

**People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Bejaia University (Abderrahmane Mira)
Faculty of Letters and Languages
Department of English**

Master Dissertation

Subject Field : Literature and Civilization

Theme

The (Mis) Representation of Jews in William Shakespeare's *The Merchant of Venice* and Christopher Marlowe's *The Jew of Malta*

A dissertation submitted to the Department of English in partial fulfillment of the requirements of the Master Degree in English Language, Literature and Civilization.

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September, 2014

Dedication

The dedication only hints at the extent of my indebtedness and gratitude. I hope that it was all worthwhile.

This work is dedicated to:

- ♥ *My family especially my mother to whom I owe so much *You are special and unique**
- ♥ *Me Myself*
- ♥ *My Supervisor Mr. Hichem Lassouani whose contribution has been*
Of great import to the completion of this project
- ♥ *My teachers of English all along my studies*
- ♥ *My best friends Malva, Samia, Rahima, Wassila and Rosa*
- ♥ *My friend Lilli who deserves equal thanks for his considerable assistance to achieve this work*
- ♥ *All the people who love me*

Acknowledgments

I would like to express first my heartfelt gratitude to My God for guiding me through this dissertation, and given me the abilities and the means to achieve this work. Significantly, divine guidance made the completion of this project possible.

Above all, my greatest intellectual debts, I owe to my supervisor Mr. Hishem Lassouani for his devoted friendship, intellectual mentorship and his patient help in pursuing this research. His intellectual elegance and generosity have been my main source of inspiration. His sensitive advice influenced and shaped every key argument of the dissertation. I am especially indebted to him for showing a keen interest in my topic, and shared his knowledge of Jewish history and the history of Anti-Semitism.

This dissertation would not have been possible without the support of the staff of the English Department in the Universities of Bejaia, Tizi Ouzou and Algiers. I am grateful as well to the librarians at these institutions for their friendly professionalism. These proved to be a model of efficiency, and an important aid.

Specifically, I wish to offer exceptional thanks to my truly wonderful family for their love and utterly unflinching support and constant encouragement during this process. Without them, this work would have been inconceivable. Your insight into this process has been invaluable. I am so grateful to have had you by my side my mom.

I would like to acknowledge the board of examiners of the present project, Ms. Phioukh Dumissa, and Ms. Hatil

I will have to thank my close friends for being with me and for understanding my problems, those also made significant contributions particularly for the various conversations and discussions that crystallized my ideas, for pointing me to literature and civilization relevant to my research, for their comments on draft parts of the dissertation, and for their criticism and implications regarding my work. And finally, I am grateful for everyone's love, support and infinite patience.

Abstract

The present dissertation embodies the portrayal of the Jews in two major Renaissance English plays; William Shakespeare's *The Merchant of Venice* and Christopher Marlowe's *The Jew of Malta*. In this process, we intend to contextualize Jewish history and civilization within pre-modern and modern European history, beginning from their homeland Israel to early modern Europe particularly England. This study explores the representation and status of Jews and the scope of applicability of Anti-Semitism, literarily by articulating two main Jewish protagonists: Shylock in Shakespeare's play and Barabas in that of Marlowe. Importantly, Anti-Semitism is a key element in examining the text, and this type of prejudice is both a historical and contemporary phenomenon.

By using historical documents from the late 16th and 17th centuries, this work shed light on the ways in which the Jewish characters represent the ideal living and perception of Jews at that time. The comparison of the two plays enhances the contemporary task to investigate the author's genuine attitudes in the characterization of Jews and reveal the implication of the Christian harsh treatment of these people. Shakespeare and Marlowe introduce us the colonial problems in many ways, but the presentation of race, ethnicity and language are specific in the plays. The most prevalent themes are analyzed and compared in both of them to demonstrate the potential allusion to the recorded history of Jews.

The following dissertation concludes that William Shakespeare purposely was just penning the current Elizabethan Anti-Semitism and constructed his characters to create humor and actions that take place in this play. Rather more, *The Jew of Malta* emphasizes anti-Semitic notions of Shakespeare's era. More evidently, here we come to clarify that, these plays go beyond the problem of Anti-Semitism, because their plots are filled with medieval values and social modes of Renaissance Age, in which both authors were subjected to reflect the anti-Jewish attitudes of that time.

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General Introduction

For the requirement of a master degree in English, we would like to conduct a work of literature and civilization in which the objective is to show the way the playwrights trace history and civilization through literature. For this reason, we are subjected to study two Elizabethan plays as samples that they will be compared to each other and to show prevalent techniques used by the authors to harmonize their writings as well as their ideas. This is the main issue of our investigation, while the main subject is the presence of Jews in England.

In the whole body of the present dissertation, our interest is to reflect the long, tragic history of the Jews and their unrivalled capacity to survive their misfortunes. It is important to illustrate, discover the curious ambivalence whatever good or bad attitudes of the Jews towards the possession and occupation of land by foreign Empires. So at the outset, we wish to introduce a historical origin of Jewish people in order to realize the prior encounters with European nations. We have always been astonished by the fact that a majority of Jews have for the most times lived outside the land they call their own "Israel", precisely for more than three quarters of their existence as a race. Throughout the ages, there has been a fascination with Jewish history; hence we have admired by this and thus questioned the miracle of the survival of the Jewish people despite the almost consistent delight in their persecution and ridicule.

All in all, our dissertation will be a reply to the racist anti-Semitic activities, hence we are trying to show accurate events and shed light on the Jewish way of life all along the ancient history until 16th and 17th Centuries, especially to be considered as refugees. In order to trace the Jewish historical course of events, it would be necessary to emphasize some aspects of the problem. This process represents the data which we have achieved to get from a series of examination on the Jewish issue.

In the course of analysis, we have dealt with such significant subjects including the representation of Jews beginning from their presence in Israel and beyond in the Diaspora; reasons of annihilation throughout the ages and the portrayal of Jews in William Shakespeare's *The Merchant of Venice* and Christopher Marlowe's *The Jew of Malta*. This work contributes independently to the discussion and our choice of this topic is conscious.

In the process of reading *the Merchant of Venice* and *the Jew of Malta*, we are so fascinated by the current Elizabethan ideas that are articulated in both the plays; we have got so excited by the author's thoughts of portraying the Jews. Thus, through the deepest study and interpretation of the texts, certain new discoveries increased our thirst to understand more about the playwrights' plays and accomplish this research.

At a general level, we have entitled this dissertation: The (Mis) representation of the Jews in William Shakespeare's *The Merchant of Venice* and Christopher Marlowe's *The Jew of Malta* for specific purposes. Historiography of Jews is quite denoted in a more detailed and huge accounts. We are going to trace some of the major important points of Jewish history from their homeland and into Europe with special emphasis on England taken on such issues including Diaspora and migration which brought about various persecutions. Apart from that, focus will be stressed to overlaps substantially with the subjects of such activities like that of money lending, usury, and banking; those they practiced all over the way for financial benefit assuring their living. In this task, somehow historical studies were used to support the representation of Jews.

As a matter of fact, in the present introduction we should point out that, in terms of representation, Edward Said said in "*The world, The Text, and The critic*", that representation is "one of the key problems in all criticism and philosophy." (P, 103) To argue this, Said certainly depends on the way in which ideas and practices are presented and continue to have impact on the contemporary world which proved to be of a vital importance due to the forms of representation.

The central interest of our work is literature, to be more specific, we will analyze *The Merchant of Venice* and *The Jew of Malta* which trace two similar and somewhat different plots that aimed at telling current events. The playwrights share the same literary principles in their depiction of origin, history, race, ethnicity, and language. These principles are clarified through the portrayal of major themes and characters that are used as allusions to the past, and on which the comparison will be drawn.

In time of making this work, we have chosen to undertake a thematic study, and pick up the parallel points between Shakespeare's play and that of Marlowe. Both the two plays represent the story of a Jew who is hated and despised by everyone in the society around him, mainly because of his religion and his commercial activity. The two respective writers adapted the notion of Anti-Semitism through which prejudices occur towards Jewish people during the Elizabethan age in order to reach a precise goal. On the periphery, both writers came to the conclusion that, the fact that Jews had not been allowed in England for centuries, stereotype is the only thing Marlowe has to base his character on and then Shakespeare's inspiration of Shylock came from Marlowe's work. Both men love their money more than anything, even their own daughters.

On one hand, *The merchant of Venice* is a play by William Shakespeare written in 1596. Its plot has been described on the nature of racial and religious interactions. The differences between Jews and Christians in this play are the fact that all Jews were expelled from England in 1290. English monarchs performed a new critical stage of cruelty and exploitation. When the abuse of the Jew as usurer is combined with Christian bias, the result is the demonization of the Jew. This led to the degradation of "Shylock" and portrayal of an image of a wanton murderer. Shakespeare developed his images of Jews, which undermined his characterization of Shylock who has been taken as a paradigm for the Jewish community. Shylock is described as the greed one. As a Jew, he was despised, patronized by the Christians even though they are reluctant to pay a debt.

On the other hand, *The Jew of Malta* was written in 1594 by Christopher Marlowe. Its plot is a story of conflict and revenge, set in a struggle for the supremacy between Spain and the Ottoman Empire in the Island of Malta. There has been extensive debate about the play's portrayal of the Jews and how Elizabethan audiences would have viewed it. Barabas; the complex character has been taken as an example of a Jew who has lost all of his wealth as the Maltese governor of Turks robbed him. After on, he tried to take revenge with the aid of his daughter; "Abigail", however the girl consigns herself to a runnery. As we see, despite Barabas was even resuming revenge, but at the end the Maltese turn on him and killed him as they regain control of Malta.

Arguably, in each of the plays, one of the central characters is a Jew who has a beautiful daughter. In *the Merchant of Venice*, it is Shylock and his daughter Jessica and in *the Jew of Malta*, it is Barabas and his daughter Abigail. The two Jewish men are similar as they both deal with money. Shylock as a lender and Barabas as a merchant. Both of them determined to have been derived from the same closed-minded stereotypes of Jews that existed at Elizabethan time, and which might explain the similarities between the two Jewish characters. They both reside in Italy and have stakes in ships that are at sea. So, this is the predominant method of Comparison which is adopted on these plays.

On such grounds, *The Merchant of Venice* and *The Jew of Malta* as samples taken in this study will be analyzed and criticized since their historical context is somewhat different. The writers of these plays have always been the object of a comparative study. Many Critics see that Shakespeare; the great playwright wrote *the Merchant of Venice* in order to capitalize on the success that Marlowe had found with his play. While the plots of the plays are not completely similar, the setting, themes, and the characters lend themselves to further comparison in order to discover whether Shakespeare was trying to refute Marlowe's anti-Semitic play or simply write a play that would sell. Many critics dispute for both sides of the argument, whether Shakespeare's play or Marlowe's that holds the anti-Semitic tones.

To put the matter more precisely, before Shakespeare wrote *the Merchant of Venice*, Christopher Marlowe had written a barbaric anti-Semitic play of *the Jew of Malta* which is about a Jew and his daughter and the quest for greed. In this way, the story of a Jew who is forced to give up everything because he is a Jew is anti-Semitic, while Shakespeare's play can be viewed as a response to the hate of Jews. There is evidence that Shakespeare wrote the play simply because Marlowe's play was a wild success, and its popularity may have been the reason why Shakespeare decided to write his own version of the tale. The similar characters, setting and plot all suggest that Shakespeare knew what would sell and produced something that would bring him money.

Otherwise, it has been said that Shakespeare, the greatest playwright of all time, is not looked upon in this manner. The evidence is inconclusive because there are also arguments for the other since being a man who wrote great plays for enjoyment and because he had talent with enough creativity mixed in to write play after play. Hence, somehow apparently,

Shakespeare wrote *the Merchant of Venice* in response to *the Jew of Malta* as a kind of social justice to refute the blatant anti-Semitism of Marlowe's play.

The objective of this study is to examine carefully the Jewish history and civilization with special emphasis on the Elizabethan period. We will dig enough in our quest in order to discover about Jewish people and their mystery all over the centuries. Find out the extent to which Jews are considered as a foreign and selfish people who value their roots and are despised worldwide for this reason. Moreover, the reason that we adore history was our pushing factor which made us deal seriously with this topic. It makes us come to terms with what we account in this task about Jews. Our acute curiosity about Jewish roots (race) was also considered as another pushing factor, so we intend to satisfy it by dealing with this quest. We have tried our best to persuade the reader about the importance of the past in the history of Jews especially under the oppression of any nation.

In this process, we will analyze and interpret the given plays referring to the social, religious and cultural life of Jews especially during the Elizabethan times. In so doing, we will use «a Post Colonial Theory» which is considered as an academic discipline that comprises methods of intellectual discourse that present analyses of, and responses to the cultural legacies of colonialism and imperialism. This theory draws mainly from different post – modern schools of thought such as critical theory.

In studying the history of Jews, we will examine the relations of their power under exploitation through analyzing cultural representations. Our task is to ask and reinvent the cultural ways of viewing Jewish relations among the people who exploited and despised them. By using post colonial critical theory, we will address matters of identifying gender, race and racism and their interactions in the development of a post colonial society. And understand the way exploitation was used against Jews in service of the anti-Jewish people and what was the victim's creative resistance to their opponents.

In the light of all this, the most related books that are significant to this dissertation constitutes mainly: Johnson Paul's "*A History of the Jews*", Mahood Mauly Maureen's "*The Merchant of Venice*", James Shapiro's "*Shakespeare and the Jews*", as well as Peter Childs and Patrick Williams 's "*An Introduction to Post-Colonial Theory*". References to other books, articles and Internet resources which similarly enlightened us and makes us somehow

understand the real identity of Jews and the reason of their expulsion worldwide came to be known even in the bibliography.

To support in depth the exploration of our dissertation, three chapters will be given. The first chapter explores the historical background of Jews beginning from their origins, their first encounters with Europeans, Mediterraneans (Venetians and Maltese) and particularly English. It conveys the major characteristics that set them apart from their neighbours and especially the reason that contributed to the prejudice, persecution and expulsion from England in 1290 during Edward I until their readmission to the country in 1566 by Oliver Cromwell. This chapter looks at the role of the civilized Jewish Society and human rights in environment marked by discrimination.

The second Chapter considers the relationship between native and alien people in terms of Post-Colonial Theory. The latter gives a precise definition with further explanation of its origin and formulation. In addition to this, Post-Colonial Theory introduces its main features, principles, as well as its main concepts. This theory will be implied to the study of *The Merchant of Venice* and *The Jew of Malta* with accordance to these precise concepts that are mainly: Hybridity, Diaspora, alterity/otherness, ambivalence, mimicry and frontier. Besides, the second chapter recognizes in one section the centrality of aliens as a means to address matters.

The last Chapter adopts yet another topic which deals with the textual analysis, particularly the portrayal of Jews in both William Shakespeare's *The Merchant of Venice* and Christopher Marlowe's *The Jew of Malta*. This representation will be undertaken by examining the prevalent themes of the plays and the major characters that they incorporate following the significant analysis of the dominant discourses in the plays. The strength of this work is remarkable in wrestling with issues of such magnitude and topicality. Finally, the dissertation ends with a general conclusion which represents a personal view point.

Chapter One

Historical Background of Jewish Presence in Europe and particularly in England

1. Introduction

Men make their own history, but they do not make it just as they please; they do not make it under circumstances chosen by themselves, but under circumstances directly encountered, given, and transmitted from the past.¹

In Marx's view, history is neither obscured by the human desire nor the need for action. The history of Mankind can be seen as the foundation and condition of all the rest from the very confusing and tumultuous past. It was the role of Man's struggle to make his life 'better', and this is the case with the history of Jews. The contemporary representation may acknowledge that the analysis of history provides an insight into the structural patterns that reflect the daily life of Jewish people.

The first chapter comes to present a historical background of Jews in Europe and basically in England. Jews' presence was subjected to a social and political interpretation. Through the newfound academic interest in history and civilization, there were divergent ways of discussing the Jewish question. In the following pages, we are going to address discourses about the "Jews" to be understood inside the historical context. Jewish history is described as exclusive, xenophobic, superstitious and lacking any culture. Jews are depicted as an undifferentiated community of moneylenders and bankers, lacking any social or economic diversity. They are stereotyped as aliens, anti-christs, bribers, clippers and forgers, crucifiers, demons, desecrators of the ritual Host, enemies of Christians, hypocrites, murderours of innocent children, outcasts, prisoners, regicides, sorcerers, traitor and usurers.

In the case of an Anti-Semitism, the Jew both describes and inscribes a marker of difference based on ideological, biological, or genetic concepts, whether hostilely, philosemitically, or as internalized self-image.² In addition to this representation, some beliefs and traditions concerning Jews as blasphemers and eternal wanderers were firmly placed within the compass of popular culture. From the historical perspective, myth of superior Jewish intelligence and world domination was circulated, suggesting

¹ - Marx Karl cited in Feuer, 1969, p. 360.

² - Jonathan Judaken, "Between Philosemitism and Antisemitism: The Frankfurt School's Anti-Antisemitism," in *Antisemitism and Philosemitism in the Twentieth and Twenty-first Centuries: Representing Jews, Jewishness, and Modern Culture*, ed. Phyllis Lassner and Lara Trubowitz. Newark: University of Delaware Press, 2008, p. 41, n. 6.

a transformation of existing cultural functions of the “Jew.”³ Hence immigrants Jews became subject to legal discrimination and exclusion. The traditional stereotype of the mythical Jew, in league with the devil as well as the working-class resentment of Jews as wealthy capitalists also reinforces negative stereotypes.

2. Jewish Diaspora from Israel into Europe

Jewish Diaspora refers to the geographical dispersion of the Jews between 597 and 586 A.D. The other major dispersion occurred in the first and second Century BCE after the Jewish revolt against the Roman Empire. Facing up reality, it is valuable to trace Jewish history, and its diaspora beginning with origin.

2.1. Origins of Jews

The origin of Jews is traced back into very remote times. Jews are a group of Hebrew ancient people originating from the country of Israel. According to the tradition, their early history begins mainly with the patriarchs Abraham, Isaac and Jacob. Abraham is the proto Jew who has given rise to the nation of Judah from the Middle Bronze period in the Near East in the Fertile Crescent; it is in this tempestuous place at the bottom of the Tigris and the Euphrates Rivers that the Jewish history starts.

In truth, Canaan was regarded as the laboratory promised land of all Israelite-Hebrews. For during all this time there, as a result of the severe famine, Jews went down to Egypt to settle in peace, however, we learn from the book of the Exodus that in 1313 B.C.E, Jews emigrated out of Egypt and led by Moses to be wandered in the desert for 40 years. Throughout their history, most of the Jewish population was repeatedly sent out into exile to live in Diaspora. The Exodus fact is the central event of Jewish history and the model for the Diaspora. It is in this time that the Jews were frequently experienced various persecutions and massacres which originated in the Rhineland Crusaders and continued so far.

³ - Gilman Sander L, *Multiculturalism and the Jews*. Baltimore: The Johns Hopkins University Press, 1986.pp. 225–42.

In 598 B.C.E Nebuchadnezzar king of Babylon invaded Judah; he besieged the city and destroyed the Solomon's first temple in 586 B.C.E. After the decline, Nebuchadnezzar appointed to carry out the nation out off into exile to Babylon on 16th March, while others fled to Egypt. In exile many Jews participated in the economic and social life of the separate communities. However over time in 538 B.C.E with the Persian Conquest of Babylon, the indigenous people were permitted by the Persian emperor Cyrus in 538 B.C.E to go back to their home land whereas part of the Jewish community voluntarily remained in Babylon.

During the Greek Hellenistic empire, Alexander the Great of Macedon also took detour to Jerusalem and conquered it in 333 B.C.E. Moreover with the advent of the Roman Empire, Israel became the Roman province of Judah; the city of Jerusalem was later surrounded and besieged by the king Vespasian thereby restored as a pagan city. Across times Israel was converted, looted by the zealots, burned by the Byzantines, occupied in turn by Arabs, Franks and Mamkuks, the Anti-Semitic feeling continued to spread. During that era, Christians and Jews were seen as opponents. The Christian Anti-Semitism formed a mighty hatred of Jews presenting them as murderers of Christ and as sinful people with corrupt heart, in addition to this, Jewish style of life made them different from the ordinary people.

Throughout the first millennium, most of the Jewish population lived in villages were mainly farmers engaged in agriculture. After on, the transition of Jews from agriculture to crafts, trade, money lending started in the Talmud period. Most Jews abandoning agriculture moved into the towns where they became small shoppers and artisans in the tanning, liner, silk and dying industries, glassware making and money lending. That is to say, after the exile Jews appointed Jerusalem a suitable place for both commerce and credit in Israel. The standards of an agrarian economy were still dominant .The temple was regarded as a commercial center where wealthy families including tax agents and landowners speculated and deposited their grains. It seems obviously that the temple operates as a national bank.

Apart from that, the middle Ages were a uniformly difficult time for Jews, a wide range of restrictions and disabilities were subjected to them. The Official Catholic teachings worsened the Jewish position with contempt and suppression then became known as Pariah people. Jews were compelled to wear a distinctive type of clothing such as yellow badges and horned hats in order to set them apart from the others. They were repeatedly marginalized for

both political and economic disadvantages and treated as strangers. Jewish people were excluded from the feudal and manorial system but they lived under the protection of the king and granted occupations of artisans, traders and moneylenders'. It seems obvious that in this time, when aimed to shape their religion, Jews began to be seriously executed.

Israelites in the Diaspora adopted life of social and economic isolation often in ghettos, even prohibited to own any land. The Ghetto was for a long time interpreted as the symbol of the separation and formal discrimination against Jews, this is what eliminated assimilation with the host communities and preserved the Jewish culture. The government unwilling to tolerate Jews from the segregation in ghettos ordered to expel them but they were reversed after the realization of their useful purpose. In fact, always Jews 'wealth in settlement became a source of conflict; it is almost uncanny adumbration of late Jewish problem in the Diaspora. In this issue, the study of Jewish middle Diaspora opens a comprehensive perspective on the Jewry European contacts and shows the complex European migration event. All of the issues concerning exile, migration and settlement will be detailed in what follows; where the intention is to focus more on the Jewish Diaspora in Europe.

2.2. Jewish Representation in Europe: First Jewish encounters with Europeans

At the wave of the entire Jewish Diaspora, each Jewish community has exhibited across time and space, demographic and economic features representing the distinctive nature of Jewish communities. When arriving to foreign lands where they settled as a single nation, Jews were considered as strangers. The population in almost every Europe was seen as a small minority as Thomas Jefferson stress: "Dispersed as the Jews are, they still form one nation, foreign to the land they live in."⁴

In the 7th Century, Jews were led by the Arab expansion to migrate to Southern Europe, so the first contacts began. After the revival of urban centers in Europe, the flow from the near and Middle East to the West was also increased in the 9 and 10 Centuries. Soon after the expulsion, Jews migrated to each of Poland, Hungary, France, and Germany, seeking to find refuge. Importantly, persecution of Jews in Europe starts with the context of the Crusades which took place during the 11th Century to the 13th Century. Since the time of Crusades, Jewish massive settlement in middle and Eastern Europe were became known as Radhanites

⁴ - Daniel Joseph. Boorstin, *The Americans; The Colonial experience*. Hardcover 1st edition. Carlsbad, CA, U.S.A: Random House Publishing Group, 1958, p.64.

who dealt with east and west functioning as merchants. They were fluent speakers and readers.

