving a Nazi salute on the field—Shylock alternates grief for his beloved wife with rage against his own daughter's rejection of her Jewish upbringing. Culminating in a shocking twist on Shylock's demand for the infamous pound of flesh, Jacobson's insightful retelling examines contemporary, acutely relevant questions of Jewish

identity while maintaining a poignant sympathy for its characters and a genuine spiritual kinship with its antecedent—a drama which Jacobson himself considers to be "the most troubling of Shakespeare's plays for anyone, but, for an English novelist who happens to be Jewish, also the most challenging."

**The Character of Shylock in the Merchant of Venice** Michael Burger 2008-05 Seminar paper from the year 2007 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Augsburg, course: Proseminar, 9 entries in the bibliography, language: English, abstract: William Shakespeare's The Merchant of Venice surely can be considered one of the playwright's greatest works. Still today critics are not fully aware of its actual meaning and there are many different opinions of how this play is to be interpreted. As a matter of fact we can say that Shakespeare has created one of the most diverse plays in the history of drama. Containing two equally important plot-lines and several sub-plots it is very difficult to make out even one main character or to be absolutely sure about their variety of intentions. On the one hand there is one of the main characters, the Jew Shylock, "a comic antagonist far more important than any such figure had been in his [Shakespeare's] earlier comedies," who plays the role of a non-Christian villain. And opposing him we have the Venetian society with all its flaws and hypocrisies which are pointed out during the conflict with Shylock. On the other hand there is the romantic love story between Portia and Bassanio located in remote Belmont, which is the actual trigger for the conflict between Antonio and Shylock and also brings a solution to it. This solution is due to Portia's cunning and liberation as a woman,

which can be seen in her disguising as the judge in order to be able to save Antonio's life; there are only two qualities which are supposed to be quite unusual for a female character of that time. But at the same time she has to fulfil her typical role as "a faithful daughter whatever the consequence," yielding to fate by obeying her father's will. And Portia is not the only ambiguous and exceptional figure of the play.

**The Merchant of Venice** John W. Mahon 2002 This volume is a collection of all-new original essays covering everything from feminist to postcolonial readings of the play as well as source queries and analyses of historical performances of the play. The Merchant of Venice is a collection of seventeen new essays that explore the concepts of anti-Semitism, the work of Christopher Marlowe, the politics of commerce and making the play palatable to a modern audience. The characters, Portia and Shylock, are examined in fascinating detail. With in-depth analyses of the text, the play in performance and individual characters, this book promises to be the essential resource on the play for all Shakespeare enthusiasts.

**Shakespeare: The Merchant of Venice**

John Wilders 1969 Selection of critical essays. University undergraduate level.

*The Merchant of Venice* John W. Mahon 2013-10-28 This volume is a collection of all-new original essays covering everything from feminist to postcolonial readings of the play as well as source queries and analyses of historical performances of the play. The Merchant of Venice is a collection of seventeen new essays that explore the concepts of anti-Semitism, the work of Christopher Marlowe, the politics of commerce and making the play palatable to a modern audience. The characters, Portia and

Shylock, are examined in fascinating detail. With in-depth analyses of the text, the play in performance and individual characters, this book promises to be the essential resource on the play for all Shakespeare enthusiasts.

Kant's Groundwork of the Metaphysics of Morals Paul Guyer 2000-01-01

Kant's Groundwork of the Metaphysics of Morals is one of the most important works in modern moral philosophy. This collection of essays, the first of its kind in nearly thirty years, introduces the reader to some of the most important studies of the book from the past two decades, arranged in the form of a collective commentary.

The Merchant of Venice: Language and Writing Douglas M. Lanier 2019-06-13

Arden Student Skills: Language and Writing volumes offer a new type of study aid that combines lively critical insight with practical guidance on the writing skills you need to develop in order to engage fully with Shakespeare's texts. The books' core focus is on language: both understanding and enjoying Shakespeare's complex dramatic language, and expanding your own critical vocabulary, as you respond to his plays. Each guide in the series will empower you to read and write about Shakespeare with increased confidence and enthusiasm. A notoriously disturbing play, The Merchant of Venice explores how the discourses of racial and religious prejudice and of business intertwine and shape how characters understand themselves and their relationships with one another. The intersections between religious, racial and economic language in The Merchant of Venice can be challenging to grasp, but in this guide Douglas Lanier showcases a range of approaches to understanding its language, all based on close reading and attention to

Shakespeare's style. The volume will equip you to analyze Shakespeare's troubling portrayal of anti-Semitism for yourself and to articulate your views on *The Merchant of Venice* with greater insight and confidence.

