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# The Merchant of Venice

*William Shakespeare*

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**William Shakespeare : The Merchant of Venice** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Merchant of Venice:

1 of 1 people found the following review helpful. Hoity-toityBy HHG. R. Hibbard's introductory essay, while hostile to those speculations by "scholars spending their days in the British Museum", is warmly appreciative of the play in the theater, and comments interestingly on the remarkable revival in LLL's theatrical fortunes since 1927. He suggests (questionably) that Modernism, and particularly the prestige of James Joyce, prompted a reevaluation of punning wit: "Good puns were being recognized for what they are, a means of bringing two diverse kinds of experience into a sudden, unexpected, and illuminating juxtaposition with one another." Hibbard rightly emphasizes the play's sustained feminism and its readiness both to carry linguistic ingenuity to surrealistic extremes and to challenge such exuberance by the unexpected late reminders of the realities of death and labor outside the Arcadian park-land. After examining evidence for the existence of the possible sequel, "Love's Labour's Won", Hibbard concludes: "It seems beyond doubt, therefore, that it did exist, that it was published, and that it has since disappeared. Further than that it is not possible to go." Here Hibbard's reluctance to speculate seems rather severe: the strikingly open-ended structure of LLL strongly portends a sequel in which the four lords meet after their year of probation and, after fresh contretemps, finally win the ladies' hands in marriage.Hibbard's footnotes in the text of the play are somewhat austere, in keeping with his general emphasis on the empirical and verifiable. He frequently deploys readings from OED and anthologies of proverbs; he concisely deciphers the arabesques of punning and the bawdy allusions; and he offers fewer evaluative, thematic, and

argumentative comments than became customary in the Arden editions. 1 of 1 people found the following review helpful. Creditable, lucid, and practical edition

By HHThe general introduction to this Oxford edition begins appropriately with a discussion of the possible anti-Semitism of "The Merchant of Venice". The editor Jay Halio claims that the treatment of Shylock is highly ambivalent, so that the character "transcends the type, shatters the conventional image with his appeal to our common humanity, and leaves us unsettled in our prejudices, disturbed in our emotions, and by no means sure of our convictions" (p. 13). After a detailed survey of stage productions through the ages, Halio concludes, "Whether the play is itself anti-Semitic or not depends largely upon one's interpretation, on the stage as on the page" (p. 83). While this is obviously true, and while Halio properly draws attention to a range of ambiguities in the play's depiction of both Shylock and his Christian adversaries, the word "largely" raises a question to which many scholars have offered a challenging, hostile answer. The general introduction also includes: a survey of sources and analogues, enlivened by a summary of Freud's interpretation of the three caskets; a brief account of the 'myth' of Venice, particularly its reputation for impartial justice; an estimate of the play's date (1596-7); and a helpful critical analysis which gives prominence to the theme of "bondage and bonding". Halio's annotation of the text is generally proficient and admirably frank in rendering sexual double entendres and is frequently illuminating in its references to modes of staging; the lengthy note on "Nerissa's ring" is exemplary in both these respects. As with other volumes of the Oxford World's Classics Shakespeare series, there is a good range of pictorial material and a very useful index.

0 of 0 people found the following review helpful. Best version

By Fyoder LarueBest version. Why? Because it's the closest to Shakespeare. Two Gents was never published in quarto form prior to the First Folio from whence this text comes, except this is cleaned up and in a modern font; none of those 's's that look like 'f's, not cramped into the minimum space possible because paper was hand made and expensive. Later editors would place a high value on consistency, aiming for a product that would be easily digestible by a solitary reader, with correct punctuation, flattening verse into prose where verse pops up unexpectedly. The text of the First Folio, on the other hand, still echos the spoken word, the words of a playwright writing for actors and the stage.

Webster's paperbacks take advantage of the fact that classics are frequently assigned readings in English courses. By using a running English-to-Maori thesaurus at the bottom of each page, this edition of *The Merchant of Venice* by William Shakespeare was edited for three audiences. The first includes Maori-speaking students enrolled in an English Language Program (ELP), an English as a Foreign Language (EFL) program, an English as a Second Language Program (ESL), or in a TOEFL or TOEIC preparation program. The second audience includes English-speaking students enrolled in bilingual education programs or Maori speakers enrolled in English-speaking schools. The third audience consists of students who are actively building their vocabularies in Maori in order to take foreign service, translation certification, Advanced Placement (AP) or similar examinations. By using the Webster's Maori Thesaurus Edition when assigned for an English course, the reader can enrich their vocabulary in anticipation of an examination in Maori or English. TOEFL, TOEIC, AP and Advanced Placement are trademarks of the Educational Testing Service which has neither reviewed nor endorsed this book. All rights reserved.

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From the Inside FlapThis is one of Shakespeare's darkest comedies, for the romantic story of a young man, Bassanio, who has squandered his fortune and must borrow money to woo the wealthy lady he loves is set against the more disturbing story of the Jewish moneylender Shylock and his demand for the "pound of flesh" owed him by the Venetian merchant, Antonio. Here pathos and farce combine with moral complexity and romantic entanglement to display the extraordinary power and range of Shakespeare at his best. Each Edition Includes: - Comprehensive explanatory notes - Vivid introductions and the most up-to-date scholarship - Clear, modernized spelling and punctuation, enabling contemporary readers to understand the Elizabethan English- Completely updated, detailed bibliographies and performance histories - An interpretive essay on film adaptations of the play, along with an extensive filmography