The first Crusade of 1096 slained utterly the Jewish flourishing communities on both the Rhine and the Danube , the mobs and the people's crusades launched attacks to communities in England ,Germany, and France and about 12,000 Jews are said to be perished in the Rhenish cities. During that time in history, Jews spread over geographical region of Christian settlement where hey had enjoyed comfortable life and functioned successfully, however violence began to occur. Meanwhile a Christian theory seemed to exist trying to persuade Jews that any form of their conversion will end definitively the target of such violence thus it has been appointed that a Jew remains a Jew even though he changes his religion because the quality of a Jew is not in the religion but in the race.

In the second Crusade of 1147, Jews were subject to frequent massacres and attacks as it was the case in France. As time passes, the third Crusade which took place in 1188 proved to be momentous for the English Jews, nonetheless they became the victims of the English oppression until they were banished in 1290. The Shepherd's Crusades of 1251and 1320 also annihilated Jews.

The Crusades were both economically and socially disastrous for European Jews; thereby there was a great mass expulsion mainly from England (1290), France (1396), Austria (1421) and Poland. The Jewish monopoly of trade in eastern product became restricted especially on the sale of goods; this subject derives from the rise of class merchant traders among the Christians. In 14th Century onwards, Jews were mainly intermediately in trade between Poland, Hungary, Turkey and the Italian colonies.

All over the countries of central and Eastern Europe, many kings and rulers issued Charters on behalf of Jews guarantying them the rights of trade and practice of their religion. Hence several constitutions and privileges were stated for the benefits of Jews. Despite the fact that, Jews were exempt from jurisdiction of municipal authority and subordinated to have their own court system, they were granted security. In some cases Jewish oaths were taken into consideration to vow the truth of their evidence. On the other hand, Jewish people enjoyed wide internal autonomy demotes the modern state to administer all the social aspects and promotes the freedom and desire of Jews to control the organization of their communities. This is more clarified by Bernard Lazard who said:

The day when the Jew was first admitted to civil rights, the Christian state was in danger...the entrance of the Jew into {White} society marked the destruction of the State, meaning by State, the Christian State.⁵

In turn, Anti-Jewish persecution and expulsion were considered as the most conceivable cause of the Jewish migrations. In this matter, the complex history of Jewish migration starts with the Jewish expulsion from Spain and Portugal in the late 15th Century. During that time, countries that contain European Jews were Italy and Poland, Romania, North Africa and Bulgaria under the Ottoman rule where Sephardic communities were established and a lucrative rule was assumed by merchant in the Southern Asia spice and cloth trade. As a result, the most influential focus of Jewish Diaspora developed in the territories of Latvia, Belarus, Moldova and the western part of Ukraine.

At first, Jewish presence in Spain refers to the period of history "the Golden Age" of Jewish culture in which Jews blossomed to shape their social, religious and economic life. Therein Al-Andalus was a key center of most wealthy Jewish communities and scholarship. By the growing influence of the Church, writing and religious disputation were used as means to win them to Christianity but when this was not achieved, their civil rights became restricted, objected to settle in separate quarters and wear humiliating badges.

Spanish Inquisition was set up in November 1478; it issued General Edict on the Expulsion of Jews aiming to compel them to the adoption of the Catholic Orthodoxy. Ferdinand II and Isabella managed to expel all the Jews out of Spain in order to export their wealth and property they would leave behind. The Inquisition tended to punish Jews for their corrupt conversion to Christianity and secretly practicing Judaism. This practice reached the peak of Anti-Semitism and went until 1834. The expelled Jewish communities were presented as small parts of the Sephardic which extremely scattered from Morocco to the coast of Asia Minor, some exiled Jews managed their way to Palestine and Turkey where Sultan Baysid brought them to his safety, and they attained to high positions in the Ottoman Empire as their fortunate. Others took place in the west coast of Indian sub continent.

Afterwards in 1496, most Jews moved across the kingdom of Portugal, but it was the closest shelter. As they received the same treatment as Spain (convert, leave or die), the king ordered Jews to leave the country by ships. While they were at the Port of Lisbon, the goers

⁵ - Bernard Lazare, *Anti-Semitism: Its History and Causes*. New York: The International Library Publishing, 1894, P. 162.

were stopped by clerics and soldiers after they baptized them forcibly. In 1504 a popular riot provided the death of thousands following the execution of their leaders by manual. Hence this space ended the Jewish presence in Portugal.

In the light of all this, the form of Anti-Semitism was prevailing in the European countries from 5th to 15th centuries and religion was the main factor in promoting its widespread. According to many Christians, Jews were responsible for the murder of Jesus Christ. Facing up reality, precisely by not recognizing Jesus, Jews were seen as abandoning their role in the divine plan and were therefore deemed as unnecessary. A destructive charge was now imposed upon the Jews; they were portrayed as "Christ Killers."

On many occasions, Jews were also accused of Blood Libel supposing that they often kidnap Christian children who have not yet reached puberty, taking them into a hidden place of execution where the child would be tortured and nailed to a wooden cross then the blood dripping from the child would be caught in glasses and then drunk. Finally the child would be killed. The first known example of Blood Libel is found in the writing of Apion who stated that Jews made several sacrifices in the Temple of Jerusalem.

The believers of Blood Libel accusations became convinced of Jews' murder of Christ. At this time, Jews were even accused of desecrating Hosts in memory to repeat the past action of the Crucifixion which carried in turn the death penalty. Concerning the subject of the Black Death, many beliefs circulated that Jews were responsible for diseases such as the Bubonic Plague, the use of the Christian blood for ritual purpose and the Host Desecration as the making of Matzo. So in this matter, it has been said that:

The Jews are more subject to diseases of the nervous system than the other races and peoples among which they dwell. Hysteria and neurasthenia appear to be most frequent. Some physicians of large experience among the Jews have even gone so far as to state that most of them neurasthenic and hysterical.⁶

The Black Death Epidemic which shocked most of the Eastern European population have taken Jews as the only Synagogue of that cause, by deliberately poisoning wells in wherever they dwell. Some Christians demonized Jews as being people who possess magical powers and

⁶ - The Jewish Encyclopedia, Vol. IX, (1905), p. 225.
https://www.google.fr/?gws_rd=ssl#q=The+Jewish+Encyclopedia%2C+Vol.+IX%2C+%281905

interacts with the devil, just as stated by Adolf Hitler "...the personification of the devil as the symbol of all evil assumes the living shape of the Jew."⁷

Aftermath, Jewish living conditions were restricted closely by local rulers and Church Officials in both the social and economic attitudes. Many professions were banished, pushing them into the marginal inferior occupations such as tax collecting, money lending and padding. Despite all these restrictions, Jews dominated this business. In other few occupations, Jews were seen as usurers, greedy and insolent people, hence this caused the widespread of stereotypes and propaganda. In addition to the mentioned treacherous acts, Jews have been accused of controlling the media and the banks. Tragically, all accusations continue to be launched against them, so many of these falsities have roots in historical circumstances, longstanding fear and misunderstanding.

Indeed, Jews suffered in any exile and persecuted everywhere they went, however they frequently sought comfortable places to live in, they did never abandoned their careers instead they aimed to flourish and show to the world their importance. In each of France, England, Germany, Austria, Bohemia, Moravia and Northern Central Italy, Jewish people attempted to improve their conditions of living by turning to the loan banking activities. In this context it has been said that:

The genius of the Jew is to live off people; not off land, nor off the production of commodities from raw material, but off people. Let other people till the soil; the Jew, if he can, will live off the tiller. Let other people toil at trades and manufacturers; the Jew will exploit the fruits of their work. That is his peculiar genius.⁸

In the second half of the first millennium CE, after the movement from agriculture rural into urban and skilled occupations, various Jewish professions seemed more advanced, their occupations attracted them most of which include handcrafts ,tanning, dying ,shipbuilding corn and cattle dealing ,book selling ,tax farming and trade. Jews were also entailed in money lending and became known as "bankers" to the rulers. In this context Samuel Roth said:

⁷ - Adolf Hitler, *Mein Kampf ("My Struggle")*. (ed), Houghton Mifflin. England: University of Michigan, Vol. I, 1998, p. 324.

⁸ - *The International Jew; The World's Foremost Problem*. Dearborn Publishing Co. Vol. II, (1921), p. 31.
<http://en.wikipedia.org/wiki/>

We see the Jew, then, in business, as promoter, money-lender, salesman par excellence, the author and chief instigator of a system of credit by which a nation-wide usury rises like a Golem (a created monster) with a million hands on a million throats, to choke the honor and the freedom-of-movement of a hard-working people.⁹

During the first half of the 12th Century, Jews were the sole agents frequently arranging loans. Banking includes two forms of activities: money changing and coinage privileges, these two forms combine with the money lending activity and they are supported by documentary evidence. Testimony shows that money lending was considered as the main occupation of Jews. Jewish banking activity was granted new possibilities and advantages; hence there was a natural economic transition to a money economy in the commercial revolution and the stabilization of territorial principalities.

From the mid 13th Century, the letter of Credit came into use and then several persons gave bail instead of a pawn, elsewhere Jews were often obtained in pledge houses, farms, villages, vineyards, castles, and towns. An opportunity was given to the rulers to seize forcibly their property and bring back letters of Credit and pawns to debtors especially after the advent of the Black Death. The most important banking transaction occurred in the first half of the 14th Century at the hands of Vivelin the Red, and Daniels. Silesia was even one of the parts of Central Europe where the banking activity was recorded.

As the exile of Jews was directed toward making a home for refugees, it was proper to have those activities supported by economic-free contributions. In many eastern and western countries of Europe, Jews engaged successfully in various activities including money lending, trade, diamond industry and medical profession, therefore these urban skilled occupations stayed as characteristic marks of the Jews through history. It seems immediately obvious that the transition of Jews was almost complete. At that time, Jews became almost urban dwellers with skill urban occupation and contributed strongly, whereas the rest of the population maintained their occupations in agriculture. It is said: "...don't kill the farmer, he's too valuable to us."¹⁰

⁹ - Samuel Roth, *Jews Must Live; An Account of the Persecution of the World by Israel on All the Frontiers of Civilization*. New York: The Golden Hind Press, Inc. 1934, p. 123.

¹⁰ - Jewish Motto.

2.3. Arrival of Jews in the Mediterranean basin (Venice and Malta)

As we are dealing with the presence of Jews in almost every parts of Europe, it is necessary to examine the Jewish existence in two most important settings: "Venice and Malta", because this dissertation portrays Jews in William Shakespeare's *"The Merchant of Venice"* and Christopher Marlowe's *"The Jew of Malta"*. Just as the Setting Venice and Malta feature prominently in the titles, so do their protagonists.

Primarily, for the play of Shakespeare, there is a certain significant issue which must be more clarified; *The Merchant of Venice* shuttles the readers between two places: Venice and Belmont; this topic is found in the first movement of the play (Act1 and Act2, Scene 1). Contrasts are labored on both the two settings opposing a gauzily romantic Belmont to a mundanely commercial Venice.

At first, Venice is depicted as a world of commerce and law, where many businessmen live and Shakespeare sees it as full of unhappy and unkind people. Later, Belmont is presented as a different place where rich and happy sophisticated society of beautiful people was provided. In Belmont, the young people play light-hearted tricks on each other for fun and every one has a god laugh. It is a fairytale world of music, romance and love in which every thing happens in three---three caskets and three sets of lovers. Shakespeare in this matter wanted to show a bleak contrast between the depressing money oriented city of Venice and a magical place like Belmont.

That in turn, there is evidence of Jews in Venice as early as the 11th and 12th Centuries. At that time, Venice with its cosmopolitan atmosphere was an essential stopover and should have provided a favorable environment for Jewish merchant. During their stopover to the city, Jewish merchant set up small businesses, and this marks the beginning of the Jewish community which was well established by the 15th Century. In fact, Jews of Venice were kept in an odd position; they were neither classified as citizens nor were they regarded as foreign merchants, instead they were considered just as permanent residents. For during that time, discriminatory laws were issued against them, Jews were confined to restricted areas of trade and were viewed as subject to arbitrary exclusions.

By the end of the 16th Century in Venice, the sole occupation which Jews were allowed to take away for their living was money lending. Jewish merchants became specialists in this business because they were prevented from competing with their Christian

neighbors in normal trading activities. It is important to recognize that this situation is reflected through Shylock's first speech against Antonio:

I hate him for he is a Christian;
But for, that in low simplicity
He lends out money gratis and brings down
The rate of usance here with us in Venice.
.....
He hates our sacred nation and he rails
Even there were merchants most do congregate
On me, my bargains, and my well-won thrift
Which he calls interest.....¹¹

From these lines, we have noticed that the subject of lending money at interest irritated the clash between the Christian and the Jew. In fact Antonio reduced Shylock's earnings by stating clearly his debts as a victim, this is obviously the fact that enabled the Jew sought to make Antonio revenge.

Shakespeare's choice of Venice can hardly have been arbitrary, the island is important because it was one of the wealthiest towns in Europe and on the sea with favorable shipping opportunities for trading with the east. In Shakespeare's day, Venice was noted for its diversity of cultures .It was the cosmopolitan market where eastern goods made their way to the west, thus he introduces Venice as an example of toleration and heterogeneity. Jews were granted some rights as to practice their religion and entitled to lend money at interest 'by means whereof', says William Thomas, "the Jews are out of measure wealthy in those parts."¹²Jews although had equal put rights in court as other foreigners, they got supreme advantages. This claim was reinforced by Sansovino that Jews enjoyed life in Venice as much as their promised land. Jews' toleration here referred to their service of money lending which was essential to the poor and saved the authorities the trouble of setting up the state loan bankers, which had largely taken over their function on the main land.

¹¹ - *The Merchant of Venice*, (2 sessions, each of 1½hour duration), Cited in Pdf, p. 9.

¹² - Thomas, *History*, p.77.

As we shall see, William Shakespeare preferred to indulge the island of Venice in his play. His aim was to attract the audience came to theatre with well defined expectations about the island. Shakespeare visited Venice at a time when London theatre was closed in 1592-4 due to the plague; in fact this voyage gave him the opportunity to accomplish his work. He could have gathered all the books and histories he needed from travelers, additionally, he appreciated the people he met in the dwindle community of Venetian merchants in London. In fact, Shakespeare had great admiration for Venice's mercantile power and what Lewkenor called its pure and uncorrupted justice. Because of the fact that Venice was known to have unique laws, Shakespeare tried to satisfy his audience's ardent interest in the laws especially concerning Shylock's bloodless pound of flesh. That Shakespeare succeeded, judgment has been given. Gratiano throws a last scornful remark at Shylock:

In christening shalt thou have two godfathers:

Had I been judge, thou shouldst hve had ten more,

To bring thee to the gallows, not the front. (4.1.385)¹³

Another important remark for Venice is the concepts of equity and mercy. These could be displayed in legal contexts and viewed as the basis of justice. William Thomas concluded that all matters are decided by the judge's conscience, and equity in this context constitutes the legal interest of *The Merchant of Venice*. According to Shakespeare's Elizabethan mind, "Venice" was a place of power, wealth, luxury, art and history as well as a city of beauty where cultured men and women were finely dressed.

In the play of Shakespeare, Venice was introduced as a world of business and international trade where Jews made vast fortunes presenting under worldly business endeavors. This rich Venetian society did not bring its people to happiness although it depended on money for support and satisfaction. In the very first line of the play, Antonio; a rich merchant of Venice is moved to express his anxiety: "In sooth, I know not why I am so sad." (1.1.-14)¹⁴ The play opens with Antonio's complains about melancholy , though being a rich man, his wealth could not made him joyful, he felt always sad, thereby his money was never been the pursuit of happiness. Meanwhile, unkind attitudes of Venetians occurred. People are ingenious and developed untrusting attitudes towards others. Shylock, for instance

¹³- Maureen, Mahood Molly (ed). *The Merchant of Venice*. New York: Cambridge University Press, 1987.p. 162.

¹⁴ - Griffiths Trevor R; Joscelyne Trevor A , *Longman Guide to Shakespeare Quotations*. Harlow: Longman Group Limited. England: University of Michigan, 1985, p. 333.

is very rich but he is not happy for he is treated as an outsider for being a Jew, people mock at him when his daughter eloped with his money to marry a Christian. At the trial, Portia recalls the law about Shylock's plotting against a Venetian and claims that he must be forfeited:

Tarry, Jew:

The law hath yet another hold on you.

It is enacted in the laws of Venice,

If it be proved against an alien

That by direct or indirect attempts

He seeks the life of any citizen,

The party' gainst the which he doth contrive

Shall seize one half his goods; the other half

Comes to the privy coffer of the state,

And the offender's life lies in the mercy

Of the duke only,...

(4.1.329)¹⁵

The law of Venice allowed Antonio to make a decision over Shylock's case and then he declared that punishment would be ceased only if Shylock becomes Christian and gives his wealth to the state, and this has in fact been done.

In Shakespeare's play, Venice is portrayed as the real world of gloom and pain; it is evident that the bad things and unpleasant events took place there. Shylock was defeated and told that, as a punishment, he must forfeit his goods, in this case he losses all his property in Venice as he complains: "you take my life when you do take the means whereby I live" (IV.1)¹⁶ Under the pressure of his losses, Shylock reveals himself as contemporary miser, with no human emotions, even for his own daughter. In contrast, it has much to learn from love and generosity in Belmont, therein, people are said to be generous and helpful. And humor too is part of their daily life. These kind attitudes referred to the fact that Belmont was calm and quite place which houses sincere and happy people. Using the example, the young lovers Lorenzo and Jessica runaway from Venice to Belmont; and they attempted to establish a new life with unchallenged happiness:

¹⁵ - Opt.cit, p. 160.

¹⁶ - William Shakespeare, *The Merchant of Venice*, Longman York Press, 1981, p. 49.

In such a night
Did Jessica steal from the wealthy Jew,
And with an unthrift love did run from Venice
As far as Belmont. (V.1.14-22)¹⁷

In the last act, Lorenzo and Jessica enjoyed themselves in the magical fairytale of Belmont and shared a happy new life together. Departing from this model, *The Merchant of Venice* ends in Belmont, not Venice. Perhaps this is because the world of Venice is simply too dark and disturbing or because the oppositions between the two worlds turn out to be false ones, and that Belmont, once the surface is scratched, is not much different from Venice.

The following issue concerns the setting of Christopher Marlowe's play "*The Jew of Malta*" where Jews settled for a time. This play was set in Malta because of its strategic location in the Mediterranean island group south of Sicily. Malta was considered as a symbol of wealth especially to the character Barabas. As a chosen setting, it is politically most vulnerable when it is apparently healthy and whole. It is an important Mediterranean country for both trade and military post, Marlowe even appreciates it for its religious toleration.

The author's portrayal of Malta has received little critical and crucial attention. It has been chosen largely because of a suitable distance from England and general air of exoticism. Malta has been depicted as cavalier that takes unusual attitudes towards Jews. It has been confirmed by Harry Levin that the Maltese

On their island, if anywhere, East met West. The Knights Hospitallers of Saint John - formerly of Jerusalem - had settled at Malta when Rhodes fell to the Turks in 1522, and successfully held out when besieged in 1565, presumably the period of the drama. Their baroque capital, with its bastioned port, was both an outpost of Christendom and a citadel against Islam, but the spirit of the crusaders who founded it had yielded to the emergent interests of the merchant adventurers.¹⁸

In these lines, Levin misrepresents the physical nature of Malta and its resistance to the great siege. The island's baroque capital, with its bastioned port can only refer to Valetta, of which

¹⁷ - Griffiths, Trevor R ; Joscelyne Trevor A . *Longman Guide to Shakespeare Quotations*. Harlow: Longman Group Limited. England: University of Michigan, 1985, p. 357.

¹⁸ - Harry Levin, 'More of the Serpent', in *Christopher Marlowe: The Overreacher [1952]: Tamburlaine the Great, Edward the Second and The Jew of Malta: A Collection of Critical Essays*, John Russell Brown. Basingstoke: Macmillan, 1982, pp. 178-204.

it is a very complete description. Thus we have better informed that Levin's account of the play in general is perspective and he is himself unusual in paying attention at all the Maltese setting. Some critics argue that *The Jew of Malta* is radically conveyed by very precise set fascinating insights of the island and its historical role in Europe and Christendom ,in addition to this, others claim that it serve in the very specific formulated aesthetic ,representational and political agenda especially where it does deviate from historical truth.

The specification of the "Maltese setting" have shown a general lack of interest and this dearth come in the works of Emily Bartels ,Roma Gill and David Farley-Hills. Bartels set the play in the context of other contemporary characterizations of foreign setting pointing out that *The Jew of Malta*

was being produced alongside *Mully Mollocco*, *The Spanish Comedy*, *The Spanish Tragedy*, *Orlando Furioso*, and *Sir John Mandeville*, all plays that center on foreign themes, characters, or interests. Marlowe's play, too, looks to the world outside and how it was being shaped by and giving shape to the European inside. Marlowe sets Barabas on an island in the middle of the Mediterranean, a key site of cross-cultural commerce and conflict, demanding that we consider what it means to be 'of Malta' while deciding what it means to be 'the Jew'.¹⁹

Emily Bartels locates Christopher Marlowe's play in another foreign set (with foreign characters) than that of Malta; she describes its gaze to the outside world and the way it shapes inside the world. Bartels emphasizes also that the inclusion of the character Barabas in the island became a subject of curiosity whether Malta or a Jew is the matter of identification in the play. In this subject, Roma Gill came to conclude in an effort to show the existence of any possible Marlovian connection, thus she comments that:

Marlowe seems to have known a lot about the island of Malta, its geography, and its recent history. In the play's first scene Barabas, its protagonist, defines Malta's precise location. Looking out from his counting-house, he can see the weather-vanes and his 'Halcions bill', which are indicating a wind direction 'East and by-South'. From this quarter the wind will bring his 'Argosie from *Alexandria*' safely 'through our *Mediterranean* sea', passing the island of Crete ('by *Candie* shoare'), to harbour in '*Malta Rhode*' (ll.49 ff.). When he interviews the merchant-seamen, Barabas demonstrates his knowledge of sea-lanes.²⁰

¹⁹ - Emily C. Bartels, *Spectacles of Strangeness: Imperialism, Alienation and Marlowe*. Philadelphia: University of Pennsylvania Press, 1993, p. 83.