**William Shakespeare's the Merchant of Venice** Harold Bloom 2010 A collection of critical essays on the Shakespeare play, *The merchant of Venice*, arranged in chronological order of publication.

**The Jew of Malta** Christopher Marlowe 1892

*The Merchant of Venice*, William Shakespeare Linda Cookson 1992

**Othello** Shakespeare, William 2014-08-28 One of the four great tragedies—alongside *Hamlet*, *King Lear*, and *Macbeth*—*Othello* is among the darkest of Shakespeare's plays, illuminating the shadows of the gloomiest recesses of the human psyche and serving as a damning indictment of the world in which it was written. A cautionary tale of the destructiveness of sin and the ruinous consequences of bad philosophy, *Othello* seems to express Shakespeare's rage at the cynicism and brutality of the age in which he lived. From the Machiavellian menace of Iago to the blind and prideful jealousy of Othello, this classic of world literature shows us the shadow falling over a society that has turned its back on the light and life of virtue. The Ignatius Critical Editions present a tradition-oriented approach to reading Western classics. While many critical editions view literature through the lens of modernism and post-modernism, this series offers critical examinations informed by the Judeo-Christian heritage as passed down through the ages—the same heritage that provided the crucible in which the great authors formed these classic works. Edited by acclaimed literary biographer Joseph Pearce, the

Ignatius Critical Editions provide essays and footnotes that analyze works in light of the Western tradition, allowing the reader to meet the authors in their element. The series is ideal for academic study and for anyone wishing to understand the great literary works of Western civilization in the company of some of the finest literature professors alive today. *Shakespeare's Comedy of the Merchant of Venice* Homer Baxter Sprague 2018-02 Excerpt from Shakespeare's *Comedy of the Merchant of Venice: Critical Comments, Suggestions and Plans for Study, Specimens of Examination Papers, and Topics for Essays* This edition of *The Merchant of Venice* is intended for the special needs of students, but it is hoped that the general reader may find it useful. It will be found to differ from other school editions in four important respects. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

**The Merchant of Venice** William Shakespeare 1998

*The Merchant of Venice: A Critical Reader* Sarah Hatchuel 2020-10-15 Arden Early Modern Drama Guides offer students and academics practical and accessible introductions to the

critical and performance contexts of key Elizabethan and Jacobean plays. Essays from leading international scholars give invaluable insight into the text by presenting a range of critical perspectives, making the books ideal companions for study and research. Key features include: - Essays on the play's critical and performance history - A keynote essay on current research and thinking about the play - A selection of new essays by leading scholars A survey of resources to direct students' further reading about the play in print and online Shakespeare's *The Merchant of Venice* has often been labelled a 'problem play', and throughout the ages it has been an object of both fascination and repulsion. Without neglecting the socio-political and religious issues that are at the heart of the play, this collection of critical essays invites readers to rediscover the variety of approaches that this multifaceted work calls for, exploring its gender aspects, its rich mythological background, its legal matters and the ways in which it has been adapted to the screen. Essays consider the play in relation to its sources, genre and religion, historical and socio-political context and its critical reception and performance history.

**Othello** Philip C. Kolin 2001-12 This volume is a collection of all-new original essays covering everything from feminist to postcolonial readings of the play as well as source queries and analyses of historical performances of the play. *The Merchant of Venice* is a collection of seventeen new essays that explore the concepts of anti-Semitism, the work of Christopher Marlowe, the politics of commerce and making the play palatable to a modern audience. The characters, Portia and Shylock, are examined in fascinating

detail. With in-depth analyses of the text, the play in performance and individual characters, this book promises to be the essential resource on the play for all Shakespeare enthusiasts.

