

1. Record Nr.	UNINA9910972268303321
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Titolo	Blood relations : Christian and Jew in the Merchant of Venice / / Janet Adelman
Pubbl/distr/stampa	Chicago, : University of Chicago Press, 2008
ISBN	9786611959012 9781281959010 1281959014 9780226006833 0226006832
Edizione	[1st ed.]
Descrizione fisica	1 online resource (240 p.)
Disciplina	822.3/3
Soggetti	Religion and literature - England - History - 16th century Religion and literature - England - History - 17th century Shylock (Fictitious character) Christians in literature Jews in literature Antisemitism in literature Religion in literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 197-212) and index.
Nota di contenuto	Introduction : strangers within Christianity -- Leaving the Jew's house : father, son, and elder brother -- Her father's blood : conversion, race, and nation -- Incising Antonio : the Jew within.
Sommario/riassunto	In Blood Relations, Janet Adelman confronts her resistance to The Merchant of Venice as both a critic and a Jew. With her distinctive psychological acumen, she argues that Shakespeare's play frames the uneasy relationship between Christian and Jew specifically in familial terms in order to recapitulate the vexed familial relationship between Christianity and Judaism. Adelman locates the promise-or threat-of Jewish conversion as a particular site of tension in the play. Drawing on a variety of cultural materials, she demonstrates that, despite the triumph of its Christians, The Merchant of Venice reflects Christian

anxiety and guilt about its simultaneous dependence on and disavowal of Judaism. In this startling psycho-theological analysis, both the insistence that Shylock's daughter Jessica remain racially bound to her father after her conversion and the depiction of Shylock as a bloody-minded monster are understood as antidotes to Christian uneasiness about a Judaism it can neither own nor disown. In taking seriously the religious discourse of *The Merchant of Venice*, Adelman offers in *Blood Relations* an indispensable book on the play and on the fascinating question of Jews and Judaism in Renaissance England and beyond.