In her conclusion, Gill explains that Marlowe was sensitive to the peculiar political and religious tensions of Malta. However as we concentrate more on her claim, we may understand that Marlowe was really aware about the history and geography of Malta. This knowledge influenced him up to the point of implicating the Mediterranean setting in his play. Like this views, professor Farley-Hills also states that “the play is set in the context of Mediterranean history and geography with a fair amount of general accuracy.”²¹ Later he came to conclude that:

if Marlowe did not know of the condition of Malta at the time when he was writing his play then the spiritual likeness of the two communities is a most remarkable coincidence.²²

On the other hand, we should point out that, on Malta relations between Jews and Maltese had not been so happy; Jews had been officially expelled from them in 1492, following the confiscation of their property:

It appears from a notarial deed of 2 June 1496, that the monastery of St Scolastica had just been founded...The monastery was then occupying what had once been the synagogue of the Jews that had been expelled from the island only four years earlier. The monastery of St Scolastica eventually moved to Birgu. Their short stay at Mdina is fairly well documented. On several occasions they sought help from the *Universita*, as in 1516 when the city wall had collapsed, pulling down part of the monastery with it.²³

After the expulsion of Jews from Malta, a convent was established in the basic remains of Jewish residence, and this new installation seems strongly suggestive through the confiscation of Barabas’s house for a nunnery.

²⁰ - See Roma Gill, (ed). The Complete Works of Christopher Marlowe: *The Jew of Malta*. Oxford: Oxford University Press, forthcoming, Vol. IV, 1995.

²¹ - David Farley-Hills, 'Was Marlowe's "Malta" Malta?', Journal of the Faculty of Arts, Royal University of Malta, Vol. III, no. 1 (1965), pp. 22-28.

²² - Farley-Hills, 'Marlowe's "Malta"', p. 28. Leon Kellner ('Die Quelle von Marlowes Jew of Malta', *English Studies* 10 [1886], p.101).

²³ - Stanley Fiorini, 'Malta in 1530', in *Hospitaller Malta 1530-1798*, edited by Victor Mallia-Milanes (Msida, Malta: Mireva Publications, 1993), pp. 111-198, pp. 141-2.

In Christopher Marlowe's play, Malta was featured for its fame, showing some of its recognizable place-name, its distinguished Christian ancestry, legend asserts and its freedom from snakes. Additionally, all these were shared with the protagonist of the play. On the other hand, Jews were also occurred of spying and worse by the knights who saw them as dangerous enemies than the Turks as Cecily Roth comments:

the Knights on their side professed to regard the Jew as more dangerous enemies even than the Turks, accusing them of espionage and worse...The great Turkish attempt on the island in 1565 (which, according to contemporary rumour, the Jews actually financed) was certainly watched by them with eager eyes, and their disappointment at its failure must have been extreme. 'The monks of Malta are still to-day a snare and trap for the Jews', records the chronicler sadly, at the end of his account of the siege.²⁴

At that time, Jews had elapsed with horrible experience at the hands of the knights who took considerable quantity of Jews prisoners, so that Malta was seen as a less important island and was recognized as a symbol of cruelty and hate in the Christian world due to the Jewish continence.

Finally, it also needs to be stressed that while Jews were not fully tolerated or granted citizenship in the early Mediterranean islands Venice and Malta, the same conditions were known to be lived under in early modern England. Nonetheless Jews therein were never been subject to violent attacks, forced to convert, penned up in ghettos as they were else in Venice and Malta. This subject would be further outlined in the next section of our first Chapter.

²⁴ - Cecil Roth, The Jews of Malta. In: *Transactions of Jewish Historical Society*. (ed). Sonderdr by Ballantyne. London [u.a.] Spottiswoode, Vol.XII, 1931.p. 216.

2.4. Jewish Representation in England: First encounters with the English

The study of the place of Jews in England in some way felt simply to be taboo and worthy of serious attention.²⁵ During the year 1040, in the wake of the Norman conquest of England, Jews left Normandy and settled in London and later in other cities such as York, Norwich, Oxford, Bristol and Lincoln. The indulgence of this foreignness to England is bound up with an Englishness already tied to the Jewish economy.

The presence of Jews in England was well and worthy known. With the arrival of William I; the conqueror in 1066, the first Jewish communities were established in England for capital. At that time, Jews played important key roles in English economic development as tradesmen and flourished as doctors. They managed to lend money to the government; hence this enabled the richest of London to be on a par with great territorial nobles.

One of the first recorded Jewish groups residing in England comes from Oxford in 1075. From that time and more than a century, English Jews lived side by side in relative harmony. Tyrannical measures against Jews resumed consecutively until 1275 when they were forbidden from money lending and compelled to the wearing of badges. At this time, several Edicts were carried out including the taxation of any Jew over the age of 12; people were heavily taxed and tortured if they refused to pay half the value of their property in taxes. After the loss of their primary source of income, their benefit to the King's coffers and his crown became dispensable. There would be no doubt that during the year leading up to the expulsion, Jews were brutally mistreated and their communities became impoverished and disemboweled. Rather more than, the apex of expulsion has eclipsed the frightening York massacre, mass assert conversions and various persecutions.

²⁵ - See David Cannadine, "Cousinhood," *The Social Politics of Anglo -Jewry 1880-1920* by Eugene Black Blackwell. London: Review of Books, 1989.

2.4.1. The Expulsion of Jews from England in 1290

In 1287, the English King "Edward I" jailed about the sum of £12,000 English leaders of the Jewish communities. Meanwhile under his realm and during the reign of Henry III, Jews were literally bought and sold as they were prevented from free citizenship and survival under the protection of the Monarchy. Additionally, they did not enjoy rights of inheritance instead all their property being confiscated by the state either on their death or deportation.

In 1290, owing political pressure Edward I had expelled Jews from England probably as many as 15,000 until 1655 when a Jewish scholar Manasseh Ben Israel applied Oliver Cromwell's assent to readmit Jews and allow them settlement with the Londoners. This banishment marks the decline of the Jewish wealth and the end to older method of raising royal loans. In this point, William Prynne insisted that:

Their banishment was by the unanimous desire, judgement, edict, and decree both of the King and his parliament, and not the King alone. And this banishment "was" total . . . and likewise final: never to return into England.²⁶

By the full consent of the king and the English parliament, Jews were chased away from the nation and this order was never to be repealed. To put the matter more precisely, in his court Edward I sent many royal writs to his sheriffs informing them that Jews would leave England by November, 1290. These writs were regarded as a survival evidence for the date of expulsion.²⁷

The question of why were Jews expelled in 1290 was interpreted by Stancey through a taxation set between the King, his great men and the representatives of the shires and boroughs in the parliament of 12th Century. He stressed that the expulsion

came about because the king concluded that he could not get the commons' consent to the tax he needed in any other way, and because anti-Jewish legislation had become by

²⁶ - William Prynne, *A short demurrer to the Jewes long discontinued remitter into England*. Part 1. London: for Edward Thomas dwelling in Green-Arbor, Ann Arbor. Michigan: University of Michigan, Digital Library Production Service, 1656, pp. 61-63.

²⁷ -Ibid, pp. 61-63.

1290 the essential precondition on which local society in England was prepared to vote voluntary taxation to the monarchy.²⁸

According to Stacey, the rationale for the exile was caused due to Edward's debt in Gascony after his return from a three year sojourn in 1289. In this case, Edward decided that the anti-Jewish legislation was the only price needed to pay the commons' representatives for their consent and the sole necessary prerequisite on which social England was prepared to vote taxation to the monarch. In emphasizing the nationalist dimension of the expulsion, Kenneth Stow also concludes that "the Jews were expelled during what might be called a protracted constitutional crisis," a crisis that "occurred on ecclesiastical, baronial, and knightly fronts."²⁹ She argues that the economic and political confluence on the parts of the crown, the clergy, the barons, the knights and the commons enabled the startle exclusion of these aliens.

Historical explanations for the reason of expulsion have changed over time. Some chronicles pointed out for their usury or misbelief. The category of Jewish criminality encompasses economic transgressions that threatened the economic health of the nation. The wide spread of usury seemed to be a related and an ongoing problem in cultural history.

Harrison could observe that

usury, a trade brought in by the Jews, was now perfectly practiced almost by every Christian and so commonly, that he is accounted for a fool that doth lend his money for nothing³⁰

It seems clear that Harrison made the concept of Jewishness within these aliens as the main factor which causes them to lead the downfall of others through usury. Moreover contemporary medieval chronicles showed that the earliest attempts that gave array of reasons were summarized as follow by Barnett Abraham:

In one chronicle the expulsion is represented as a concession to the prayer of the pope; in another ,as a result of the efforts of Queen Eleanor ;in a third ,as a measure of

²⁸ -Stacey N. Hannem,"Marked by *Association*". Canada: Carleton University, 2009, pp. 2-4, 10-12.

²⁹ - Kenneth Stow, *Alienated Minority: The Jews of Medieval Latin Europe*. Cambridge: Harvard University Press, 1992, pp. 285-86, 295.

³⁰ - Asa Griggs, *A Social History of England From the Ice Age to the Channel* .Tunnel Weidenfeld and Nicolson, 1994, p. 125.

summary punishment against the blasphemy of the Jews ,taken to give satisfaction to the king to the English clergy ;in a fourth as an answer to the complaints made by the magnates of the continued prevalence of usury ;in a fifth as an act of conformity to public opinion; in a sixth ,as a reform suggested by the King's independent general inquiry onto the administration of the kingdom during his absence and his discovery, through the complaints of the council ,of the " deceits "of Jews.³¹

Furthermore, it is important to underplay the point that 16th Century English historians emphasized the versions of expulsion that the widespread of medieval identification of Jews and the devil had virtually disappeared in England due to the circulated charges of Jewish economic and physical crimes against Christian hosts. Tudor historians proclaimed that more litanies of Jewish murders, circumssission, coin clippage and other illegal acts committed by this alien community made Edward's decision appear inevitable.

In addition, Anglo-Jewish historians explained the change of England's social preoccupation. They issued Jewish criminality and royal prerogative recede as vulnerable legal status, the economic deterioration of Jews and deep rooted Anti-Semitism was considered as the primary cause of banishment. The 16th Century Jewish historian Samuel Usque offered different explanation in his "*Consolation for the Tribulations of Israel in 1553*". He narrates the fantastic seduction, apostasy, child abduction, mass conversion, and mass murder. In his version, Usque provides insight into the darker circulated impulses against Jews stating that:

. . . The monks then "devised a new accusation," charging" that the Jews had converted a monk to Judaism in a Christian land, and that in return they had to be converted or die for the crime.³²

So from this issue, we learn that Jews were accused of losing the honor of the monks and for this matter they were tortured, condemned to death or chased away by the King. In the context of expulsion, John Speed as well described the King's reaction towards Jews saying that: "King Edward . . . banished the Jews out of the realm, on account of their having

³¹ - Abrahams Barnett Lionel, *The expulsion of the Jews from England in 1290*. Oxford: Blackwell, 1895, pp. 74-75. Essay: "*The Condition of the Jews of England at the Time of Their Expulsion in 1290*," TJHSE2, 1895, pp. 76-105.

³² - Samuel Usque, *Consolation for the Tribulations of Israel*. Ferrara, 1553, trans. from the Portuguese by Martin A. Cohen. Philadelphia: Jewish Publication Society of America, 1965, pp. 181-84.

eaten his people to the bones, not neglecting therein his particular gain.”³³ Attention by the playwright Samuel Daniel was also drawn to the king’s motive:

Of no less grievances, the king the new year after eased his people by the banishment of the Jews . . . And this king, having much to do for money (coming to an empty crown) was driven to all shifts possible to get it. ³⁴

On this issue, it is admittedly apparent that Edward’s unfair attitude can be noticed for financial aims and the wish to maintain the Jewish wealth and income they would leave behind. In the absence of Jews, Edward I compelled the English and Italian Christians to manage their own business affairs charged as high interest in the service of the King and his subjects. The Lombards assumed the role of money lenders by extension and the reputation of outrageous usury; they undertook their financial and intellectual life unaided by Jewry. As a result, England had learnt to stand alone and could meet that gifted race with equal terms. It is likely that the danger of Hebrew domination vanished and there was no answering reaction of Anti-Semitism. In so far, as the expulsion of 1290 and Readmission of 1656 have become symbols of Anti-Semitism, Philosemitism or xenophobia and toleration.

According to historical accounts, there were no Jews in England between 1290 and 1656. In this point, J.R.Green’s “*A short history of the English people*” emphasized that “From the time of Edward to that of Cromwell no Jew touched English ground.”³⁵ Green affirms that Jews and English were never in link and their relation was even darker before the exile.

However between the date of 1290 and that of 1656, a few hundred of Jews still noticed in England, most of whom were either being real Jews or pretended converts seeking assimilation into the English community through their complex motives; a phenomenon which reached its peak during 1650 of political instable. Scholars recently affirmed that a total of 2,000 to 2, 5000 Jews were remained in England after the deportation .According to archival research, small number of Jews began drifting back into England almost immediately after the banishment and starts to arrive in larger numbers during the Tudor period. The

³³ - D'Blossiers Tovey LL.D, *Anglia Judaica: Or the History and Antiquities of the Jews in England.* (ed). James Fletcher, Université de Gand. Oxford: New –Inn- Hall, 1738, p. 234.

³⁴ - Samuel Daniel, *The Collection of the History of England.* 4th ed. John Trussel Gent, Printed by E.G..London: The Ohio State University, 1650, p. 190.

³⁵ - Stephen Green, *Short History of the English People*; cf.the later edition, rev.by Alice Stopford Green. New York: American Book, 1916, p. 205

records acquisition in Spain, Portugal and Italy too provides details of Jewish life in England between 1537 and 1540.

The greatest Jewish contact with England in the 16th Century was noticed from the Portuguese-Jewish merchant and 'Marranos' escapees travelling between Portugal and Low Countries. The emphasis in this point is the fact that Jews mostly resided in the quarter of town: "Crutched Friars". In 16th and 17th Centuries in London, Jews were known to have been worked as prosperous merchants who trusted advisors of the government. The arose question in alien and Englishness concern the presence of Jews in Elizabethan times. Perhaps the most surviving evidence of the Jewish presence in England concerns those living in Shakespeare's London in the 16th and 17th Centuries. In fact, small groups of Jews sought refuge from the excesses of reformation in England and lived quietly during the reign of Elizabeth, they became known as marranos or converses. During that time, the Anglo-Jewish community needed to establish itself with the protestant England cultural and political past.

When investigating the treatment and existence of Jews in Elizabethan time, a Jewish writer Alan Marlis scoured the available evidence about Jews in early modern England and describes Queen Elisabeth's deep sympathy towards them in his book "*Queen Elisabeth Tudor: A secret Jewess*". Marlis argues that this sympathy can only be explained by the fact that she was Jewish herself. Besides, Marlis adds that:

As Queen Elizabeth destroyed all of the anti-Semitic religious plays in England and warred against anti-Semitic Spain," the suspicion of her "secret Judaism gains ground.³⁶

The representation of Jews in Elizabethan England can be traced through examples of Jewish notorious events. For instance, we take the case of Ferdinand Lopus a "Jew born by report". This man was seen as a stranger physician in St. Helen's Ward, London. Ferdinand was accused of "bawdry" and "whoredom", thereby the year 1550, he was arrested in a roundup in London. After on, the Privy Council ordered to be paraded in a cart through the streets of London wearing a "ray" or "stripped head" as a sign of his criminal behavior

³⁶ - Alan Marlis, *Queen Elisabeth Tudor, a Secret Jewess*. [Place of Publication Not Identified]: [publisher Not Identified], 1978, pp. 93, 74, 101, 125.

following his banishment upon pain of death.³⁷ Apart from, the most notorious case of Jewish criminality is that of Doctor Roderigo Lopez from Portugal, a practicing protestant and a converted Jew who had been resident in England since 1559 as the Queen's physician. Lopez was executed in 1594 for an alleged plot to poison Queen Elisabeth especially after he was convicted of treason, hung and drawn. Unfortunately Lopez trial led to the outbreak of anti-Jewish sentiment however his firm insistence for innocence before death reveals a clear sign of a latent Anti-Semitism within the English public.

From the 1590, certain records indicate that Jews continued to visit and live in England during the Elizabethan era. There are some like the unnamed "rude Jew" enlisted in a Hebrew letter of 1596 by Robbin Abraham Reuben to Hugh Broughton. Others concern the "anonymous Jew" from "Barbary" who was taken from England by Sir James Lancaster to manage as his servant and as negotiator in his East Indies Voyage of 1601 leaving more revealing more traces: "The General, before his going out of England, entertained a Jew, who spake that language [?] Perfectly; which stood him in good stead at that time."³⁸ In this accounting, we learn that Jews were known as the only clever ordering catalogues in early modern England; they were admired by some figures and acknowledged them for interest.

Jonathan Gil Harris identified Jews as 'poisonous bogeys' that were the scaring and infiltrating foreign bodies in the 16th Century. The most casual allusions in the early modern period underline the point that Jews were very often identified as usurers and financial bankers. By recognizing usury as an international money-man and useful allegory of human behavior besides the contemporary economic state of the nation, it draws the gallimaufry of foreign bodies into circulation in England. The poet Edmund Spenser, for instance, concludes a letter written to Gabriel Harvey with the words, "He that is fast bound unto thee in more obligations than any merchant in Italy to any Jew there."³⁹

The Jewish concept of lending money was undergoing rapid startling revision. Hence, the English strongly depicted that such representations were in part projection. By the end of the 16th Century, Jews were increasingly equated with scandalous and exploitative lending for

³⁷ - Charles Wriothesley, *A Chronicle of England During the Reign of the Tudors*, (ed). William Douglas Hamilton. London: Camden Society, 1877, vol. II, pp. 36-37.

³⁸ - William Foster (ed), *The Voyages of Sir James Lancaster to Brazil and the East Indies*, 1591-1603, Hakluyt Society, series 2, vol. LXXXVI. London: Hakluyt Society, 1940, p.96-97. Cf. B.L. Abrahams, "A Jew in the Service of the East India Company in 601," *Jewish Quarterly Review* 9(189), pp. 173-75.

³⁹ - As cited in Furness, (ed), *The Merchant of Venice*. A New Variorum Edition, p. 322.

profit. Therefore from all the instances, we are forced to conclude that Jewishness could be a matter of public notice. Jewish traces of converting and breaking law in the Tudor and Stuart England were considered as so much evidence attesting that there were Jews in Shakespeare's England though small number of roughly four million.

At the 16th Century, England was both a haven and a hell for all Jews. In London 1567, libels appeared for punting "gallows" and "hanging of strangers". In 1586, other libels circulated conveying plot about the destruction of strangers.⁴⁰ Legislative attempts controlling the Jewish merchant were introduced into parliament on March 1, 1593. In the same year, the House of Commons passed a Bill against merchant strangers preventing them from selling foreign wares, but this Bill was rejected in the House of Lords.

England undertook an alien policy of legislation, restraint, surveillance and suspicion. On April, 16 the Privy Council noticed for hostility against "Flemings and strangers". There was a note calling for the expulsion of alien within three months. On May 4, the Council managed with London' shoppers complaint against alien illegal trading acts. While violence and the terms of Complaint resonate against the Jews of England before their expulsion and after their resettlement: "Though they be demised or born here amongst us, yet they keep themselves served from us in church, in a government, in trade, in language and marriage,"⁴¹ The English had been all times very anxious about the Jewish economic strength and their financial well being, hence they always sought to annoy and evict them.

For after 1609, an Act of parliament was passed forbidding acts of Naturalization and restoration in bloodless. While the financial resources made Jews became English by means of royal patent as Denization or by parliamentary Act as Naturalization. Despite the disagreement, economists and parliamentarians pursued the advantageous act of a long scale Naturalization. By the early 17th Century, a handful of Jewish merchants had availed themselves the opportunity of becoming denizens, however their ambiguous alien status was counteracted by native-born English men who believed that Jews were just parasitic on their society. At that time, anti-Jewish revisionism went so far and set against Jewish readmission.

⁴⁰ - Ian W. Archer, *The Pursuit of Stability, social relations in Elizabethan London*. Cr. Anthony Fletcher,(eds). John Guy & John Morill. Cambridge Studies in early Modern British History. Cambridge; New York: Cambridge University Press, 1991, pp. 4-5.

⁴¹ - *Ibid*, p.131.

One should emphasize that one of the features of the Jew Bill provoked hostility was the Parliament Act of 1740 which validated Jews the rights to own English land and pass it on heirs. In January 1753, Joseph Salvador a successful Jewish banker petitioned the government for the Naturalization of foreign born. This event promoted the traditional English Anti-Semitism and historians emphasized the idea that Jews Bill was the product of the anti-Jewish sentiment. On April 3, with the support of the ruling Whiny Party, a Bill to the Oath of Supremacy and Allegiance was introduced both into the House of Lords and the House of Commons.

2.4.2. The Readmission of Jews to England in 1655

In December 1655, Thurloe (Oliver Cromwell's Secretary of State) with a group of influential clergy, lawyers and civic leaders met at the Whitehall Conference to determine: "First, whether it be lawful, at all, to readmit the Jews?" and "Secondary, if it should be thought lawful, upon what terms to admit them?"⁴² In fact, the meeting was set for the examination of the conference, there in, the subject of readmission was seen as a good deal of controversy. Cromwell and his circle were investigating whether it is legally readmitting Jews to England or not. According to the sympathetic views and records, the conference ended inconclusively⁴³; with "nothing . . . declared upon" and Cromwell concluded that instead of clearing the case, the debate" had made the matter more doubtful."⁴⁴ Thomas Collier admitted one argument against Jewish readmission that if the Jews

may be permitted to come in, yet the great doubt will be how we shall know them to be Jews, of the seed of Abraham. Papists and Jesuits may come over in pretence of being Jews, or proselytes, viz., Jews by profession, yet not Abraham's seed by nature.⁴⁵

⁴² - D'Blossiers Tovey LL.D, *Anglia Judaica: Or the History and Antiquities of the Jews in England*. (ed). James Fletcher, Université de Gand. Oxford: New -Inn- Hall, 1738, p. 269.

⁴³ - See Jessica Henry, *Narrative of the Late Proceedings at White-Hall, Concerning the Jews*. London, cf. NUC pre, 1656.

⁴⁴ - Opt.cit, p. 270.

⁴⁵ - Thomas Collier, *Brief Answer to Some of the Objections and Demurs Made Against the Coming in and Inhabiting of the Jews in This Commonwealth* .London ,1656,R.Radin,ed.,in Occasional Papers, English Series No.3,Pamphlets Relating to the Jews in England during the Seventeenth and Eighteenth Centuries. San Francisco: California State Librry, 1939, p .43.

There was a certain probability that a number of false Jews shucked across England pretending as being real Jews by their own profession and it is awkward to recognize or identify them. Meanwhile, Ralph Josselin; a minister in Essex recorded in his diary on December 16, 1655 of “great rumors of the Jews being admitted into England "and of "hopes thereby to convert them.”⁴⁶ Thereby this conference granted Jews special rights by strengthening legal and social identity in England. As we have seen, Cromwell welcomed Jews back into the country and legal reforms seemed to occur though they did not grant citizen’s rights.