**Revisionist Shakespeare** P. Cefalu 2004-11-26 *Revisionist Shakespeare* appropriates revisionist history in order to both criticize traditional transitional interpretations of Shakespearean drama and to offer a new methodology for understanding representations of social conflict in Shakespeare's play and in Early Modern English culture. Rather than argue that Shakespearean drama allegorizes historical transitions and ideological polarization, *Revisionist Shakespeare* argues that Shakespeare's plays explore the nature of internally contradictory Early Modern institutions and belief-systems that are only indirectly related to competing political and class ideologies. Such institutions and belief-systems include Elizabethan strategies for the management of vagrancy, the nature of Jacobean statecraft, objective and subjective theories of economic value, Protestant ethical theory, and Augustinian notions of sinful habituation. The book looks at five of Shakespeare's plays: *The Tempest*, *Coriolanus*, *The Merchant of Venice*, *King Lear*, and *Hamlet*.

**The Merchant of Venice** William Shakespeare 2003-04-28 *The New Cambridge Shakespeare* appeals to students worldwide for its up-to-date scholarship and emphasis on performance. The series features line-by-line commentaries and textual notes on the plays and poems. Introductions are regularly refreshed with accounts of new critical, stage and screen interpretations. This second edition of *The Merchant of Venice* retains the text and Introduction prepared by M. M. Mahood

and features a new introductory section by Charles Edelman. Where Mahood focuses in her Introduction on the expectations of the play's first audience and on our modern experience of seeing and hearing the drama performed, Edelman explores the play's sexual politics. He also foregrounds recent scholarship on the position of Jews in Shakespeare's time and surveys the international scope and diversity of theatrical interpretations of the text in the 1980s and 1990s. He pays particular attention to the ways in which directors and actors tackle the troubling figure of Shylock.

The Merchant of Venice William Shakespeare 2015-09-29 This Squid Ink Classic edition of *The Merchant of Venice* includes the full text of the work plus MLA style citations for scholarly secondary sources, peer-reviewed journal articles and critical essays for when your teacher requires extra resources in MLA format for your research paper.

The Tempest Patrick M. Murphy 2013-10-28 *The Tempest: Critical Essays* traces the history of Shakespeare's controversial late romance from its early reception (and adaptation) in the seventeenth and eighteenth centuries to the present. The volume reprints influential criticism, and it also offers eight original essays which study *The Tempest* from a variety of contemporary perspectives, including cultural materialism, feminism, deconstruction, performance theory, and postcolonial studies. Unlike recent anthologies about *The Tempest* which reprint contemporary articles along with a few new essays, this volume contains a mixture of old and new materials pertaining to the play's use in the theater and in literary history.

The Merchant of Venice Thomas Wheeler 1991

Twentieth century interpretations of The merchant of Venice Sylvan Barnet 1970

*Critical Essays on the Plays of Shakespeare* William Watkiss Lloyd 1875

**King Lear** Jeffrey Kahan 2008-04-18 Is *King Lear* an autonomous text, or a rewrite of the earlier and anonymous play *King Leir*? Should we refer to Shakespeare's original quarto when discussing the play, the revised folio text, or the popular composite version, stitched together by Alexander Pope in 1725? What of its stage variations? When turning from page to stage, the critical view on *King Lear* is skewed by the fact that for almost half of the four hundred years the play has been performed, audiences preferred Naham Tate's optimistic adaptation, in which Lear and Cordelia live happily ever after. When discussing *King Lear*, the question of what comprises 'the play' is both complex and fragmentary. These issues of identity and authenticity across time and across mediums are outlined, debated, and considered critically by the contributors to this volume. Using a variety of approaches, from postcolonialism and New Historicism to psychoanalysis and gender studies, the leading international contributors to *King Lear: New Critical Essays* offer major new interpretations on the conception and writing, editing, and cultural productions of *King Lear*. This book is an up-to-date and comprehensive anthology of textual scholarship, performance research, and critical writing on one of Shakespeare's most important and perplexing tragedies. Contributors Include: R.A. Foakes, Richard Knowles, Tom Clayton, Cynthia Clegg, Edward L. Rocklin, Christy Desmet, Paul Cantor, Robert V. Young, Stanley Stewart and Jean R. Brink  
*A Routledge Literary Sourcebook on*

*William Shakespeare's The Merchant of Venice* S. P. Cerasano 2004 This student friendly book draws together text, context, criticism and performance history to provide an integrated view of one of the most dazzling works of the early modern theatre.

*The Merchant of Venice* William Shakespeare 2015-04-30 William Shakespeare's *The Merchant of Venice* is both a witty comedy and a moving exploration of bigotry and stigmatisation, and this Penguin Shakespeare edition is edited by W. Moelwyn Merchant with an introduction by Peter Holland. 'The quality of mercy is not strain'd, It droppeth as the gentle rain from heaven' Bassanio, a noble but impoverished Venetian, asks his friend the merchant Antonio for a loan to impress an heiress. Antonio agrees, but is forced to borrow the sum from a cynical Jewish moneylender, Shylock, who forces him into a chilling contract, which stipulates he must honour the debt with a pound of his own flesh. But Bassanio's beloved is not as demure as she seems, and disguising herself as a lawyer, Portia proves herself one of Shakespeare's most cunning heroines, in a witty attack on Shylock's claim. A complex and controversial comedy, *The Merchant of Venice* explores prejudice and the true nature of justice. This book contains a general introduction to Shakespeare's life and Elizabethan theatre, a separate introduction to *The Merchant of Venice*, a chronology, suggestions for further reading, an essay discussing performance options on both stage and screen, and a commentary. William Shakespeare (1564-1616) was born to John Shakespeare and Mary Arden some time in late April 1564 in Stratford-upon-Avon. He wrote about 38 plays (the precise number is uncertain), many of which are regarded as the

most exceptional works of drama ever produced, including *Romeo and Juliet* (1595), *Henry V* (1599), *Hamlet* (1601), *Othello* (1604), *King Lear* (1606) and *Macbeth* (1606), as well as a collection of 154 sonnets, which number among the most profound and influential love-poetry in English. If you enjoyed *The Merchant of Venice*, you might like *The Taming of the Shrew*, also available in Penguin Shakespeare. 'The man who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul' John Dryden **The Merchant of Venice** John W. Mahon 2002 Four hundred years after its first performance, *The Merchant of Venice* continues to draw audiences, spark debate, and elicit controversy. This collection of new essays examines the performance and study of Shakespeare's play from a broad range of contemporary critical approaches. The contributors, drawn from four continents, build upon recent scholarship in new historicism, feminism, performance theory, and postcolonial studies to present new perspectives on the play, and offer fresh insights into its critical legacy on stage and as a literary text. A substantial introductory essay provides important historical context and surveys major critical approaches to the play over the centuries. This volume is an essential companion to *The Merchant of Venice* and a significant contribution to Shakespearean criticism.

**The Merchant of Venice** 1970 **THE MERCHANT OF VENICE** William Shakespeare 2017-04-01 William Shakespeare's *The Merchant of Venice* is often considered to be one of his most controversial plays. This student's Edition tries to explicate the core elements of the play with clear and well-defined annotations as well as exhaustive Critical

Appreciations on interesting topics such as Shakespeare's treatment of Fools and Comedy; the Role of Portia's Ring; and the Art of Rhetoric in the plot development of the play. The Play The Merchant of Venice is a story of love, romance, revenge and religious fanaticism set in the backdrop of 16th Century Venice. Not only is the play an intricate meld of various plots involving a gallery of the most fascinating characters in literature, but it is also imbued with a rich and potent poetic expression. It encompasses a wide range of themes and makes a very powerful comment on the human condition. The dramatic force of the play continues to resonate with audiences across the world and makes it a favourite pick for performances even in the contemporary context. The book comes along with • A comprehensive introduction to the entire play • Simple yet descriptive explanatory notes • Original text • Illustrative summary to the entire play (Act-wise) • Critical essays giving a post-modern outlook to the play

**Antony and Cleopatra** Sara M. Deats 2005 This collection of twenty original essays will expand the critical contexts in which Antony and Cleopatra can be enjoyed as both literature and theater.