During Oliver Cromwell, many innovations and changes were brought to England. Religious toleration was extended to a large number of the less radical puritan sects, many huge areas of confiscated ecclesiastical and royalist lands passed to different owners. The readmission of Jews into England was known to be achieved during the Emancipation period; a glorious time for both Jews and English sharing progress towards a liberal society.

As Jews soon returned to England, the exasperated English decided to wipe them out, but they were afraid that this might pollute their land, thus the act of sealing England from Jewish contamination was no easy matter. To emphasize more about this idea, the petitioners of London stated firmly that Jews had already prostituted the price of English goods in foreign ports seeing their presence a matter of adulterating the English national purity. Nonetheless, during Oliver Cromwell, Jews were granted special privileges such as private worship, free trade and burial of their dead in Jewish cemetery ; these rights did not settle a reply to the Jews ‘s legal status instead they aggravate it. Upon the death of Cromwell, Jews’ opponents recommend Richard Cromwell to banish Jews and confiscate their property.

However with the royal intervention, the Glorious Revolution of 1688 and the accession of King William to the throne all clarified the Jews’ ambiguous legal status and found themselves able to defend it. In November 1689, Jews were faced with a parliamentary Bill for special taxation, and then through the printing "*The Case of the Jews Stated*", the

⁴⁶ - Ralph Josselin, *Diary of Ralph Josselin, 1616-1683*, (Records of Social and Economic History New Series) (ed). Alan Macfarlane , printed in Great Britain at the University Press, Cambridge. New York: Oxford University Press, 1991, p. 358.

Jewish community partitioned to solidify the rights of full English subjects and sought to define their own legal status in England on national grounds. While this parliamentary effort to tax the Jews did not carry, David Katz notes,

As long as the government needed to extract money from Jews residing in England- and they sought to do so at this time not only through this proposed tax but also through a " forced loan, alien duties ", and a "special poll tax"-the problem of the Jews unresolved status remained a sore spot and a point of contention. ⁴⁷

When the government tended to obtain money through Jewish taxes and forced loans, a marked point of dispute over the status of Jews was appeared. It is admittedly obvious that the act of Readmission was enabled for different aims mainly religious persuasion as well as political and financial benefits. In this context, some others like David Katz in his influential study "*Philo-Semitism and the Readmission of the Jews to England*" suggest that:

The Readmission of the Jews to England was part and parcel of the Common wealth's mercantilist policy, "though in "practice its results were far less dramatic and successful than its proponents might have hoped. ⁴⁸

This suggestion cleared that Jews 'return back to the country might be a fortunate for both England and its well being court.

⁴⁷ - David. S. Katz, *The Jews in the History of England, 1485-1850*. Oxford: Clarendon Press, 1996. pp. 242-43,246.

⁴⁸ - Edgar Salmuel, "*The Readmission of the Jews to England in 1656, in the Context of English Economic Policy*," published by *Jewish Historical Studies of England* .Vol. XXXI, TJHSE3, 1990, p. 167.

3. Conclusion

In this conclusion, we are forced to argue that from the early times Jews were always subject to malice and insolence. Significantly, all the periods of history witness the cruel and implacable malice the Jews have born against others, as by solemnly cursing them every day in their synagogues by raising persecution. Most stereotypes were recognized by the implication of biases or value judgments and set the Jews in a negative image by their nature sadistic Christ Killers, blasphemers and thieves, the irredeemable foe of the Church. As time passes, the perception of the Jew became more and more ambiguous.

All along the centuries, a well-established and popular stereotype towards Jews was conformed and fixed in the image of the bloody-thirsty, deracinated, and dishonest people. It should be emphasized that the “Jews” were caught as archetypal bogeymen and aliens undermining society, and as agents of colonialism. As we shall see, the term Jew lends itself to a variety of interpretations due to the stereotypical association with Jews and their social condition as a stateless nation, religious-national-culturally different. It is evidently the very fact of arguing that Jews are essentially and racially different and isolated from the others.

On this issue, Jews are known the perpetual outsiders all over the centuries and everywhere and whose settling presence in England serves to define the bounds that separate the native Englishman from the alien Other. The fate of Jews in England proved to be quite different than it was, and would be in European counties. In examining the anti-Semitic stereotyping, we found that the imagined threat against Jews posed a status quo in England and there was a whole distinction between the rich and the poor. In the light of the historical representation, endemic English attitudes to the Jews were exposed in more reliable account of Jewish realities. In this sense, the study of the historical and literary representation of Jews as "Other" provides an appropriate paradigm within the ages research into patterns of ethnic discrimination.

According to the records of social history, the first hard time that persecution of the Jews has been appropriated as the emblem of another nation's' suffering, Jewish historical experience has become a trope for genocidal slaughter. It has been mentioned that the “Jew” has become an emblem of the quintessential postcolonial migrant, a product of the postmodern condition. This is the question to which we will return in the next chapter through investigating the concept of Post-Colonial Theory.

Chapter Two

Theoretical Framework: Implication of Post-Colonial Theory

1. Introduction

Our dissertation inaugurates the second chapter to inspect a particular field of theoretical frame work which aims to discuss an area of contemporary theory that is diverse, complex in its nature and identified as the expanding subject of heated debate. At one level, this section could be seen as a study of diverse intellectual positions and practices in relation to the area of post-colonial theory. We are to some extent duplicating its approach aiming further to draw some of the views about its nature.

The following papers deal with the core issues in the discourse on post-colonial theory and grapples with serious issues pertaining to the Jewish situation. We focus more on an overview of the relevance of Jewish history to some current ideas central to post-colonial studies. We are going to review several appropriate ideas on "anti-Semitic Stereotyping" which were taken through referral to the innovative approaches posited by Edward Said, Sander L, Gilman and others. This task is concerned to articulate such ideas, particularly that of the Jew as "Other". Here, we intend to denote a theoretical frame work on the subject of anti-semitism, racism, slavery, prejudice and stereotypes as well as colonialism, cultural and economical status of Aliens in particular Jews in foreign realms.

The second chapter consists of a section in which terminology is clarified; firstly it begins by noticing the definition of post-colonial theory and later moving to its origin and formation. In this subject some of the notorious publications of Robert J C Young are used as references in advancing the argument for the formation of post –colonial theory. Theorists such as Ashcroft (1989:1-4), Selmon (1995:45-52) and Moore (2001:182-188) have attempted to demonstrate this issue. Our intention is to sketch slight options and struggles which gave rise to post-colonial theory. The reflection on such of its conceptual features particularly concepts including hybrid identity, ambivalence, exile, immigration, Diaspora, otherness and alterity. are negotiated in the next instance. As we are better informed, we should point out that diverse experiences of anti-slavery and anti-colonial movements in Western and tricontinental countries were compromising the development of that theory.

2. Definition of Post-Colonial Theory

Definition of post-colonial theory is not single or definitive; its investigation was controversial. According to writers, it is a concept embedded in identity politics. Post-colonial theory addresses matters of identity, race, gender, ethnicity and racism mainly with the challenges of developing post-colonial national identity. As a matter of fact, it shows how knowledge was used against the colonized people in service of the colonizer's imperial interests and how the word is generated under complex relations between the powerful and powerless. Meanwhile, it promotes the colonizer's creative resistance to the colonizer while giving texture to European imperial colonial projects which used different strategies such as the anti-conquest narratives.

Post-colonial theory is said to be an academic discipline featuring methods of intellectual and cultural discourses of philosophy, language, society and economy that analyze and respond to the cultural legacies of colonialism and imperialism to the establishment of various settlers for the economic exploitation of the native people. For this issue, post-colonial studies analyze the politics of knowledge including creation control and distribution as well as matters that constitute the post-colonial identities of a decolonizing people especially by examining the functional relations of social and political power and control the imperial regime's representation of both the colonizer and the colonized people. Thereby, this theory proved to be as a basis for the establishment of intellectual spaces for the Subaltern people to speak for themselves in their own voices. The focus of post-colonial theory upon the object of national identity enabled the creation as well as the establishment of a stable nation and a country in the aftermath of decolonization.

From an optimistic point of view, post-colonial theory is a means of defiance by which any exploitative and discriminative practice, regardless of time and space, can be challenged. By contrast, the pessimistic view contemplates this theory as ambiguous, ironic and superstitious. Thereby, these views stimulate an interest which has to be dealt with before researchers can apply theory in their fields.

In regard to the pessimistic view, Selmon (1995:100) succeeded to show the "lack of consensus and clarity" which causes post-colonial theory to be problematic. According to him, this task of clarity together with its fluidity and ambivalence is the only stimulus enabling about the field. So in addition to this dearth, the term keeps even changing through "new forms of social collectivity" transpiring in time and space in a post-colonial world.

However, in a critical approach the optimistic view is proved to be more preferable than the pessimistic one.

Post-colonial theory refers in part to the period coming after the end of colonialism in the history of the world.⁴⁹ The challenge of its definition is apparent in its contextual framework as it is related to aspects of race, gender, settler and native. On this issue, some relevant questions are wished to be posed by theorists asking: “When does a settler become colonizer, colonized and post-colonial?” When does a race cease to be an oppressive agent and become a wealth of cultural diversities of a post-colonial setting? Or in the human history of migrations, when does the settler become native, indigenous, a primary citizen? And finally, when does the native become rally post-colonial? While the answers o these questions make post-colonial theory problematic.

Post-colonial Theory can be defined as a set of theories which are prominent in philosophy, film, political science and literature that incorporates the cultural legacy of colonial rule. It deals further both with the reading and writing of literature produced in colonies of European colonial powers and literature that was written in colonial countries by citizens which itself deals with colonization or colonized people as subject matter. It focuses especially on the way in which literature distorts the experience and realities of the colonized people, and inscribes their inferiority by the colonizing culture. That in turn, it attempts to articulate the colonized people’s identity and reclaim their past in the face of that past's inevitable otherness. Additionally post-colonial theory can also handles the literature’s method of appropriating some literary features of the colonized counties like language, images, scenes, and traditions. The intellectual impact of post-colonialist theory upon communities of *indigenous people* is presented in the indigenous decolonization and the production of post-colonial literature.

In addition to the post-colonial literature of the colonized people ,there exists as well post post-colonial literature of the colonizers ;people of heritage moved into new landscapes struggling to define their own national literature. Ultimately encountered the originating traditions as Other; this was a tradition and a writing to acquaint oneself against. Nonetheless, some countries which were inhabited by the colonizers absorbed other heritages and cultures through immigration, migration and the forced mingling of different local cultures.

⁴⁹ - Peter Childs; Patrick R.J. Williams, *An Introduction to Post-Colonial Theory*. A Pearson Education Print on Demand Edition. Org.England: University of Michigan. London: Prentice Hall/Harvester Wheatsheaf, 1997, p.1.

Finally, it is necessary to conclude that post-colonial literature is often self-consciously a literature of otherness and resistance and is written out of the specific local experiences. Clearly, like most theories and methodologies grouped under the heading of Cultural studies, postcolonial theory is becoming more and more diverse. By embracing a variety of theories and approaches to textual analysis, it has ensured its place in literary theory and practice for many decades to come.

3. Origin and Formation of Post-Colonial Theory

As a point of entry, we should point out that Postcolonial theory has a vast and complex field of history. So admittedly, we shall proceed to inaugurate an overview and origin of the theory in order to be known. In reality, it is hard to formulate a single theory to deal with all forms of social, political, academic, military and economic winds of change which themselves established new histories in society across the globe. Post-colonial theory becomes both a constant and permanent struggle in the human company.

In this context, it has been said that post-colonial theory is a complex and a syncretic perspective which does not have a distinct origin. While other views depict that, it has become immensely influential for the understanding of global South and it is a popular school of thought due to its rejection of the universalizing categories of the enlightenment.

In terms of colonialism; it has been mentioned that the host of others, the traditional answer already has been articulated by the dominant class and its accompanying hegemony: *silence*. Live quietly, work quietly, and think quietly. The message sent to these “Others” by the dominant culture has been clear and consistent. However many people have not been quiet. Writers and thinker have dared to speak out and challenge the dominant cultures with the dictates these cultures decree. In fact resumed to refuse silence and choose defiance. Such beliefs directly affected the ways in which the colonizers treated the colonized.

The formers often justified their cruel treatment of the colonized by invoking European religious beliefs. They considered them as subumans or “savages” who quickly became seen as the inferior and equally “evil” Others, a philosophical concept called ‘Alterity’ whereby “the others” are excluded from positions of power and viewed as both different and inferior. It should be appropriate to point out that, a process known as decolonization emerged as an event that marks the beginning of postcolonialism or third-

world studies. The beginnings of post colonialism's theoretical and social concerns can be traced to the 1950.

Postcolonial theory moves beyond the bounds of traditional literary studies and investigates social, political, and economic concerns of the colonized and the colonizer. To put the matter more precisely, it is only after the process of colonization and the colonized people have had time to think and to write about their oppression and loss of cultural identity that does postcolonial theory come into existence.

Postcolonial theory is born out of the colonized peoples' frustrations, their direct and personal cultural clashes with the conquering culture, and their fears, hopes, and dreams about the future and their own identities. How the colonized respond to changes in language, curricular matters in education, race differences, economic issues, morals, ethics, and a host of other concerns, including the act of writing itself, becomes the context for the evolving theories and practice of postcolonialism. By the way, Ashcroft claimed that post-colonial theory emerges from the inability of European theory to deal efficiently with the challenges and varied cultural provenance of post-colonial writing.

According to assumptions, the subversion, conquest and often removal of different cultures from history which respond to the conquering culture in diverse ways, made no single approach to postcolonial theory and practice is possible or even preferable. In *Postcolonial Criticism: History, Theory, and the Work of Fiction*, Nicholas Harrison states firmly that: "Postcolonial theory is not an identifiable 'type' of theory in the same sense as deconstruction, Marxism, psychoanalysis or feminism."⁵⁰

In terms of post-colonial criticism, Bhabha (1994:171),"bears witness to the unequal and universal forces of cultural representation that are involved in a constant competition for political and economic control in the contemporary world. In this subject, Bhabha (1994:171) views post-colonial theory emerges from colonial experiences, so he argues:

Postcolonial perspectives emerge from the colonial testimony of
Third World countries and the discourses of "minorities" within the
geopolitical divisions of East and West, North and South. They

⁵⁰ -Cited in Pdf, Postcolonialism Fanon 0205791697.Chapter 10 " *Post-Colonialism*". CanadianLight, 2011, p. 203. <http://fr.scribd.com/doc/46569779/Postcolonialism-Fanon-0205791697>.

intervene in those ideological discourses of modernity that attempt to give a hegemonic "normality" to the uneven development and the differential, often disadvantaged, histories of nations, race, communities, peoples.⁵¹

In this formulation, post-colonial theory made its critique around the social histories and cultural differences in addition to the political discrimination that are predicted and normalized by colonial and imperial machineries. In that sort of perspective, Young (2001:1-11, 57-69), sees that postcolonial critique is interested in the history of colonialism "only to the extent that history has determined the configurations and power structures of the present." That in turn, postcolonial critique also acknowledges anti-colonial movements as the source and inspiration of its politics. As a matter of fact, this critique can be defined as a dialectical discourse which marks the historical facts of decolonization. Furthermore within the emergence from socio-political and economic Domination, people were allowed to reclaim their sovereignty; in fact, post-colonial critique gives them a negotiating space for equity.

On the other hand , Young (2001:383-426), regards postcolonial theory as a "political discourse" emerged from the various experiences of oppression and fights for freedom after the "tricontinental " in many continents particularly those connected with poverty and conflict. Postcolonial criticism focuses on the oppression and coercive domination that operate in the contemporary world. Indeed this theory is underlined by a certain philosophy declaring war against the present realities that are the consequences of the past. For this matter, the purpose of the struggle is concentrated on the form of neocolonialism and its agents that are still enforced through political, economic and social exploitation in post-independent nations.

In terms of formation, the postcolonial theorist Robert J C Young tended to demonstrate the origin of postcolonial theory through history. Yet he traces a historical beginning mainly by showing how postcolonial theory is a product of what the West saw as antislavery activists and anti-colonialists. Young (2001:74-112) draws three perspectives namely humanitarian (moral), liberal (political) and economic from which postcolonial theory emerges. On the other hand, the key text in the establishment of postcolonial theory is

⁵¹ -S Rukundwa Lazare; G. Van Aarde Andries, *The Formation of Post-Colonial Theory*. South Africa. Department of New Testament Studies: University of Pretoria. HTS 63(3), 2007,p.4.Cited in Pdf.https://www.google.fr/?gws_rd=ssl#q=S+Rukundwa+Lazare.+G.+Van+Aarde+Andries+,The+Formation+of+Post-Colonial+Theory,&tbn=bks

Orientalism (1978), which is considered to be the most influential among the variety texts authored by Edward Wadie Said; a Palestinian - American theorist and critic who develops several concepts that are central to postcolonial theory.

At the center of postcolonial theory exists an inherent tension among three categories of post colonialists: First those who have been academically trained and are living in the West. Second those who were raised in non-Western cultures but now reside in the West, and third those subaltern writers living and writing in non-Western cultures. Historically, on the one hand, critics such as Fredric Jameson and Georg M. Gugelberger come from a European and American cultural, literary, and scholarly background. Another group that includes Spivak, Said, and Bhabha were raised in non-Western cultures but have or now reside, study, and write in the West. And still another group includes writers such as Aijaz Ahmad who live and work in subaltern cultures. Thereby differing theoretical and practical criticism developed among these three groups.

4. The Development of Post-Colonial Theory: Hybrid Identities

What is evident here is that postcolonial theory is developed from anti-colonial philosophy, which in itself is a hybrid⁵² construct (Bhabha 1994:112-116; Young 2001:69; 2003:69-90). Thereby, the combination of concepts from the past and the present has given rise to a new foundation for socio-political identities. Unfortunately, postcolonial theory brings about a dislocated culture, a mixture of worlds – a "fragmented and hybrid theoretical language "within a "conflictual cultural interaction".

Post-colonial culture is an "inevitably a hybridised" phenomenon (Ashcroft et al 1989:195) that involves a dialectal relationship of the "grafted" Western cultural systems and a native ontology, which (re)creates a new local identity. Thus the formation of new identity is based on the interaction between the colonial hegemonic systems and the colonised's perverted peripheries. In this matter, Young describes hybridity as a mere product of "disruptions and dislocations" of any system. Aftermath, he argues that Negritude was to

⁵² -Homi K Bhabha (1994:112) defines hybridity as "the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority)". It is "the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects".

forge a third option, a new way, a new society where "the antithetical values of racism and anti-racism [would] produce a society without racism and a new humanism". So in fact Hybridity emerges in the context of compositions of a fluid mixture that undergoes its own initiation of reciprocal translation.

This combination of two different original materials becomes a new material in itself. Once more in this section, Subaltern is another area which should be taken into consideration. Yet, the study of subaltern is a different way of raising the consciousness of the marginalized, in order to bring them to the attention of the centre. In terms of this understanding, subaltern presents the overall position of peasantry, the underclass of people whose voice has been silenced. By the way, the history of natives, tribes, nomads and women's activism in anti-colonial movements make up the legacy of freedom and equality. According to Lenski's social stratification study, the subaltern can be regarded in the same way as the peasants, the unclean and degraded and the expendables of the first century, who found themselves in a marginalized state. Once again, the other form of hybridity is apparent in the development of colonial discourse theory. In the concluding remarks to his introduction to postcolonial theory, Young discusses the works of Said, Derrida and Foucault.

As a matter of fact, it can be illustrated that colonialism operates both as a form of military and economic domination, and this is even the contribution of Said's *Orientalism* (1978) as a discourse made to the literary world. In addition to this, Bhabha stresses that political discourse is dependent on the concept of "fixity" in the ideological construction of otherness that is found in the "representation" of cultural, historical and racial difference.

Eventually, the last hybrid identity to be mentioned is the notion of nationalism. Therein, Young notices that nationalism is "a kind of language", a form and a strategy. The later incorporates the ideology that during anti-colonial struggles, the issue of land rights involves all of political activists but also peasants and workers. Meanwhile, it should be important to demonstrate that the issue of nationalism faces two major problems that are associated with it. The prior problem occurred through the geographic boundaries of nations and their legal and political structures that are the product of colonialism, and are called by Young as the "Fourth-World groups". Secondly, nationalism lacks charismatic leadership in many post-independent nations.

5. Bhabha's and Said's Perspectives

In terms of post-coloniality, Edward Said is considered as the most respected and meanwhile the most criticized figure in the field of post-colonial theory, while another migrant intellectual Bhabha has had an effect on post-colonial theory which is very different from Said. As Said investigates the differences and oppositions between colonizer and colonized, Bhabha often examines their points of similarity and considers the issue of stereotype as the cardinal point of colonial subjectification.

In this regard, Bhabha's concerns were apparent with the boundaries, temporalities and movements of post-colonial identity. He believes that hybridity can be seen as a pattern place of departure and a concept to his theoretical stance which increases steadily in its importance. Clearly by interrogating the differences that constructed to them, Bhabha aimed to challenge the practices of racial and cultural divisions. For Bhabha, post-colonial perspective should represent a shift in the concept of human community. This perspective emphasizes present day neo-colonial relations and societies ex-centric to modernity. Additionally it facilitates the authentication of histories of exploitation as well as the strategies of resistance. Once more hybridity works a form of resistance in post-colonial area.

Unlike Bhabha's hybridic representation, Said's Orientalist representations, is a simple assertion of difference. Otherwise, for Bhabha it is a complex articulation of 'a contradictory belief'. So the stereotype is 'a complex, ambivalent, contradictory mode of representation, as anxious as it is assertive.' (p.70). In this issue, it is obvious that the stereotype is a complex belief, a simultaneous recognition as well as a disavowal of racial and cultural difference, masking its otherness.

6. Features of Post-Colonial Theory

Post-Colonial Theory is a ground-breaking critical introduction to the growing field of post-colonial studies. In the wider intellectual and philosophical context, Leela Candi draws direct connections between post-colonial theory, post-structuralism, post-modernism, Marxism and feminism.

In his book "*Politics and Post-Colonial Theory*", Pal Ahluwalia recognizes that it is a concept with a very wide application, for he says: "There is very little agreement about its disciplinary boundaries of its political implications."⁵³ In this regard, Pal Ahluwalia pointed out that post-colonial theory has been characterized as an intricate pattern connected and conceptually dependent upon post-structuralism and post-modernism. Admittedly this was the fact that makes it vulnerable to whatever notions of criticisms. Ahluwalia tried to carve a potential analysis of the concepts which vowed to free it from being dependent on the predicted duo and any other "post" phenomena. Furthermore he links the conception of post-colonial theory to the trail-blazing work made by Edward Said who in turn combined post-structuralism and Marxism.⁵⁴ Be that as it may, Ahluwalia grasped that post-colonial theory is different from other "posts" in various ways and exceed literary studies, so that making it stand as a legitimate area for intellectual discourse.

In the past three decades, post-colonial theory has altered radically many literary studies. For instance in dealing with topics concerning decolonization, migration, language, knowledge production and representation, post-colonial theory amounted to the study of literature in ways that intersect with other fields such as critical race theory and Diaspora, feminist ,indigenous ,transactional and transoceanic studies. This theory is deemed as one of the largest focuses of scholars at any university in many countries.

According to Alexander Styhre, Post-colonial theory is relevant for a wider range of human disciplines as well as social sciences like literature, sociology, anthropology and organization studies. As a matter of fact, this theory indicates a loosely coupled theoretical framework which shows accurately the way contemporary culture, society and economy had been influenced by colonialist, neo-colonialist and imperialist besides post-colonial practices

⁵³- D. Pal S. Ahluwalia, *Politics and Postcolonial Theory: African Inflections*. London and New York: Routledge: Psychology Press, 2001, p.01.

⁵⁴ -Ibid, p.02.

and ideologies. Yet, among these devastating critics, Vivek Chibber; an associate professor of sociology at York University, shows how the theory's fundamental arguments are based on a series of analytical and historical misapprehension mainly by focusing on the popular subaltern studies projects. He demonstrates that a universalizing theory can be realized without succumbing to Eurocentrism or reductionism.

In post-colonial theory, there is so much discussion that centers on the tension between the push to dismantle humanism and essentialism with post-structuralism and the paradigmatic need for unifying and motivating concepts within nationalist and ethnocentrist discourses; On the face of it ,essentialism incorporates the belief that language has an essential meaning. One of the major 'contact zone' of post-colonial theory has involved the ethnographical practice and politics, the study and representation of cultures and historically races. Aftermath, Ethnography study has become greatly important as academic disciplines which recognized their own rootedness in cultural differences. Race thereby used to justify slavery, discrimination and excuse commercial exploitation. Furthermore, recent post-colonial theory has been most interested in 'race' as a discourse infusing all cultural activity and an unacknowledged component of social positioning that like gender and class which operates at all times.

Like feminist post colonial theory features as an oppositional discourse which attempts to put right an imbalance in society and culture. It starts with a strategy aiming to upset dominant hierarchies and recovers or reasserts marginalized histories and writings. In addition to this, post-colonial theory turned even towards analysis about the construction of those hierarchies, categories, canons and questioning the systems of thought as well as the 'forms of critical legitimation behind them.

Post-colonial theory discusses the problems which were affected by Europe's colonialization of various regions of the world throughout the 19th and early 20th centuries and the cultural, political, and social effects of such. In other words, Post-colonial theory examines the origins, effects, and both immediate and long-term political, cultural, and social results of Europe (as well as America's) colonialization of different cultures and regions of the world through the study of various literary texts which depict, sometimes celebrate, and critique and disparage the act of colonialization. In addition to this, post -colonial theory investigates the expansionist imperialism of colonializing nations and cultures as well as the

set of political, social, and cultural values especially which support imperialism, with special attention given to the complicated relations that occur between the party who colonialized and the party which colonialized.

Otherwise, post-colonial theory does not adhere to a particular methodology, it does work within a basic set of critical assumptions, including an opening questioning of the benefits of empire, the effects of racism toward and the exploitation of those who were colonialized, and the political and social positions of both those who colonialized and those who were colonialized. Post-Colonial Theory attempts, furthermore, to recoup the lost histories of the colonialized subjects and reveal the ways in which colonialization empires have shifted and erased the identities of the colonialized subjects.

Therefore, it is now important to conclude that contemporary post-colonial theory is a perspective which allows readers to be familiar with some of its central terms and a useful starting point which enables them to maximize the new field or provocative account which offer possibility of the debate.

7. Principles in Post-Colonial Theory

Post-Colonial Theory can be further identified as the theory that is constantly present in today's society. As mentioned earlier, it is obviously a theory on what has occurred post Colonization. In this context, the theory goes deeper in that there are a few key principles that define it.

As the first principle, it is clearly that there is a response to colonialism which is clear in the work from the artists, and this response could be positive or negative --positive response in that shows the possibility of harmony between the two cultures, yet other works show a negative response to colonialism as the feeling towards "imported culture". Matters of colonialism have been applied through the use of modern materials in an attempt to communicate with the audience, showing that colonialism has in fact made it harder for traditional art to convey meanings to a modern audience. Thereby, this highlights an aspect of the post-colonial theory.

Secondly, there is a relationship between colonialism and the artwork shown in the style of the work or the materials used, or a mixture of motifs from each culture. Finally, there may be a theme -- political, religious, cultural, or even identity and the discovery of which humans are as people.

Through the use of the Post-colonial theory, we are better informed that much of the art shows rejection of colonialism, yet it is evident in the works that a relationship has still developed, and possibly even been embraced, for without colonialism. In fact, the joining of European and native art to show the response, as well as the use of materials and influences facilitate the significant recognition of the theory in different art works. However, like most modern art, appearances are often deceiving and after much thought, the relationship these works has with post-colonial theory becomes apparent. It is important to show that substantially altered relations of the dominant and hegemonic were apparent in cultural, economic and above all political which have obtained considerable implications of cultural productions that are one of the particular concepts of post-colonial theory.

8. Concepts in Post-Colonial Theory

This task will conduct a detailed examination of important theoretical concepts, those have been central to postcolonial theory such as hybridity, otherness, ambivalence, mimicry and frontier. Various forms of dislocation, such as exile, Diaspora, and migration, also have been productively and extensively explored in both postcolonial theory and literary texts. In this section we shall explore how and why these phenomena, especially as they are associated with colonialism and its aftermath, have become central topics of postcolonial thought.

8.1. Hybridity

Hybridity is one of the most widely employed and the most disputed terms in post-colonial theory. Hybridity commonly refers to the creation of new transcultural forms within the contact zone which was produced by the colonization. As used in horticulture, the term refers to the cross-breeding of two spices by grafting or cross-pollination to form a third 'hybrid' spices.⁵⁵

⁵⁵ - Bill Ashcroft; Gareth Griffiths, and Hellen Tiffin, *Key concepts in Post-Colonial Studies*. 2nd edition. London and New York: Routledge, 1998, p. 118.

The vigorous interest in the general concept of Hybridity can be explained furthermore from Bhabha's Hybridity which has come to have a vast applicability and which can be seen, in part, as fulfilling an urgent theoretical need. To specify, the term 'Hybridity' has been most recently associated with Homi K. Bhabha's work (1980) in which the relation between the colonizer and the colonized emphasizes their interdependence and the mutual construction of subjectivities.

Bhabha's concept of Hybridity was foundational in the development of Postcolonial Studies; nonetheless it has also been subject to some of the most stringent critiques. One of Bhabha's major contributions to post-colonial studies is his belief that, there is always ambivalence at the site of colonial dominance. A new created culture changes each of the cultures that usually commingle. The dynamic, interactive, and tension-packed process Bhabha names Hybridity. In this issue, Bhabha himself says that "hybridization is a discursive, enunciatory, cultural, subjective process having to do with the struggle around authority, authorization, deauthorization, and the revision of authority.

To be more specific, Hybridity has frequently been used in post colonial discourse to mean simply cross-cultural exchange.⁵⁶ This employment enabled wide range criticisms because it implies negating and neglecting the imbalance and inequality of the power relations it references. Hence it has been said that Hybridity became part of a colonial discourse of racism. As a matter of fact, is generally considered an 'invention' of postcolonial thought, a radical substitute for hegemonic ideas of cultural identity like racial purity and nationality. Apart from, Young give an example of Bakhtin's assumption of hybridity politicized made contestatory so that it embraces the subversion and challenge of division and separation. Furthermore, Bakhtin's international hybrid has been transformed by Bhabha into an active moment of challenge and resistance against a dominated colonial power.⁵⁷ As a matter of fact, hybridity is generally considered an 'invention' of postcolonial thought, a radical substitute for hegemonic ideas of cultural identity like racial purity and nationality.

⁵⁶ - Ibid, p. 119.

⁵⁷ - Ibid, p.120.

Hybridity is an enticing idea in current post-colonial studies. It is claimed that with its dominated form, Hybridity can provide a way out of binary thinking, and allow the inscription of the agency of the Subaltern and even permit a restructuring and destabilizing power. In theoretical discourse, Hybridity has spawned a variegated vocabulary encountering frequently related terms that have not been problematical such as Diaspora, métissage or syncretism, céolité, creolization, intercultural interaction, trans culturalisation. The study of Hybridity in cotemporary post colonial theory is linked to the debates on globalization, multiculturalisation and ethnicity. By the way, it poses an effective challenge to oppressive forces of the increasingly globalized world and a political slance. At one level, hybridity as a theoretical concept can be distinguished from hybridity as a social reality with historical specificity. At another level, hybridity as a concept incorporates the moment of capitalism that invites and celebrates the hybrid through heterogeneity, multiplicity and difference.

The notion of Hybridity also underlies other attempts to demonstrate the mutuality of cultures in the colonial and post-colonial process in expression of syncreticity, culture synergy and transculturation. Following this, hybridization takes many convertible forms on both the colonizer and the colonized including linguistic, cultural, political and even racial. By articulating these transformative impacts, it has been regarded as replicating assimilationist policies by masking 'whitewashing 'cultural differences. Further, hybridity in whatever guise is linked to contingency and is time bound. That is, the analysis of hybridity is obliged to account for a historicity, while at the same time the impulses of this process are to valorize synchrony over diachrony. In fact the impulse of hybridity (as creolisation as opposed to diaspora) has much in common with the communist one. Hence, this analogy demonstrates how the issue of periodization is emphasized in the recent theoretical history in post colonial studies from Diaspora to realization. Periodisation is repudiated and hybridity intervenes as a way out of this kind of sustained historicity because it privileges the here and now.

Coming to conclude, three broad positions can be identified with regards to Hybridity. First hybridity is everywhere: it indicates the triumph of post colonial or the subaltern over the hegemonic. Second hybridity is not everywhere: this position can be associated with Bhabha's textuality. Finally hybridity in material reality contends with the difficult and horrible history of colonialism, slavery, interracial identities and rape inherited in terms of race.

8.2. Diaspora

Diaspora is regarded as a historically varied and heterogeneous movement in its aspects, and a displacement from the center. The transnational mobility of people may be the result of forced or voluntary migration, of self-exile or expulsion. On the face of it, refugees, people *in transit*, are the product of war, ethnic conflict and natural calamity. As communities become more culturally diverse and globally aware, the issues and concerns that affect disparate people, in dissimilar and conflicting ways, will more obviously coverage and maybe described as post-colonial. According to historical accounts, Diaspora has indisputably been the major factor that brought about profound changes in the demographics, cultures, epistemologies and politics of the post-colonial world.

Otherwise, it is a historical fact that the past century has witnessed the large-scale displacement and dispersal of populations across the world due to the major political disruptions and dislocation such as decolonization and the Cold war. Following on these, globalization apparently spurred by free trade and increased capital flows, thus brings histories incorporate together. New technologies of communication, information, and travel have accelerated the movement of people, commodities, ideas, and cultures across the world. In that perspective, connection between groups and states become more numerous, durable, rapid as well as central to world system theory.

In terms of politics, Diaspora is an enterprise which has deeply political foundations. Diaporic discourses tend to assume their function in the mode of solidarity as they grapple with negative representations and consequences. The bases for solidarity within emancipator movements were proved to be distorted toward a particular male subjectivity. Apart form, Post Diaspora turned into the present of diasporic populations away from the homeland. It addresses their concerns about advancement by preserving difference, allying about particular causes, connecting with the motherland, and other diasporics.

Through transformation and difference, identities in the Diaspora are constantly creating and reproducing themselves anew. In his analysis of a Black Atlantic Culture, Paul Gilroy acquires that Diaspora trace a way of understanding modernity and cultural identities.

So, he uses it to plot one complex connection between the histories of Jews and Blacks.⁵⁸ In this context, clearly by given the redefinition of identity, Hall argues that diasporic culture is instrumental in post-colonial formations wherever there is recognition of displacement, hybridity, colonial history, and creolized language. In addition to this, Hall also stresses that identity is not reflected but constructed in representation, and this is one of the key aspects of post-colonial identity that Homi Bhabha points that theory up to the 1980s had overlooked in its discussion of interpellation.⁵⁹

To resume, Diaspora can be aligned with contemporary terms including hybridity, syncretism and creolisation which promote both the liberating, pleasurable aspects of miscegenation, interrelationships and cultural difference together with a resistance to the menology thought and oppression that colonialism represented. The widespread experience of Diaspora, the dispersion of communities and cultures are considered as a new ethic of ethnic diversity .By the way, instead of a regressive and resistant insistence on a lost home land or a better past, there is an increased celebration of heterogeneity and plurality, an appreciation of difference and social variety.

8.3. Otherness /aternity

‘Otherness’ on one hand is a western philosophical concept that postcolonial theory has primarily sought to critique and repudiate. The ‘other’ has been a major preoccupation of Western thought in several different ways commonly threat, responsibility, alter ego and enigma as well as the self. Aternity on the other hand is significantly the state of being "other" or "different"; that is to say diversity, otherness. The term was adopted by philosophers as an alternative to ‘otherness’ in order to show a change in Western perceptions of the relationship between consciousness and the world.⁶⁰

Recently, the figure of the other hitherto silent and effaced has made claims to speak *back* disrupting the realm of politics in radical ways. So women, ‘natives’, minorities, deviants, and subalterns claimed to speak *as* others. Both epistemologically and politically,

⁵⁸ - Peter Childs; Patrick R.J. Williams, *An Introduction to Post-Colonial Theory*. A Pearson Education Print on Demand Edition. Org. England: University of Michigan. London: Prentice Hall/Harvester Wheatsheaf, 1997, p. 211.

⁵⁹ - Ibid, p. 212.

⁶⁰ - Bill Ashcroft; Gareth Griffiths, and Hellen Tiffin, *Key concepts in Post-Colonial Studies*. 2nd edition. London and New York: Routledge, 1998, p. 11.

the other is central to one's contemporary concerns. Various questions about the Other which were posed by Post-Colonial theory occurred as the following urgent: Who is the 'other', historically and symbolically? How is the other known: is knowledge of the other (always) a form of colonization, domination, violence, or can it be pursued as disinterested truth? Can the other know or speak itself?.

In post-colonial theory the term alterity has often been used interchangeably with otherness and difference. Nonetheless a certain distinction is held between alterity and otherness; mainly between otherness as a philosophic problem and otherness as a feature of a material and discursive location. That distinction is described as applicable to post-colonial discourse. That in turn, Alterity shifts the focus of analysis away from the philosophical concerns with otherness-the epistemic other; the other that is only important to the extent of more concrete moral other or the other that is actually located in a political, cultural, linguistic or religious context. Thereby this is a key feature of change in the concept of subjectivity because the construction of the subject itself can be seen to be linked to the construction of its others. On the face of it, the self identity of the colonizing subjects or the imperial culture is inextricable from the alterity of the colonized others. According to Spivak, Alterity is determined by the process of othering. Moreover, any potential dialogue between racial and cultural others can be recognized as an important aspect of the use of the word.

In Mikhail Bakhtin's formulation, alterity is an apartness that stands as a precondition of dialogue that implies transference across and between differences of culture, gender, class and other social categories. Consequently this is related in turn to the concept of "exotopy" or "outsideness".⁶¹

⁶¹ - Ibid, p. 12.

8.4. Ambivalence

According to Homi Bhabha's colonial discourse, Ambivalence articulates the complex mix of attraction and impulsion that present the relationship between the colonizer and the colonized. That relationship is obviously ambivalent since the colonized subject is never opposed to the colonized; instead they are complicit and resistant. Rather more than that, Ambivalence adds that complicity and resistance is permanent in a varaieting relation within the colonial subject. In other words, Ambivalence portrays the way in which colonial discourse relates to the colonized subjects, it may be both exploitative, and nurturing.⁶²

As concept of Post-Colonial theory, Ambivalence disrupts the clear-cut authority of colonial domination because it disrupts the clear relationship between the colonizer and the colonized. Hence, it is regarded as an unwelcome aspect of colonial discourse for the colonizer. Except for, Ambivalence produces ambivalent subjects including mimicry, and the latter is near to the subject of mockery. To specify, the effect is to produce a profound disturbance of the authority of colonial discourse.

8.5. Mimicry

Mimicry is considered as an important term in post-colonial theory due to its description of the ambivalent relationship between the colonizer ad the colonized. The colonial discourse promotes the colonized subject to 'mimic' the colonizer; however the result is a 'blurred copy' of the colonizer that can be quite threatening. Therein mimicry locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behavior of the colonized.⁶³

On the other hand, according to the assumptions of Bhabha and Macaulay, mimicry is the process by which the colonized subject is reproduced as almost the same, but not quite.⁶⁴ The copying of the colonizing culture, behaviour, manners and values by the colonized contains both a mockery and a certain menace. Therefore it is proved that mimicry is both resemblance and menace.

⁶² - Ibid, p.13.

⁶³ - Ibid, p.139.

⁶⁴ - Ibid, p.140.

The menace of mimicry does not lie in its concealment of some real identity behind its mask, it comes from its 'double' which in disclosing the Ambivalence of colonial discourse also disrupts its authority. In fact, the threat that is intrinsic in mimicry did not come from resistance but from the way that suggests an identity not quite like the colonizer. By the way, mimicry can be both ambivalent and multi-layered. This point is more detailed through a very subtle description of the complexity of mimicry by V.S. Naipaul when he presented his landlord in his novel *The Mimic Men*:

I paid Mr Shylock three guineas a week for a tall, multimirrored, book-shaped room with a coffin –like wardrobe. And for Mr Shylock, the recipient each week of fifteen times three guineas, the possessor of a mistress and of suits made of cloth so fine I felt I could eat it, I had nothing but admiration. . . .I thought Mr Shylock looked distinguished, like a lawyer or businessman or politician. He had the habit of stocking the lobe of his ear inclining his head to listen. I thought the gesture was attractive; I copied it. I knew of recent events in Europe; they tormented me; and although I was trying to live on seven pounds a week I offered Mr Shylock my fullest, silent compassion.⁶⁵

In this issue, we find the deeply ironic passage uncovers the way in which both hegemony and mimicry manage. The complexity and potential insurgency of mimicry appears in this passage. In fact, the narrator mimics the guilt of post-war Europe concerning the Jews; a guilt that is embedded even in cultural familiarity with the implication of the name 'Shylock' (the Jew who demanded the repayment of the pound of flesh in Shakespeare's *The Merchant of Venice*). He is promoted to mimic a compassion for the one exploiting him. However the very irony of the passage suggests an inversion, a mockery just under the surface, not a mockery of Shylock, but of the whole process of colonization that is being enacted in the narrator's mimicry and cultural understanding.

To that end, the mimicry of post-colonial subject is therefore potentially destabilizing to colonial discourse, and locates an area of considerable political and cultural uncertainty in the structure of political dominance.

⁶⁵ - V.S. Naipaul, *The Mimic Men*, 1st Edition cover, Andre Deutsch. United Kingdom, 1967.

8.6. Frontier

The frontier is a boundary or a limiting zone to distinguish one space or people from another; this notion is clearly much older. In other words, the boundary that limited the space was a crucial feature in imagining the imperial self, and in creating and defining "othering".

The term frontier has been internationalized by modern American historians such as Mc Neill, the latter states that the frontier is one of the most dominant tropes of recent world history. Otherwise, in the thesis advanced by Frederick Jackson Turner (1893), the frontier was depicted as the essential guarantor of freedoms, because whenever social conditions put pressure on employment or when political restraints tended to impede freedom, individuals could escape to the free conditions of the frontier.⁶⁶ Significantly, Turner also believes that the open frontier was an environment of the past that people should of necessity move on to another chapter of history.

In reality, the idea of a frontier implies a civilization where rules of social graces wither as man reverts to a state of nature. Rather, it is also imagined as a place where men can test themselves and where the effete weakness of the civilized can be bred into a renewed strength. Yet, colonial discrimination and authority require the making out of differences in the issues like Jewishness and Englishness. This an engagement which we aim to pursue in the following section, emphasizing the situation of the other in the post-colonial world, that is to say otherness and the sketching of difference between Englishman and the Jew.

9. Otherness and the Jewish Context

The perception of Otherness is somehow attributed to the Jews by anti-Semites and appears totally distinct in different ages. Within the literary and cultural studies, the concept of otherness is a key element in stereotyping. It has perhaps comparatively recently achieved academic respectability, particularly through the exponential development in interest in the literatures of former colonies as post-colonial studies.

It should be emphasized that the "Jews" were caught as archetypal aliens undermining society, and as agents of European colonialism. "Jews" are considered as the cultural construction of a figure which tells and shows the perception of an alien. He was racialized as a trope for the enemy within, devoid of roots in the nation. The enemy is anyone who rejects

⁶⁶ - Ibid, p. 107.

the Jew as other — and the enemy is the other who rejects. The figure of the “Jew” is instrumental in discourses about the nation which determine who are the outsiders. Daniel and Jonathan Boyarin have critiqued the use of an allegorical trope to refer to all Others who have suffered persecution and genocide since it deprives real Jews of their ethnic and cultural difference, as well as their historical memory outside of a universalizing discourse. Finkelkraut soon realized that Jews were excluded as Others .

The Jew is the other from which triumphant Christianity was born, and, simultaneously, against which it constructed its identity. Precisely, the Jew is an intimate because the sometimes winding, yet decisive paths of emancipation and integration made him fully assumed his role in the advent and development of modernity. People has turned on the Jew as other—a gaze of rejection, yet, no less, of fascination, and envy. Ultimately, the one is never possible without the other; just as the Book needs its readers also "the Jew needs his other".

In his book "*Shakespeare and the Jew*", James Shapiro affirms that the Jews were the essential ‘other’ .⁶⁷ In England, the Jew is deemed as the other⁶⁸; in some sort an intimate other. The English ‘were obsessed with Jews in the 16th and 17th centuries and defined themselves against them. In this fact, the situation shows that the Jew is a subject. And in either case, like any other human society, Jewish society too has put the image of the other to engage in constructing and defining itself. The reason is that the other is also always another self.

The Jewish community has come together to recognize itself around a good illustration of such ambiguities and the text of the other which is presented by the status of the Pentateuch in Jewish culture. Pentateuch is an obscure, contradictory, sometimes shocking text that has revealed itself to be terribly other. Otherwise, it is Moses’ written record of the word of the wholly other which depicts history of the beginnings of humanity; the birth of a people different from all the others. Therein, it is the evocation of the tribulations that made it possible for this people to tear itself from the indistinction of the merely human, to divorce itself from the other, and to take on its own identity in the act of breaking with every imaginable country and every sort of slavery.

⁶⁷ -James Shapiro, *Shakespeare and the Jews*. New York: Columbia University Press, 1996, p. 88.

⁶⁸ - See Esther Benbassa and Jean-Christophe Attias, *The Jew and the Other*, translated from the French by G. M. Goshgarian, Ithaca, Cornell University Press, 2004.