**Shakespeare: The Merchant of Venice** John Wilders 1969 Selection of critical essays. University undergraduate level.

Shakespeare Survey: Volume 57, Macbeth and Its Afterlife Peter Holland 2008-01-31 Shakespeare Survey is a yearbook of Shakespeare studies and production. Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism. Each volume is devoted to a theme, or play, or group of plays; each also contains a

section of reviews of that year's textual and critical studies, and of the year's major British performances. The books are illustrated with a variety of Shakespearean images and production photographs. The virtues of accessible scholarship and a keen interest in performance, from Shakespeare's time to our own, have characterised the journal from the start. Most volumes of Survey have long been out of print. Backnumbers are gradually being reissued in paperback.

*Merchant of Venice* William Shakespeare 1843

**Shakespeare Readers: Twelfth Night** William Shakespeare 2021-10-27 New Kittredge Shakespeare editions combine performance issues in feature films with the clarity of Kittredge's notes to provide an entry for students to Shakespeare's plays. Included: performance notes, essays on reading that play as a performance.

**New Readings of The Merchant of Venice** Horacio Sierra 2013-01-14 The last decade has witnessed a spate of high-profile presentations of The Merchant of Venice: the 2004 Michael Radford film, 2010's New York City "Shakespeare in the Park" production, as well as the play's Tony Award-nominated 2010-11 Broadway run. Likewise, new scholarly works such as Kenneth Gross's *Shylock is Shakespeare* (2006) and Janet Adelman's *Blood Relations* (2008) have offered poignant insights into this play. Why has this drama garnered so much attention of late? What else can we learn from this contentious comedy? How else can we read the drama's characters? Where do studies of The Merchant of Venice go from here? This collection offers readers sundry answers to these questions by showcasing a sampling of ways this culturally arresting play can be read

and interpreted. The strength of this monograph lies in the disparate approaches its contributors offer – from a feminist view of Portia and Nerissa's friendship to psychoanalytic readings of allegories between the play and Shakespeare's Pericles to a reading of a Manga comic book version of The Merchant of Venice. Each essay is supported by a strong basis in traditional close reading practices. Our collection of scholars then buttresses such work with the theoretical or pedagogical frameworks that reflect their area of expertise. This collection offers readers different critical lenses through which to approach the primary text. Although Shakespeare scholars and graduate students will no doubt appreciate and employ the work of this collection, the primary audience of this anthology is undergraduate students and the professors who work with them. Many budding scholars have had the experience of checking out a monograph from the library and then finding it was a waste of time because the author spends three hundred pages discussing a perspective of which they have no interest. With this collection, students will not only see how multifaceted interpretations of the play can be but they also are more likely to find essays that appeal to their own research interests.

**People Love Dead Jews: Reports from a Haunted Present** Dara Horn 2021-09-07  
Winner of the 2021 National Jewish Book Award for Contemporary Jewish Life and Practice Finalist for the 2021 Kirkus Prize in Nonfiction A New York Times Notable Book of the Year A Wall Street Journal, Chicago Public Library, Publishers Weekly, and Kirkus Reviews Best Book of the Year A startling and profound exploration of how Jewish history is exploited to comfort the living. Renowned and

beloved as a prizewinning novelist, Dara Horn has also been publishing penetrating essays since she was a teenager. Often asked by major publications to write on subjects related to Jewish culture—and increasingly in response to a recent wave of deadly antisemitic attacks—Horn was troubled to realize what all of these assignments had in common: she was being asked to write about dead Jews, never about living ones. In these essays, Horn reflects on subjects as far-flung as the international veneration of Anne Frank, the mythology that Jewish family names were changed at Ellis Island, the blockbuster traveling exhibition Auschwitz, the marketing of the Jewish history of Harbin, China, and the little-known life of the "righteous Gentile" Varian Fry. Throughout, she challenges us to confront the reasons why there might be so much fascination with Jewish deaths, and so little respect for Jewish lives unfolding in the present. Horn draws upon her travels, her research, and also her own family life—trying to explain Shakespeare's Shylock to a curious ten-year-old, her anger when swastikas are drawn on desks in her children's school, the profound perspective offered by traditional religious practice and study—to assert the vitality, complexity, and depth of Jewish life against an antisemitism that, far from being disarmed by the mantra of "Never forget," is on the rise. As Horn explores the (not so) shocking attacks on the American Jewish community in recent years, she reveals the subtler dehumanization built into the public piety that surrounds the Jewish past—making the radical argument that the benign reverence we give to past horrors is itself a profound affront to human dignity.