The matter of Anti-Semitism which spread like an epidemic throughout Europe caused to separate Jews from the rest, henceforth considered as the factor stimulating otherness. The Jews were people from another place, people of another race; and their culture could create illusions. Along with the anti-Semitic descriptions and caricatures that stigmatized the Jew by mocking his physical traits representing an 'extreme Semitic type': a hooked nose, projecting ears and thick lips⁶⁹, the Jew continued to display in the gaze of the other, the signs of the dissimilar especially during occupation as well as in the immediate wake of the conflict. Sartre contended that "it is not the Jewish character which provokes anti-semitism, but, on the contrary . . . it is the anti-semite who creates the Jew."⁷⁰ His very Jewishness was the work of the other; it was the ultimate denial of his own identity. He depended entirely on the other's gaze that went so far as to bring him into existence through the very negation of his own being. The Jew, the absolutized other, soon molted into the radicalized other.

In a similar way, the ethno-class racialization of the Other was partly replaced in the postcolonial period by color and cultural biases. The perception of the "Jew" has a complex relation to the color bar and to racial/ethnic prejudices. Hence, a number of 18th century and 19th century "scientific" theories made the Jew's "blackness" a subject of debate. His color betrayed his racial inferiority and morbid nature. "He was black, and therefore the other par excellence." The transition from symbolic discrimination between the pure and the impure to physical, hygienic discrimination between black and white, as well as the healthy and the pathological must be situated in this problematic; "Was the Jew's Jewishness, then, a sort of disease?" From now on, white was pure, black impure. Because he was "dirty," the Jews naturally aroused feelings of rejection. That is to say Jews' blackness was the sign of just how different they were.

To conclude, the "Jew" has become an emblem of the quintessential postcolonial migrant, a product of the postmodern condition. He is then the quintessential outsider and embodiment of migration across continents and cultures. Rather, the other is regarded as nothing but a radical threat of destruction. As we shall see, intense hatred for the other is obviously suicidal. Peace can only grow out of the recognition that the other is one's authentic fellow man, so true peace, which is peace with the other, is also peace with oneself.

⁶⁹ - Jean-Paul Sartre, *Portrait of the Anti-Semite*, trans. Erik de Mauny. London: Secker and Warburg, Lindsay Drummond, 1948, p. 51.

⁷⁰ - *Ibid*, p. 120.

10. Conclusion

As we have seen in the second chapter, the essays offered significantly different and international perspectives on the applications of Post-Colonial Theory to various cultures. The issue is further reminder that cultures have a central role to play in the development of post-colonial studies which in turn with its resources also represent stimulating interventions in the discipline.

Post-colonial theory is built from the colonial experiences of people who engaged in liberation struggle around the world. Rather, it stands witness to constant cultural forces for representation and allows people to emerge from socio political and economic domination to reclaim their negotiating space for equity. In a dislocated culture, exploitative post-colonial theory challenges the consequences of the past. That is to say, it engages the psychology of both the colonized and the colonizer in the process of decolonization. Thereby, those affected by the waves of colonialism and imperialism are brought to a level of responsibility.

In this regard, theory itself is in dialogue sometimes seen as collaborate, sometimes highly critical with all the major areas of contemporary critical theory: Feminism, Marxism, Post-structuralism, and Post-modernism. The question theory throws to address and the theoretical areas it draws on the post-colonial work must be inter-disciplinary. In addition to this, we are better informed that the preoccupations of post-colonial theory including syncretism, displacement, difference, marginality, discourse, alterity, and representation, are increasingly the preoccupations of theory more generally.

In that second Chapter, the followed section opened our minds into the issues of Jewishness and Englishness mainly through the concept of Otherness. Cotemporary documents offer persuasive evidence about the nature of early, middle Ages "Christian thought on Jews" and the significance of Jewish history for Elizabethan Christians. These subjects are complex than is usually granted especially when they are addressed as particular backgrounds for *The Merchant of Venice* and *The Jew of Malta*. It is in the world of Shakespeare and Marlowe that the casual and often misguided assumptions about cultural otherness predominate. In this respect, the conventional critical view that investigates what sets the protagonists apart in their religion has deflected attention away from the more complex ways in which these writers situate Jews within a larger, confused network of national racial otherness. And this subject will be considered in the concluding Chapter.

Chapter Three

**The Portrayal of Jews in William
Shakespeare's *The Merchant of Venice*
and Christopher Marlowe's *The Jew of
Malta.***

1. Introduction

In preparing the introduction, our interest is to explore through interpretation the way *The Merchant of Venice* and *The Jew of Malta* touches upon a number of aspects of what the "people or race" of the Jews meant in England. Since surprisingly little has been written on this subject, much of this chapter is concerned with presenting cotemporary evidence that shows the extraordinary interest Elizabethans had in the history of Jews.

The present chapter takes the Jewish question as its central focus, precisely with an eye to the theatrical medium that displays that world for us. The plays mentioned stages different forms of fellowship--of social, religious, and economic association that configure and reconfigure the different characters of the plays in tendentious and fragile alliances. We will examine the ways in which the authors construct, represent, and comment on the 'Renaissance Jew'. We will further look at formal devices and rhetorical patterns as well as the concepts of policy, deception, justice, mercy and revenge. Among other subjects that needs to be dealt with concern the relation of man to money , the morality of lending money at interest and the plight of Christian and Jew. In addition to this, we will attempt to determine how and why they inform our understanding of each play as a whole and in relation to one another.

Otherwise, the following analysis may help to explain whether the two plays have tended to provoke such controversy in their depiction of the Jews and whether they were subjected to stir long-buried prejudices against Jews. Meanwhile, the forgoing analysis will show itself the position of both Shakespeare and Marlowe in terms of Anti-semitism. Since no one knows what both the playwrights personally thought about Jews, we as readers are going to continue make up our mind about this question.

In this context, comparison and contrast of the playwrights' works will be made. It is an opportunity to expand and deepen studies of influence generally and to make more open and inclusive comparisons of apparently similar works by Marlowe and Shakespeare. In effect, a careful and intertextual comparison enable us to range more freely and with inclusiveness and complexity as we attempt to illuminate our understanding of the complicated and commonly powerful professional and aesthetic bond between Shakespeare and Marlowe.

2. About *The Merchant of Venice*

The Merchant of Venice is William Shakespeare's sixth comedy, commonly believed to have been penned between 1596 and 1598. It first appeared in print in a quarto dated 1600. Once the play was registered for publication, the entry described it as "a book of "*The Merchant of Venice*" or otherwise called "*The Jew of Venice*", as if it were already unclear whether this was Antonio's or Shylock's story. The version of the play that appears in the First Folio of 1623 by Heminges and Condell is essentially that of the quarto, with some amendments.

The Jewish moneylender Shylock; the best-known character in the play is called into the service as the chief antagonist of the play to ensure the audience's engagement. Otherwise, the play is more centrally about Bassanio's fortune as a romantic hero, and about the merchant who put his life in jeopardy to help advance those fortunes. More importantly, the key to this comedic classification is the incorporation of three classic comic plot lines: the bond plot (a pound of flesh), the casket plot (for Portia's hand), and the ring plot (given to Bassanio and Gratiano). Other comedic elements include disguise, midnight escapes, revels, and marriages.

Apart from that, *The Merchant of Venice* somewhat has an unusual tone with a difficult mix of humor and tragedy which has led it to be classified as problem play or *tragicomedy*. Hence, from the very beginning, the play has uncomfortably straddled the boundary between comedy and tragedy. In this regard, critics continue to argue about whether the play tips toward comic harmony or tragic dissonance. By the way, to call *The Merchant of Venice* a fairy tale is to induce a dangerous condescension in the reader and a dangerous whimsy in the director. While, according to the common assumption, *The Merchant of Venice* is truly a mixture of styles: comedy, tragedy, scathing social scandal, parable, and fairy tale.

To sum up, *The Merchant of Venice* ; the best known English work about Jews is a play, a work of fiction made out of the life experience of a highly individual artist and a national known poet "William Shakespeare. It has been emphasized that the 18th century productions and criticism of Shakespeare's play have galvanized debate over a range of

Jewish questions, many of them turning upon the key point of what familiarity Shakespeare and his contemporaries might have had with Jews and Jewish practices. Aftermath, this was the historical moment that characterizes the successful revival of *The Merchant of Venice* which would become a mainstay of the repertory.⁷¹

3. About *The Jew of Malta*

The Jew of Malta is a play written and composed by so worthy author as Christopher Marlowe in 1589 or 1590, precisely in London. The earliest surviving edition was printed in 1633 by I. B. for bookseller Nicholas Vavasour. In addition to Marlowe's original prologue, this edition contains a dedication, prologues and epilogues written by the famous dramatist Thomas Heywood. Its title is known as *The Famous Tragedy of the Rich Jew of Malta*. As a matter of fact, *The Jew of Malta* was immensely popular, and it was staged by different companies. The play was revived several times thereafter until May 1601, after which performance records cease.

“Barabas”; the enormously wealthy Jew of the play's title, is employed as an alien figure. He appears initially as a victim because of Malta's Christian Governor, who quotes scripture to support the demand that Jews cede their wealth to pay Malta's tribute to the Turks. Under his protest, Barabas is then deprived of his wealth, his means of livelihood, and his house, which is converted to a nunnery. In response to this hypocritical extortion, Barabas launches a horrific course of violence that goes well beyond revenge, using murderous tactics that include everything from deadly soup to poisoned flowers.

As we shall see, the play's plot is an original story of religious conflict, intrigue, and revenge, set against a backdrop of the struggle for supremacy between Spain and the Ottoman Empire in the Mediterranean that takes place on the island of Malta. Although set in that setting, the play evokes contemporary Elizabethan social tensions, especially the highly charged issue of London's much-resented community of resident merchant foreigners.

⁷¹ - See Michael Dobson, *The Making of the National Poet: Shakespeare, Adaptation, and Authorship, 1660-1769*. Oxford: Clarendon Press, 1992; Jonathan Bate, *Shakespeare constitutions: Politics, Theatre, Criticism, 1730-1830*. Oxford: Clarendon Press, 1989; and Margareta de Grazia, *Shakespeare Verbatim: The Reproduction of Authenticity and the 1790 Apparatus*. Oxford: Clarendon Press, 1991.

To that end, *The Jew of Malta* can present a challenge for modern audiences. As hugely popular in its day, the play swings wildly and quickly in genre, from pointed satire, to bloody revenge tragedy, to melodramatic intrigue, to dark farce and grotesque comedy. Importantly, Christopher Marlowe's play is considered to have been a major influence on William Shakespeare's *The Merchant of Venice*. In fact, *The Jew of Malta* was a success in its first recorded performance at the Rose theatre in early 1592, when Edward Alleyn played the lead role. The play remained popular for the next fifty years, until England's theatres were closed in 1642. Moreover, there have been a number of modern productions in recent years.

4. The Influence of *The Jew of Malta* on *The Merchant of Venice*

By the time of *The Merchant of Venice*, Shakespeare found the way to link himself openly and without anxiety with England's best Known playwright Christopher Marlowe. *The Merchant of Venice* may have been penned to emulate the success of Marlowe's piece and to capitalize on the continuing popularity of *The Jew of Malta* which was being revived also in 1594; the year reminding the queen's Jewish doctor Roderigo Lopez's trial and execution. The critical assertion that *The Jew of Malta* influenced *The Merchant of Venice* rests on indirect verbal, character, and plot parallels that are inherently more speculative.

The question of *The Jew of Malta*'s influence can be established on so many different levels. Facing up reality, there is currently a scholarly consensus that elements of Marlowe's innovative language, meter, characterization, plotting, and thematic ambiguity influenced Shakespeare's writing, nevertheless the nature and extent of this influence continue to be subjects of debate.

In this context, it has been said that *The Jew of Malta* was the Shakespeare's major source in portraying the character of the Jew in *The Merchant of Venice*. Hence, Shakespeare's familiarity with *The Jew of Malta* is registered in assumption that Shakespeare has taken from Marlowe the Jew's confusion between love for money and his daughter , this particularly significant in the following:

Oh my girl,
My gold, my fortune, my felicity,
Strength to my soul, death to mine enemy;
Welcome, the first beginner of my bliss!
O Abigail, Abigail that I had thee here too,

Then my desires will fully satisfied.

But I will practice thy enlargement thence;

Oh girl! , O gold!, O beauty!, O my bliss! Hugs his bags (II, 1, 47-54).

My daughter! , O my ducats! O my daughter!

Fled with a Christian! O my Christian ducats!

Justice!, the law! My ducats and my daughter! (MV, II, V111, 15-17)

In *The Merchant of Venice*, Shakespeare has passed up the ironic confusion of values in Barabas exclamation. Apparently, it is through Barabas's confusion that the author echoed Solanio mimic Shylock's reaction to Jessica's romantic flight with a portion of her father's fortune. As a matter of fact, for Shakespeare, "the echo" is a way of establishing a link with a popular play without decreasing his own talents or belittling Marlowe's.

In the process of writing, Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe's artistic and commercial success. Through the examination of the mechanics of his fellow dramatist's play , Shakespeare tried to absorb and develop three powerful influences of Marlowe upon Shakespeare's artistry: These effects includes Marlowe's remarkable verbal and poetic dexterity, his radical revision or transformation of traditional dramatic genres and his astute use of moral ambivalence and ambiguity in his characterizations and plots.

In terms of influence, the parallel periodic phrasing, the regular, hard stresses and absence of caesuras and the use of the repeated sounds and onomatopoeia all recall Marlowe's attempts to strengthen the forcefulness of his verse. Furthermore, Shakespeare's exaggerated portrayal of a savage nature red in tooth and claw energizes the poetic lines in a fashion similar to that of Marlowe. He has caught the lofty, ornate style and tone of Marlowe-the emphatic rhythms, rhetorical repetitions and elevated language, and the formal grandeur with its awesome spatial sweep.

In its dramatic emphasis, the strongest influence of *The Jew of Malta* on *The Merchant of Venice* is mainly evident in the portrayal of a Jew as an "alien" in a predominantly Christian nature. In this regard, the important differences in the two figures' alien status make this kind of influence general rather than specific. In so doing, Barabas

demonstrate himself as an alien among Christians, Turks and Jews alike. Almost as a hero might be, Shylock was known an alien only among Christians and certainly on self-styled hero, inverted or otherwise. So through Shylock's differences with the Christians, Shakespeare invents a tension with deeper more disturbing resonance than those produced by Barabas's experience as an alien.

To that end, *The Merchant of Venice* and *The Jew of Malta* can only be thought by taking a serious look at the issues that are presented in the plays. *The Jew of Malta's* relationship to Shakespeare's *The Merchant of Venice* remains matters of continuing scholarly reflection. Our awareness today of issues makes vital to address themes in the next with sensitive and understanding; this is what provides us a unique opportunity to more explanatory approach and delve into the reasons for the intolerance and difficult issues adopted in the plays.

5. Major Themes in *The Merchant of Venice*

This section clearly aims to bring out the prevalent themes in *The Merchant of Venice*, specifically those that were relevant to Shakespeare's audience and to life in general. The play explores issues such as Anti-Semitism, deceptive appearance, revenge, as well as mercy and justice. Importantly, these themes are central to understanding the play and identifying Shakespeare's social and political commentary.

5.1. Anti-Semitism

After the publication of *The Merchant of Venice* over four hundred years, a debate concerning whether the play is anti-Semitic or a criticism of the Christian Anti-Semitism of Shakespeare's time rages. Hence, it is important to raise the issue of Anti-Semitism as a precursor to examining the text and to explore the concept of prejudice as both a historical and contemporary phenomenon. As we have better informed, Anti-Semitism is a prevalent theme in Shakespeare's play due to its *universality* and because, it is still being faced today.

Anti-Semitism which is evident throughout the play characterizes mainly the characters Shylock and Antonio. The tension which occurred between the two was because of the issue of racism. Shylock, is referred by all the rest Christian characters to as 'the Jew'.

Such harsh words and ideas were evidently subjected towards the protagonist; he is compared with a dog, a cur, and a demon, and is perceived as the very devil embodiment, and all refer to him as a low, feral beast. That is to say, the depiction of Shylock reinforces the stereotype of Jews, they represented a stereotype evil, cunning, and at the very core, heartlessness.

In his portrayal of Jews, Shakespeare presents a period stereotype. To the average Gentile, Jews were “money-grubbing,” dishonest, swindling, tight-fisted, and miserly tantamount to a thief. They are conniving, and resentful. The common picture was a hunched-over, dark-haired persons, greedily protecting owns money. They were described as shifty-eyed and vindictive. This characterization without doubt demonstrates the anti-Jewish feeling that prevails in the Elizabethan period.

By exploring the theme of Anti-Semitism, one should add that much of the tension which can be found in the play comes from the issue of usury. Money lending was a key political issue in Shakespeare’s time, as the economy shifted from an agricultural to a market economy. A troubled relationship was forged between money-lenders and borrowers. Stephen Greenblatt writes,

though officially the English declared by statute that usury was illegal under the law of God and had driven out only the people who were exempt, by reason of being Jews, from this prohibition, the realm’s mercantile economy could not function without the possibility of money lending Christian usurers, even though they were not directly called that by name, occupied a position roughly comparable to the one held by the Jews: officially, they were despised, harassed, condemned from the pulpit and the stage, but they also played a key role. A role that could not be conveniently eliminated.⁷²

On the one hand, one should argue strongly that Shakespeare in his play accords the Jew Shylock a full humanity and makes his personal distaste for racism and Anti-semitism quite apparent. On the other hand, the playwright also participates enthusiastically in the assertion and representation of the superiority of Christian values and culture over Jewish ones. More importantly, the play is carried out in a way that recognizes Shylock’s humanity, justified grievances and the rationale for his behavior; perhaps these are the fundamental

⁷² - Stephen Greenblatt, *Will in the World: How Shakespeare Became Shakespeare*. (eds). Gary Taylor & Stanley Wells. W. W. Norton & Company, 2004, pp. 271-272.

qualities to the play that make it inescapably Semitic as a text, while the incorporation of genuine negative stereotypes as well as religious, ethnic and cultural bigotry can be articulated somewhat in the play.

In summary, "*The Merchant of Venice*" portrays anti-Semitic views and Jews are highly stereotyped against by Christians. The principal bearer of these pre-judgments is Shylock. The theme of Anti-Semitism in the play is reflected through the harsh treatment that Shylock receives from others. He is called "Misbeliever", "cut throat dog" and is spat on. Anti-Semitism was a feature of Shakespeare's world as it is a feature of our world today. In the play, however, it functions as the principal cause of Shylock's desire to have revenge on Antonio and also allows the audience to have some sympathy with his predicament.

By the way, because of the fact that Shakespeare's great work of art and an important humanist document includes a great deal of antiracist sentiment, Shakespeare wrote partly to condemn the moral and ethical values of errant Christians, not the Jewish moneylender Shylock. It seems appropriate to conclude that *The Merchant of Venice* does not reflect in fact Anti-Semitism based on bigotry. And enormous efforts have been expended to recoup *The Merchant of Venice* from that terrible charge. The main purpose of the present theme in the play is to teach the audience the importance of judging someone on his inner motives rather than outward look. And this clearly supports the argument that appearance is deceptive.

5.2. Reality versus Appearance

The work considered in this issue is an ancient theme which requires be analyzing, accounting for and tracing back to its origin. Appearances may be deceptive. The contemporary theme is incorporated in the play to deceive and confuse so things which may not always be what they seem. Importantly, Shakespeare uses deception as a common occurrence to enhance the unfolding drama and involve his audience more fully in the play. The audience is party to deceptions which the characters themselves are unaware of. An Elizabethan audience would have been happy to see a Jew, Spaniard or a Moor deceived and Shakespeare clearly tried to give his audience what it wanted.

There are two main types of deception generally provided by Shakespeare. The first types are cruel and greedy. These deceptions are selfish. A character in the play is deceiving another for personal gain or out of spite or to gain revenge. The second group of deceptions,

in contrast to the first is designed to help others. As Shakespeare's plot unfolds, it becomes clear that these deceptions are somewhat fewer in number.

The theme of deceptive appearance is explored through recognizing the suitors' choice between the three caskets of (gold, silver and lead) which stand in for women in *The Merchant of Venice*. The play was used to frame a discussion about moments of choice of a bride. Shakespeare expresses deceiving appearance in a message inside the golden casket. In reality, neither the gold nor the silver casket contains the key to winning Portia. Instead, it is the plain lead casket.

As a cruel and deliberate deception, Portia deceives all of the men that come to choose a casket. To their faces, she pretends to like them but when they have gone, she mocks them behind their backs and says how she disliked them. Under the trial of fortune, the first two suitors have already departed unsuccessful since they have picked gold and silver, while Bassanio who even singles out, decides in favour of lead; aftermath he wins the bride.

On the other hand, when Portia appeared as Balthazar or the lawyer, the Elizabethan audience received a double deception. They would be asked to accept Portia pretending to be a boy playing himself. And of course the ring plot wouldn't have worked had Portia and Nerissa not been in disguise to develop it. Moreover, Bassanio, as one of the leading characters in the play, carries out two selfish deceptions in his own interest. Firstly, Bassanio deceives Portia into thinking he is rich. This is quite an important deception as it is linked directly to the main deception of the loan from Shylock.

Towards the beginning of the play, Shakespeare articulates deception in the fact that Antonio wants a bond from Shylock. The later agrees to the bond under the condition that he gets a pound of Antonio's flesh for each pound he cannot return. Thereby, to disguise his hatred, Shylock uses human virtues such as friendship and generosity; he refuses to lend the money unless Antonio agrees, saying the bond is a gesture of friendship. This bond seems to come out of friendship from Shylock and he describes "I would be friends with you, and have your love".(I.III.CLIII) However, it clear at this point, Shylock just pretends that he loves Antonio; he is deceiving him. And in this case, Antonio believes and wants to be friends'.

Apart from, the traditional cruel deception is found in the development of Jessica and Lorenzo; a deception in this instant stands against Shylock. Lorenzo describes Shylock as "A

faithless Jew". In the same way, Jessica does not admire her father and is ashamed of being a Jew. Thus she is to be distinguished as a torchbearer. She steals some of her father's valuable possessions and money knowing this will cause him great pain on top of her running away. The elopement deception is a major issue because, as a result of it, the intense anguish felt by Shylock leads him to seek revenge through Antonio and the Pound of flesh of flesh. Another deceit is the deception of Gobbo is nearly blind. It is a pointless, thoughtless deception.

To conclude, choice confronts many characters in the play. Choosing reality does not necessarily make it the right choice though Bassanio's statement that "The world is still deceived with ornament" (III.II.LXVII) reinforces the truth that everything is not always what it seems. "All that glitters is not gold." The latter quotation can also apply to characters who tie their happiness, destiny, or status to money, including Antonio, Bassanio, and Shylock. Through this theme, *The Merchant of Venice* tends to warn us frequently that, outer beauty is not necessarily evidence of inner worth. After all, Portia the heroine turns out to be as good and wise as she is beautiful and rich. Even a beautiful, desirable woman deserves to be loved for her inner self, not just collected like an object of art. Another way of looking at this theme's relation to the action is to suggest that Shakespeare has gone beyond the obvious, clichéd implications of deception to hit on a deeper reality.

5.3. Justice versus Mercy

Justice and mercy are extremely prominent themes in Shakespeare's *The Merchant of Venice*, specifically both in the basic storyline and in the sub plots. These themes fit with the play's anti-Semitic wind as the main antagonist (Shylock) strives for only justice in his lust for revenge. In contrast, the Christian protagonists like Portia, often speak of mercy and its virtues.

Indeed, Shakespeare's play is concerned with the question of justice and the nature of legitimate authority. The theme of law and justice is further reflected in the play as Portia in a similar fashion to Shylock, manipulates and enforces the law strongly. "The Jew shall have all the justice, soft no haste! He shall have nothing but the penalty." (4,1, 317-318). Besides, the main example of law at work arises in Antonio's contract with Shylock.

From the underlying logic of the play, the issue of the bond and the pound of flesh seems to be fixed in the contrast between what are supposedly rigid, inflexible, dogmatic and draconian

Jewish ethics versus Christian mercy and forgiveness. In this way, the citizenry and the political leadership of Venice all implore Shylock to show forgiveness implicitly, as a Christian would even though the law would appear to allow him to extract a bloody and fatal repayment of his loan. Moreover, in the courtroom scene of Act 4, scene 1, both the Duke and Portia present mercy as a better alternative to the pursuit of either law or revenge. The other characters accept that the law is on Shylock's side, but they all expect him to show mercy, which he refuses to do.

In this matter, it is shown in the extract that Shylock boldly states "tell me not of mercy". Shylock defies being merciful and urges the bond be forfeit. While, through the matter of justification of justice, Portia then tries to convince Shylock to be merciful with her most famous speech, "the quality of mercy" (Act 4, Scene 1) claiming that mercy is above even kings. She attempt to affirm that mercy is something that is effortless; it should come to a person as natural and must be given willingly and gracefully. Hence, mercy is considered great and mighty so one should always try and possess this great quality. Portia adds that it is "...twice blessed", in that "it blesseth him who gives, and him that takes".(IV.I.CLXIX) Evidently, she uses this to explain that mercy is the highest of qualities and in being merciful; a person is not only blessing the one he is being merciful towards, but oneself as well. Whereas, in Portia's trial scene speech, Shylock realizes that "Mercy seasons justice". This sums up the actual important theme.

Apart from that, Mercy is contradicted in the play; it is rather ironic. Portia eventually persuades the court in her favor to give the worst sentence to Shylock. All his wealth was taken away from as well as his religion. Portia and the Christians show no mercy towards Shylock and treat him as if he is not a human being. They are somehow the merciless ones in this situation.

Once again, rather than show mercy, Portia brings up the law , which stress that anyone who makes a trial on another person's life forfeit his wealth. The protagonist is enabled to do, as well as become a Christian. But the manner in which he embraces the faith is a purely legalistic, since it is an outward compliance when it should be a matter of the heart. Thus by appealing to the Christian doctrine of mercy, Portia descends back into the Jewish perspective of the justice of the law. On another perspective that Jews, being bereft of baptism and subject to circumcision, were popularly perceived as being outside God's grace. By

showing this complexity, so there is a confrontation between the two qualities. The quest raises about which in fact holds greater weight: justice or mercy? For this subject, Portia points out that mercy is an attribute of God himself, and thus has the scent of the divine. Yet justice too falls in the realm of God and for this reason both are at His command.

To that end, Shakespeare entirely explores the tension between justice and mercy through the attitudes of Shylock and Portia. The interaction is stylized rather than realistic. On one side of the scale, Shylock justly asks for his bond, legally agreed. On the other side, Portia asked for mercy. Hence, Justice overrides mercy and then the situation is reversed. From all that, we are better informed that man cannot have justice without mercy and vice versa.

5.4. Revenge versus Harmony

One of the prevalent themes that often resurface in *The Merchant of Venice* is the whole topic of revenge. In reality, Shakespeare uses the theme of revenge to create and increase dramatic tension show. For instance in the trial scene, Antonio's selfless sacrifice is set against Shylock's selfish and ruthless pursuit of revenge throughout the play, so we see how Shylock exacts revenge on those of Christian belief, including Antonio. When Bassanio makes a bond of money under Antonio's name, Shylock remembers every time that Antonio or any other Christian men have passed him in the street and called him dog, spat at him or cursed at him.

In the following formulation, "...I crave the law, the penalty and the forfeit of my bond."(4.1.218) Shylock uses law as the primary means to exact the revenge he so desires from Antonio. "If you deny me, fie upon your law." That is to say, Shylock seeks revenge by exploiting the power of the law, and Portia manipulates the law to turn the tide of it against Shylock. Furthermore, in the extract, Shylock resumes by saying "But since I am a dog, beware my fangs". (3.3.1) This message reflects his treatment by the Christians fueling his desire for revenge. Shylock's failing is not that he is rich, but that he seeks to use his money for an evil end. And this idea is seen prominently in his most famous speech:

...If it will feed nothing else, it will feed my revenge; he hath disgraced me, and hinder'd me half a million, laughed at my losses, mock'd at my gains, scorned my

nation, thwarted my bargains, cooled my friends, heated mine enemies - and what's his reason? I am a Jew. (3,1,47-52)

In the process, by saying “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?”.(3.1.44) Shylock is claiming this to Antonio just after he said how it was the Christians who have taught the Jews to exact revenge. “If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge!” (Ibid), Shylock proclaims this whole speech about being equal because Antonio has just stated that although they are agreeing upon a money bond, things shall still be the same between them.

All in all, Shylock's prose shows the way he absorbs all the hurtful acts he experienced among Christians until he can no longer. His hurt and sadness caused by Antonio turns to hostility and then manifests itself in revenge. By taking revenge on Antonio, he will be taking revenge on all Christians. Before all, the harsh anti-Semitism was seen as a sort of revenge; it is the Christian's way of getting revenge on the Jews for their belief in the Old Testament that pushes Jews to vengeance. So in the next formulation: “He hates our nation”(1.3.57), Shylock will therefore execute the 'villainy' and 'better the instruction' by using the law against Antonio.

On the whole, the play however stresses not only conflict or revenge but also harmony. It seems to tell us that in a well-balanced life the pursuit and enjoyment of money, romantic love, and deep friendship will not necessarily conflict. It is possible to experience and enjoy all of these things – but only if we do not place undue importance on gaining any one of them.

The topic of harmony is stressed throughout the play by the use of music and musical imagery. Portia and Lorenzo both praise and enjoy music for its power to ease sorrowful moments and make us more reflective in times of happiness. Additionally, Shylock, too the character who is out of harmony with his society – fears the power of music. He even orders his daughter to close up the house to keep out the music of the masque.

Under his enmity and hostility, Shylock does criticize the act of hypocrisy among Christian characters who are always criticizing his revenge. He uses his demand for the pound of flesh from Antonio with the Christian practicing slavery. He is of the view that if Christians

were asked to free their slaves as well as show some mercy to them, they would be opposed to this request by saying that they do own these slaves. Unfortunately, when Shylock seeks to avenge against his enemies, he did not get his desires, instead he experienced defeat and suffers the downfall especially after the Christians unite to trick him. Otherwise, while mercy is preferable to revenge, it alone cannot govern our lives. Perhaps he would have had more success if he had pursued justice instead of revenge.

6. Main themes in *The Jew of Malta*

6.1. Anti-Semitism

The Jew of Malta as a popular play potentially seems troubling to modern audiences due to its central theme, which can easily appear anti-Semitic. Critics today still resume arguing much more over the play's stance on Antisemitism. *The Jew of Malta* is indubitably the most problematic of Marlowe's plays where the portrayal of a Jew in terms that are difficult to deem as anything else brings us up against the significant anti-Semitic issues. Marlowe's play has acquired a perfectly dreadful reputation for the matter of Anti-Semitism. On the face of it, Marlowe subjected himself at first to be launching into a familiar and despicable anti-Semitic screed, then after on, he expresses his feeling of "misanthropy" which prevails by the end of the poem.

The Jew of Malta is commonly regarded as anti-Semitic. The Jew of the title "Barabas" is the height of anti-Semitic caricature. What is evident here is that the portrayal of this character helps reinforce the audiences' Anti-Semitism mainly by considering Marlowe's depictions of Barabas's brutal murders of so many innocent victims unrelated to his being dispossessed of wealth. This was because even more than Shylock, Barabas is a stereotype of the wealthy, grasping, unscrupulous, avaricious Jew. Hence Barabas ultimately emerges to be a representative of prejudices against Jews.

Through this context, we find that at the ready of the Jewish stereotypes, Marlow makes sue of Jews in the Renaissance England to characterize the Jew his protagonist. In his "*The Jew as Renaissance Man*", Peter Berek, argues that Marlowe uses Barabas' Jewishness in order to demonstrate the covert social "anxieties about self-fashioning"⁷³ and about free

⁷³ - Peter Berek, *The Jew as Renaissance Man*. *Renaissance Quarterly* 51 (1998): 128-162. February 1, 2007, p, 138.

choice of identity in the English society and also to serve as an “antithesis of Englishness”⁷⁴. Thereby, the playwright’s “representation of Barabas in *The Jew of Malta* is not just an act of mimesis but itself the ground for mimesis”⁷⁵. In critics, Barabas’s outrageous Jewishness lays the ground for subsequent Jewish characters in English Renaissance literature, and has a lingering influence on the worldly stereotypic image of the Jew in the future ages.

Among Barabas’s many unfair deeds are killing the sick, poisoning the wells, and poisoning an entire nunnery. Besides, the protagonist is introduced as a follower of Machiavelli, the synonym of amoral ruthlessness in Elizabethan England. He is also responsible for and enthusiastic about numerous murders, especially when committed against Christians. For this reason no such sympathetic performance of him is conceivable. Barabas, while incarnating many anti-Jewish stereotypes, is only one of many despicable characters in the play, leading some to believe that Marlowe may have been critiquing the morality of the Christians of his day as well. As we shall see, this anti-Semitic reputation rests on the absolutely immoral and stereotypically evil character of Barabas.

Christopher Marlowe’s fabrication of the protagonist Barabas, especially with the ambivalence between criminality and Jewishness, is unlikely to be exempt from Anti-Semitism and stereotypes. According to Christians, a Jewish serial killer who escaped from crucifixion making Jesus Christ as a substitute by the former’s fellow Jews is the allusion to the name of Barabas and each one carrying that name is a wicked murderer, then the ethnic group that he belongs to has committed the unforgivable crime of sacrificing Jesus Christ. To that point, Barabas’s criminality in the play is well established to tally with the allusion of his name. Otherwise, Greenblatt also adds: “Barabas’ avarice, egotism, duplicity and murderous cunning do not signal his exclusion from the world of Malta but rather his central place within it.”⁷⁶ That is to explain, that Barabas is a vivid and extravagant representation of the Christian world which despises him and which he despises. Namely, he is not an alien practicing heterodoxical beliefs and deeds but a social subject constructed by and caught inside the ideological containment of the social space.

In addition to this, the key to *The Jew of Malta* is that the characterization of the other characters proves at least as bad as and maybe worse than the harsh representation of Barabas.

⁷⁴ -Ibid, p, 129.

⁷⁵ -Ibid,p,130.

⁷⁶ - See Jeff Chien-fu Hsueh, *Psychologizing the Anti-Semitism in The Jew of Malta*. Cited in Pdf, p.50. <http://lib.kshs.kh.edu.tw/lib/journals/journals-95/p43.pdf>.

In truth, all profess superior moral and religious values yet all display the same debased hypocrisy, violence, rage and greed. Arguably, Jews were beat by Christians in avarice, hypocrisy, violence and sheer unmitigated badness. The behavior of Malta's Christian governor is certainly the most unprincipled of any of the characters, sparing no opportunity for the exercise of theft, murder and self-aggrandizement, of course at the expense of the Jews.

To that end, *The Jew of Malta* was the biggest theatrical hit of its time, and certainly fed the anti-Jewish hysteria. It has been proved to be simply cynical, misanthropic and deeply antireligious. He holds all cultures, civilizations and religious traditions in equal contempt and in that sense, it is perfectly not enough to describe *The Jew of Malta* as anti-Semitic but even as anti-everything. We come simply to conclude that Christopher Marlowe, a contemporary of Shakespeare introduced his piece depicting a Jew named Barabbas as a savage murderer.

6.2. Sacrifice

The allusion to the theme of sacrifice is evident as enclosing meanings that will unfold in the course of the play. Therein, Marlowe has taken pains to articulate and explain the sacrifice motif. This is maybe most evident in his choice of the name Barabas, which cannot fail to imply blood sacrifice even to those audience who might be incapable to decipher the classical allusion. Facing up reality, Christopher Marlowe surely provides the audience to observe the phenomenon of sacrifice with analytic detachment rather than with tragic empathy. The linking of sacrifice and covetousness is subjected to *The Jew of Malta*, with the implication that the play can best be appreciated in such a context as has been briefly sketched. Hence, Marlowe constructed his play by sliding into the extraordinary energy flow of basic ritual.

At the very beginning of the play, precisely in the first episode, Barabas's sacrifice in fact reintroduces the peace of Malta, while it should except that Ferneze who is the structural protagonist of the over plot-heroically resolves to oppose the infidel and pocket the money. Therefore this decision compels to the expulsion of the Turkish overlords which marks a clear victory for Ferneze and Christianity, as Malta emerges purified of polluting foreign elements.

Moreover, in the final scene, Ferneze dumps the goat into the pot; he is ringing one last change on the motif of the scapegoat slaughtered for the good of the community which is compressed in that allusion. Apart from, when Ferneze compels Barabas to give up his whole

estate to pay the tribute money owing to the Turks, Ferneze expresses: “we take particularly thine To save the ruin of a multitude: And better one want for a common good Than many perish for a private man.” (I.ii.97-100) Barabas at his own expense is chosen to save the community, despite the fact that this time, the sacrifice is modernized, he is not responsible for the communal peril he is called upon to dispel.

In the second segment of the play’s plot, Barabas is again presented as savior, at the instant he outsmarts his Turkish allies and betrays them to the Christians. It is through this behaviour that he loses his life and ensures the renewed welfare of the Christian community. Actually, sacrifice is articulated by the image of Barabas first rushing around to make provision for the "*solemn feast*" he is going to serve the Turks (V.ii.96) and then being himself served up as the main course.

Yet the suggestion of sacrifice resonates even more in Act II , specifically with the death of Abigail as a victim of strangle by poison. From that, Barabas tells us that rather than allow Lodowick to marry his daughter, he would “sacrifice her on a pile of wood” (II.iii.54). Otherwise, the strangling of Lodowick and Mathias which is in fact motivated by the plot is best seen as Barabas's effort to reinstate himself in the role that Ferneze has usurped. Taking over the directorial function, Barabas promotes Abigail to act a part in his version of the Passover sacrifice. To support this idea, Marlowe introduces in his play these two young men who rebels each other to the death in sexual tension. Finally, the Jew's factor is naturalized. It is the entire motif of sacrifice that is fleshed out in a parodic way. While, in older versions of the ballad, Abigail entices the little Christian boy with an apple: “She's gane till her father's garden, And pu'd an apple red and green; 'Twas a' to wyle him, sweet Sir Hugh, And to entice him in.”⁷⁷ This means that, in Barabas's version, the Jew's daughter plays a part that she did not will, featuring herself the apple to persuade these more grown-up boys to their destruction.

Some how, *The Jew of Malta* deviates from the hero-savior pattern ; the fact the Maltese rulers have elected an alien to suffer in their place, a sacrificial animal to embody their own sins including such avarice, hypocrisy, egotism, lovelessness as outsider, and exotic deviations. As suggested, it is this “insistence upon the otherness of what is in fact its own essence" that permits the ruling class of Malta to maintain the status quo.”⁷⁸ We should

⁷⁷ - Bertrand H. Bronson, *The Singing Tradition of Child's Popular Ballads*. Books on Demand. Princeton: Princeton University Press, 1976, pp. 294-98.

⁷⁸ - See Christopher Marlowe, *The Complete Plays*, (ed). J.B. Steane. Middlesex: Penguin Books, 1969.

remind in this extent that, the scapegoat in Malta is Barabas, and he has been elected rather for his treasure, and his alienness.

In a pretty fair summary, Marlowe made Barabas into “the repository of all the community's ills”⁷⁹, Ferneze is given to save Malta from the violence that threatens to erupt, and he even spares himself and his friends the terrible tasks of introspection and self-criticism. The governor's only fault can be attributed to avarice. He is so taken with the protagonist as a method of financing his government that he fails to regard that this particular stranger will not accept his fate passively. The modest submission of the rest of the Jewish community represents what Ferneze is used to expect. In reality, it is Barabas's unwillingness to accept the victim role that generates the main action of the play. More precisely; much more Barabas fights to run the role in which he has been cast, the more he is suited to play it.

6.3. Machiavellism

The contemporary theme of Machiavellism tends to articulate Christopher Marlowe's dramatic usage of Machiavellian understanding; that is to form a certain picture of the author's theatrical commitment to Machiavelli's ideas and his deviation from them. It primarily introduces and revolves around the analysis of Machiavellian politics or concepts of cunning, cruelty and opportunism as well as self-determination and individualism, considering how these concepts were comprehended at the time especially with regard to the main characters in *The Jew of Malta*; how Marlowe's characters exemplify them in order to put forth the meaning these concepts convey.

Within this analysis, firstly, Barabas is described as being the true leading Machiavellian figure who embodied the Machiavellian concepts. Barabas's Machiavellian means issue from his personal necessity based on the devouring desire to take revenge. This necessity pushed Barabas to put himself into amazing situations in which his Machiavellian evil turns to laughter. Secondly, Ferneze is a more clever Machiavellian in disguise. His Machiavellian means are more than depending just on personal reasons, instead they are the results of his stance and responsibility as the governor of Malta. These later positions are cleverly extended to the manipulation of religion and politics, when necessary, in turn; they stand all time on the background of his irreproachable intentions to rule the city well.

⁷⁹ - J.B. Steane, *Marlowe: A Critical Study*. Cambridge: Cambridge University Press, 1974, p. 179.

Otherwise, in the sense of individuality and self-determination, relevant parts of the play stood to clarify the degree of the characters' progress towards realizing themselves especially by turning their backs on religion. From then on, the character's intentions to get closer to their wills were apparent in terms of the struggle they put forth to overcome the limits of the established rules of the society and religion as they easily ignore the social structure.

That in turn, through Machiavellian attitude, Barabas seized the Machiavellian opportunity by making use of romantic love of the two men "Mathias and Lodowick" to Abigail in order to strangle them; he profits the friars' greed to get rid of them. Yet, he made his slave "Ithamore" an accomplice and dare to kill friars, nuns, soldiers and noble young men without the slightest hesitation. Besides, when Barabas learns that his daughter has confessed to a friar about his strangling of both Mathias and Lodowick, he decides again to kill the friars

who know the truth.

Now I have such a plot for both their lives,

As never Jew nor Christian knew the like;

(...)

But are not both these wise men, to suppose

That I will leave my house, my goods, and all,

To fast and be well whipt. ?

(IV.i.120-1, 125-7).

In this passage, Barabas once again echoes Machiavelli. Hence, the Jew is revealed as determined, rebellious and courageous. As we shall see, Marlowe might have constructed a wider understanding of the major Machiavellian character "Barabas" on stage. He used numerous Barabas's soliloquies to throw light his duplicity and support the theme of Machiavellism. Those soliloquies have the function of showing to the audience the odd nature of a Jew which would account for such attitude. Hence, Braunmuller and Hattaway describe him as "a stage Mac"hiavel, an evil figure who casts aside all the moral imperatives of his age".⁸⁰ Right at the beginning of the play, Barabas's Machiavellian means is implied in the "Prologue" by Machevill himself, whose aim in appearing on stage is to:

present the tragedy of a Jew,

Who smiles to see how full his bags are cramn'd;

Which money was not got without my means.

⁸⁰ - A. R. Braunmuller; Michael Hattaway, (eds). *The Cambridge Companion to English Renaissance Drama*. Cambridge: Cambridge University Press, 1990, p.103.

I crave but this, - grace him as he deserves,
And let him not be entertain'd the worse
Because he favours me

(“Prologue” 30-5).

Evidently from this quote, Marlowe’s Machevill on stage confirmed the fact that, audience is attracted to experience the tragic story of a Jew who is too fond of money that he earned by employing Machiavellian means. However, because of his impoliteness, Barabas loses all his wealth then his house becomes a nunnery. Aftermath , this offense arouses the Machiavellian spirit in Barabas and makes him do every cruelty and villainy to get back the power of which he has been unfairly robbed. Therefore, Barabas’ Machiavellism and inscrupulness regrettably caused so many deaths, precisely the Turkish invasion and almost the loss of Malta to the infidels.

Apart from, Ferneze’s opportunism is also considered especially when he breaks truce behind Turks’ backs who have given him time to gather the money in order to secure his own stance. In addition to this , Ferneze’s cunning, cruelty and opportunism becomes clear towards the end of the play by acting against the pact he had made with Barabas in order to get rid of Calymath and his men. Therein, once again Ferneze tricks Barabas at the last moment. Unfortunately, while Barabas treats Ferneze as a friend, the later is cleverer in pretending friendship but trusting only himself when his interests were at stake. During all the time that Barabas has evidence in Ferneze, however, the governor has in mind to ruin him and to deprive Calymath of his men so as to gain back power in Malta and restore the city’s freedom. Hence, as Ferneze’s intentions are for a good cause, that is, for the well-being of Malta, he is rendered a hero rather than a Machiavellian.

In a brief assumption, a demonic stance was undertaken by Barabas only after he has been wronged, while Ferneze comes to be corrupt right from the beginning of the play. Arguably, Janet Clare defines Ferneze as “the play’s true Machiavel”⁸¹ and for Stephen Greenblatt he is “the very embodiment of ‘unseen hypocrisy’⁸². Somehow, in the play Ferneze acts to preserve peace by cheating Barabas; and he ends up being worshipped because the consequence of his action brings peace to the country, and therefore covers up his unjust means of reaching his aims because the results are always beneficial for him as to the city. Moreover Ferneze’s attitudes prove that he “is close to the spirit of Machiavelli’s own

⁸¹ - Janet Clare, “Marlowe’s Theatre of Cruelty.” *Constructing Christopher Marlowe*. Ed. J. A. Downie and J. T. Parnell. Cambridge: Cambridge University Press, 2000, p. 81.

⁸² - (Absolute Play 78)

writings”⁸³, and that he has the crafty mind which Machiavelli believes every good leader should have.

In sum, through the Marlovian play of *The Jew of Malta*, Barabas and Ferneze reveal actions which mainly based on cunning, cruelty and opportunism. Importantly, though employing Machiavellian qualities to these characters, they do not bring triumph to them as a normal consequence. As these two Machiavellian figures encountered in the play, the one who proves to be more intelligent and secretive than the other becomes the winner. And the loser is never pitied, just like Machiavelli states, glory shines through Ferneze’s unjust means of reaching peace and freedom which makes him successful. To be more specific, at the end of the play, Ferneze regains control of his country mainly by employing Machiavellian means that leads him to glory. However, wickedness shines through Barabas’s deeds, so he fails.

To conclude in this significance, Ferneze could be described as the true Machiavellian figure of the play; yet, as his ends are well, he is never exposed. While, Barabas might be the farcical Machiavellian figure, who cannot conceal his deeds under a refined pretext, and whose attitude evidently demonstrates that whatever he does is only done for his own good. In other words, Marlowe has fabricated the protagonist Barabas in order to reveal how people without honorable intentions can encounter mischance. Besides, although both characters have crafty minds, the intelligent one who surpasses the other becomes successful and the weaker encounters disaster.

⁸³ - Roger Sales, Christopher Marlowe. *English Dramatists*. (ed.) Bruce King, published by Richard Cave. Ben Jonson. London: Palgrave Macmillan Publishers Limited, 1991, p. 94.

7. Analysis of Major Characters in *The Merchant of Venice*

In *The Merchant of Venice*, William Shakespeare constructs compelling and complex characters. They rarely fall into simple stereotypes and often act in contradictory ways. Gradually through the course of his play, it is really essential to consider Shakespeare's fabrication of the significant personalities and a certain technique he used to build up the personality of his characters. These characters are surrogate to Shakespeare and Shakespeare speaks through them. In dealing with this analysis, a primary grip is based on the most important Jewish character namely Shylock with his connection to the world he inhabits.

7.1. Shylock

In *The Merchant of Venice*, "Shylock"; a passionate and appealing Jew character is presented as the protagonist of the play. In spite of the fact that the play doesn't name him in the title, Shylock is the principle character of Merchant. All in all, he is a strong character in the sense that the other characters are anti-Semitic. From the historical background of Shakespeare's play, portrayal of Shylock was tailored to reflect the attitude of the people as well as reveal their prejudices. In fact, discussions of race or Jewishness in *The Merchant* tended to focus on Shylock alone.

To support in depth this analysis, it is important to imply that Shylock is a focal point of the play. He is a middle- aged man between fifty and fifty-five, who has a keenness of observation, a memory for details, and a strong amount of movement. He is presented as a fairly traditional strict stereotype of the Jew in Elizabethan periods. In this context, many descriptions are articulated to him. As examples, he was called dog in the Rialto⁸⁴, he is comically caricatured as a greedy miser, and he wears a traditional "Jewish gabardine."

Through a careful examination of *The Merchant of Venice*, Shylock is labeled "the Jew" because of his beliefs. He was an upstanding member of his Jewish community to be an enduring abuse, magnanimous, forgiving easily, and law abiding citizen of Venice; hence he is somehow portrayed as a nasty monstrosity. In fact, the Jewish Shylock is subjected in the play to a string of indignities: he is limitlessly mocked and taunted by his fellow citizens.

⁸⁴ - Rialto, a public area of commercial exchange.

Shylock often believed to be the victim of a pervasive and inhuman anti-Semitism. Under discrimination, he suffers mainly from religious persecution; he was reviled, despised, and even humiliated publicly by Christians because of his practicing money lending and usury. Hence, Shylock is marked as an alien and his alienation which brings about his bitterness and his humiliation makes him seek revenge.

Clever and quick, Shylock is all at once a dark humorist, a moral absolutist, a religious bigot, an ogre, and, surprisingly a sentimentalist. He serves as both the villain: “Shylock is given the villain’s due”⁸⁵, the one who responded to malice and the most tragic figure of the play. Shylock, the Jewish merchant of Venice is a moneylender who becomes a rich businessman man pursuing trade and charges interest for the lending of his ducats loaning to Bassanio the money on a bond of flesh. On the other hand, some critics have labeled Shylock as the wronged party and as well the true hero of *The Merchant of Venice*. Yet as sympathetic and justified he might be, Shylock remains confined to the role of antagonist. Whereas, as an opponent, the Jew is ultimately defeated, and therefore stood on the side of evil.

To that end, Shylock represents all of the negative traits that Christians have attributed to Jews since the early years of the first millennium. He is the stereotypical Jew and the variant upon the stock comedy figure of the rich Jew. Indeed he can be seen both as a serious, negative character who seeks revenge and a comic, negative character who seeks to stop the festivities of youthful life and culture. While, after regarding all the stances depending on prejudices, Shylock is portrayed as a comic, villainous, and wronged Jew while recognized pivotal in the development of the plot. He is vulnerably the enigmatic center of this play and one’s understanding of Shylock dictates that one comprehends of a play that orbits around him. Thus, he still, has a depth of character that is compelling and worthy of analysis.

⁸⁵ - Elmer Edgar Stoll, "Shylock", *Shakespeare Studies*. New York: The MacMillan Company, 1927(reprinted in *The Merchant of Venice*, Signet Classics. New York, 1998, p.121.

7.2. Jessica

On the surface of this interpretation, the second significant grasp as well focuses on the protagonist's daughter namely Jessica; the other Jewish character in the play. Unlike her father, the play firstly depicts her as "genuine" and "unthrifty", at once noble and gentile. Later on, Shakespeare represents Jessica's offense with more gravity. In the play, Jessica insists that she is a distinguished kind of Jew, the one whose actions take priority over blood and who so can regard the truth of Christianity. Conversely, she equates Shylock's blood and manners, affirming a racial notion of Jewishness that she claims not to share.

From the brief and crucial moments in the play, Jessica has agreed to run away with the Christian Lorenzo. In the night of escape, Jessica steals her father's money and jewels, and the two lovers go on a spending spree of sorts. That is to say, she was wrecking her rebellion but longing for salvation through subordination in Christian marriage. As we see through the play's plot, Jessica flouts her feminine role by defying her father, thus William Shakespeare makes a point of establishing Jessica's role in her father's downfall. Even more, as an outlaw feminine character, Jessica was known to be a liar, a stealer and a runner away from her father as she marries without his approval. While, by the end of the play, Jessica's outlaw feminine representatives seem to be disappeared. Otherwise, distinguished from the other women characters in the play, Jessica is more saved than saving in her marriage to Lorenzo. Representations of Jessica unlike those turn on alternating characterizations of her as a latent Christian and as a racialized and thus unintegrable Jew.⁸⁶

Through her agency, Jessica seems to be selfish. She dominates her financial future and deprived her father to benefit monetarily from her marriage. For this matter, Gross asserts that, Jessica is "not so much afraid of her father as ashamed of him, and the domestic hell of which she complains turns out to be a matter of 'tediousness'"⁸⁷. These words demonstrate firmly Jessica's denial of Shylock and the extent to which she seemed to be ashamed of her Jewish roots. On such grounds, however, Jessica's fleeing can be somewhat defended. As Gross points out, she "had just made her escape from an environment where she felt stifled.

⁸⁶ - The term integration used to refer to the acceptance of (forcibly or willingly) converted Jews by English Christians rather than assimilation, which in modern usage implies the freedom to continue practicing Judaism, an option unavailable to Jews in Shakespeare's England.

⁸⁷ - Kenneth Gross, *Shylock is Shakespeare* (ed). Read How You Want. Chicago: University of Chicago Press, 2006, p. 71.

She was young, in love, swept up in the great adventure of her life.”⁸⁸ So, Jessica perhaps fled her obsessed mind and suppressed environment in Venice wished to assimilate into a Christian society in Belmont where to accomplish her romantic desires.

7.3. Antonio

The Merchant of Venice is literarily Antonio. Through the play, this title character is depicted as a confident and popular noble young man. He is about forty years old and has lived his life to the fullest. From the beginning, he appears as the most likely candidate for the place of protagonist, that is to say: the titular protagonist of the play. Antonio is deemed to be a successful merchant; a well-respected businessman owning a fleet of trade ships. He is the model Christian as defined by Elizabethan society who reveals an intense hatred of Shylock and the Jews in general and the character who represents the ideal of nobility in friendship. After all, he is the first character to stand onstage, articulating his first lines spoken, and the first conflict introduced to the audience.

Throughout the entire play, Antonio is viewed as a rounded, complex and sometimes contradictory character. He otherwise seems to be gentle with all his friends, particularly love of his best friend Bassanio leads him to offer himself as collateral for Bassanio's loan of 3000 Ducats without interest. In doing so, the merchant decided to borrow money from a Jew Shylock, as he was the only person who was able to lend him and demands the Jew that the money would be paid back within three months, but on a Jew's condition that, if the money were not paid back within the limited period, then Antonio would have to repay him back with a pound of his flesh. Antonio in turn accepted the bond, as he was desperate to help out his friend.

To that moment, Antonio's whole fortune was tied up on ships that were yet to arrive. However, at a time of Antonio's wrecked merchant ships in the English Channel, the merchant therefore is left without the money to pay Shylock, and it looks like the Jew will be able to legally kill him, however, his deep-rooted senses of loyalty, warmth, and generosity to Bassanio save him especially when Portia intervenes, saving his life in court and turning the tables on Shylock. Later on, in the play's final scene, a letter arrives announcing that Antonio's

⁸⁸ -Ibid, p.69.

ships have finally arrived, and he has his fortune back. In fact, it is through offering himself for the redemption of his friend, that Antonio receives the reward for his devout friendship.

In the light of all this, we are better informed that Antonio devotes all he own to the younger man's happiness, suffice to say that it is Bassanio not money that is the central concern of this “merchant.” Whereas, the hard and unresolved question of Antonio's personality is his sadness. Despite Antonio is more philosophical, gentle, and quiet, he can still appreciate the silly nature of youth. Perhaps his lack of love is the reason for his melancholy.

7.4. Portia

Portia is an extremely wealthy heiress of Belmont and Bassanio's love. She is further described in the play as a beautiful and very smart woman. Of all of Shakespeare's heroines, none is stronger than Portia; the widely pursued noblewoman in *The Merchant of Venice*. She is “a lady of standing, bristling with all the intellectual and artistic associations of Renaissance Italy”⁸⁹. Portia is the most dominant figure, facing and subjecting each important male character (who might be a possible protagonist) one by one, triumphing over each proving herself to be the current worthy protagonist of the play.

As a Christian gentlewoman, somehow Portia proves to be unselfish and generous and she shows an understanding of Christian values. At certain times, Portia seems to be a model of Christian tolerance. At other times, she seems narrow-minded, malicious, and petty. She regularly exhibits a vicious prejudice toward non-Christians and foreigners. We first encounter Portia is bemoaning the constraints that her deceased father has placed on her inheritance. She is bound by a clause in her father's will, which obligates her to marry whoever solves the so-called riddle of the caskets. She craftily complains, “so is the will of a living daughter curbed by the will of a dead father” (I.ii.24-25). We have convincingly understood through her story in the play that Portia manipulates the casket ordeal in order to select her husband by choosing the correct chest through a test involving three caskets: one of gold, one of silver, and one of lead. Whichever casket contained her portrait would be the one she would marry. To Portia's luck, “Bassanio” the man she loves selects the correct casket.

⁸⁹ - Julie Hankey, “Victorian Portias: Shakespeare's Borderline Heroine.” *Shakespeare Quarterly*. Folger Shakespeare Library. JSTOR, Vol. XLV.VI, p.440. Winter 1994. <http://www.jstor.org/stable/2870965>.

In terms of bravery, Portia's mind allows her to find loopholes in legal matters. In this case, the heiress succeeded to rescue her new husband's friend Antonio from pointless martyrdom. Precisely, during his trial with Shylock, Portia conducts a plan to save Antonio from having to sacrifice a pound of his own flesh, while dressing up as a doctor's of Law and go to Venice masqueraded as the lawyer (Balthazar), judging the trial in Antonio's favor establishing freedom for him and Justice for the Jew. Later, in the ring subplot, Portia tricks Bassanio into giving her the ring as payment for saving Antonio's life. She further manipulates Bassanio for getting his wedding ring and evokes his jealousy, telling him that she has slept with the young doctor Balthazar to get it. In this manner, Portia uses his jealousy and breach of promise to reinforce his fidelity to her. While after such events, Portia reveals her act in the trial, brings again the ring. Thereby, she forever sets Bassanio in her debt, and more importantly, in her power. In this context, Portia saves both Bassanio and Antonio from their own misdeeds. Apparently, the motivations of Portia are significantly apparent as she acts to secure her father's money. Hence, she comes across as more intelligent and powerful than any of the male characters of the play.

On this periphery, Portia is the most multi-dimensional character in the play, alternating between a nice woman in the remote setting of Belmont and the authoritative lawyer in Venice, the one who orchestrates the victory of good over evil. In fact, she is more practical than Antonio, cleverer than Shylock, wiser than Bassanio. Through her qualities of cunning, brilliance, and a scathing wit as well as guile and sheer determination, Portia overcomes her male counterparts and triumphs as the real hero—proving once and for all that, the heiress of Belmont is indeed the most creditable protagonist of *The Merchant of Venice*. For centuries, Portia was admired as an ideal of feminine virtue.

8. Main Characters in *The Jew of Malta*

In *The Jew of Malta*, Christopher Marlowe in turn presents his main characters mainly through investigating the question of anti-Semitism. All of the play's characters except Abigail have deceitful motives, one public and one private as possessing stereotypical "Jewish" traits and universally express their desire for selfish gain. Besides, they hardly embody the Christian or inlaw feminine maxims of charity, mercy, and kindness. For once, the category critics were raised in tensions about the characters of Barabas and Abigail.

8.1. Barabas

The character Barabas is named after *Barabbas*; the thief and murderer who was released from prison after forgiven from crucifixion in place of Jesus Christ.⁹⁰ Barabas is the protagonist of the play, a rich, mean Jew of Malta and the merchant who only cares for his daughter Abigail and his vast personal fortune. He is marked as a notable alien within the Maltese society due to his religion and because of his Machiavellian ingenious. For this matter, Barabas is immediately encountered and described in the play's prologue as "a sound Machiavel"⁹¹ since he is extremely Machiavellian. Marlowe's treatment of him is deeply ironic. He was seen as avaricious, jealous, resentful, and controlling. By the same token, he is strategic, dishonest, power-hungry and irreligious. Otherwise he has little in common with the current political author. As a Jew character, Barabas is open to interpretation as a symbol of anti-Semitism, despite he occasionally reveals evidence of humanity albeit not very often.

Barabas inaugurates *The Jew of Malta* in his counting-house, already conforming on the stereotypical view of Jews being misers. At the outset of the play, precisely, within the first two scenes, he may fit the stereotype of the money-hungry Jew. Initially, Barabas's only motivation is gold and money; fortune is his main obsession. He is the one who has been enthusiastic in his career of successfully resuming wealth, and who, react against any Christian mistreatment with the revengeful acts. Whatever his qualities, Barabas is depicted to be the stage descendent of the Devil or Vice in the morality tradition and the welcome villain who:

⁹⁰ - Cited in the Bible, (Matthew 27 v. 16–21, 26, Mark 16 v. 7–15).

⁹¹ - Prologue Spoken at Court, line 8.

affords the audience much amusement," who "stands for values, but excites a minimum of fear or revulsion because dramatic convention dictates that he must not enjoy a final triumph"⁹²

This is what makes the spectators wave the protagonist. Due to the dramatic amalgamation of all these different evils, Barabas is a slippery protagonist, and a profound ambiguity lies at the heart of his character. He is simultaneously a scheming manipulator who feels no pity for his hapless victims and a greedy old man who guards his wealth.

Stripped of all his owning for protesting at the Governor of Malta's seizure of the wealth of the country's whole Jewish population to pay off the warring Turks, Barabas evolves a savage streak especially with the aid of his Turkish slave Ithamore. Slowly, he grows to detest his Christian enemies at a time when notions of vengeance start to consume him. With considerable reason, Barabas takes a specifically brutal form of revenge, using his daughter to recoup some of his treasure, and later in his enmity will present her as bait to trap and set the young man Mathias against the governor's son namely "Lodowick" in a duel fatal to both combatants where they will kill each other. Among other vengeful deeds, the protagonist subjected himself on a killing spree and strangles a whole convent of nuns, two priests, a pimp, and a prostitute. In the fact that he was rejected by the two characters for whom he has any sentiment; his daughter and his servant Ithamore, Barabas contrives the murder of each and finally betrays Malta to its Turkish enemies.

To summarize, Barabas is the presentation of a Jew who is more than a stereotyped Devil. While his interest in fortune fits the stereotype, he seems to be a great upstanding businessman of his Jewish race. Therefore, the fact that Barabas is deemed rich, Jewish, and secretive, he was alienated from Christian Maltese society. At a general level, Barabas makes us aware of the long history of the oppression of Jews. Hence, the protagonist's clever plots lead to the deaths of several characters, including even his own daughter Abigail and Lodowick. However, after that he is caught in the trap that he lays for Selim Calymath and dies cursing humankind.

⁹² - Charles G. Masington, *Christopher Marlowe's Tragic Vision: A Study in Damnation*. Athens: Ohio University Press, 1972, p.58.

8.2. Abigail

Shifting from the description of the protagonist, “Abigail” is Barabas's fourteen year-old daughter; the sole character who displays authentic love, loyalty and selflessness in *The Jew of Malta* and plays a more significant role as an innocent girl. Somehow, the author erases her Jewishness as a part of her identity. Marlowe sets Abigail in an even more difficult situation, specifically within a patriarchal anti-Semitic land, with a monster for a father and a suspect-lover, it is a land surrounded by hypocritical nuns and friars. Apart from, Abigail embodies the inlaw feminine traits seeming to be merciful, gentle, and devoted-first to her father, then her lover, and ultimately to God. No matter which corrupt patriarchal system claims Abigail's allegiance, she always evokes the audience's sympathy. The play presents her as entirely generous and worthy of admiration until the very end, while her death seems to be melancholy and also pathetic.

Throughout the play, we found that Abigail loves her father dearly to the extent that this prototypic inlaw feminine daughter disregarded the best for her while frequently sacrifices herself for her father's sake thus proves to be altruistic. After Ferneze's confiscation of Barabas's possessions, the girl managed to do whatever she can as a means to retrieve the lost treasure. She is initially obedient to her father and unwittingly aids him deceive Lodowick and Mathias. However, after her discovery of Barabas's involvement in their death, this cruel trait disillusioned her being, and then she easily converts to Christianity in order to make amends and escape her father's evil. For it suggests that, the true path to salvation lies in Christian redemption. In this case, Barabas's daughter loses trust both in her father and the worldly society at large, saying “But I perceive there is no love on earth, / Pity in Jews, nor piety in Turks” (3.3.47-8). Because of the fact that, all these parties have proved to be equally terrible, Abigail cut herself off and turns from Jewishness.

Throughout the interpretation of the play, Abigail adheres to Christian maxims such as kindness and mercy exhibiting her total obedience to the patriarchal establishment. While, the moments when appearing deceitful and dishonest was interpreted as the fact promoted by her father to be so. They do not come naturally to Abigail but inspired from Barabas's obstinacy who forces her to keep the charade. We are better informed that, Abigail shows up hypocrisy of essentially every other person on the Island of Malta. And this is why, she does the only

thing that she can do, of course “becomes a nun” and remains faithful to her father. However, the hypocrite Christian patriarchy does not protect her, and after being poisoned by her father, Abigail dies a virgin nun therefore the audience’s sympathies follow her and die with her at the nunnery.

8.4. Ferneze

Ferneze is the governor of Malta, and known as Barabas’s great enemy. Specifically, Marlowe depicts him as the merchant’s moral adversary. From the plots of the play, it can be undermined that the dichotomous characterization implies that Ferneze is Christian, law-abiding, and bankrupt. Nonetheless, the governor schemes and is dishonest about his motives. This matter can be understood firstly by Ferneze’s decision to tax the Maltese Jews in order to pay the tribute and secondly by his broken alliance with the Turks.

Moreover, Ferneze is characterized as a religious hypocrite who hides his lust or behind ideals of Christian morality. To put the matter more precisely, he is portrayed a Machiavellian figure, who conceals behind religion and steals from the Jews in Malta since they were forceless to protect themselves.

9. The Dominant Discourse in Shakespeare’s *The Merchant of Venice*

The influential literary work like that of *The Merchant of Venice* can be noticed to approve the role of fiction as an instrument of reinforcing the dominant discourse. The play represents and enhances the dominant discourses of law, religion and nationality that support the Christians, and stand against the Jews. In this critical approach, the question of stereotype is highlighted. The play reinforced the dominant discourses and stereotypes attributing against the Jews. Anti-Semitic notions were predominant in Shakespeare’s England. One of the controversial issues of the play is whether Shylock is a stereotype or not. As a multifaceted and influential character, the Jew dominates the play and his multidimensional nature complicates the work significantly.

The Merchant of Venice reinforces the anti-Semitic predispositions and obnoxious stereotypes of its time. Through the diction of the play, Shylock was depicted as a cruel, cunning and wicked Jew just as Elizabethan Christians would proclaim. Through the play's language, he is described as a ridiculed, disgraced Jew who finally destroyed by the Christians. More importantly, Shylock's speeches in the play enhances depiction of a Jew as scheming, gluttonous, diabolic, self-righteous, and desiring for Christian blood. Additionally, through Lancelot Gobbo's and Antonio's heated speech in which he represents Jews as wolves, the play links Jewishness with inhumanness, animality or demonism (*The Merchant of Venice*, 4.1.73 & 4.1.134). The term 'Jew' itself functions as an offense in the play. Somehow, Shakespeare takes the prejudice character presented to him and makes it more complex, while he leaves its anti-Semitic qualities untouched. Nonetheless in the present study, there is a new requirement for our dissertation that is to say Shakespeare could not go against the idealism of Elizabethan Anti-Semitism. The play can be seen as Anti-Semitism ending up reproducing racial stereotypes.

With the voiced dominant discourse of the time, Shakespeare's play invites the audience identify more noticeably with the Christian characters; the winners of the trial scene. The dominant discourses of the society support the Christian protagonists including Antonio. In this context, it has been said that: "a dynamic, unstable interplay among discourses in which overlap and competition with one another takes place."⁹³ Hence, as the merchant of Venice, Antonio is depicted as one who has the power of exchanging people. Few Shakespearean characters are more closely debated than the Jewish usurer Shylock.

As we learnt, the Jew relatively appears in only five scenes and speaks about 400 lines. Shylock discloses his character throughout the play and reveals his miserliness, hatred of the Christians, love of usury and gluttony through just a twenty two-line speech flooded in some 400 other lines. For this matter, critics point to Shylock's only moment of nobility in the play, more importantly in the instant of making the superb declaration, when he cries out: "Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions?" (*The Merchant of Venice*, 3.1.46-7). Through this formulation, one should bear in

⁹³ - Yusof Noraini. Md, Re-inventing the Self: Constructions of Identity in Malaysian Blogosphere. *3L: Language, Linguistics, Literature, The Southeast Asian Journal of English Language Studies*. Vol. XV, 2009, p.129.

mind that Shylock's speech is in fact a rationalization for an immensely brutal request and a shameful expression of the thirst for vengeance.

On the other hand, the discourses of law which are obvious in the play support the Jews. The Venetian law treated Jews as equals in its laws because they were rich, and this legal support was just on selfish motives. When in court, law was on Shylock's side, because the bond had the merchant's signature on it. Then at the last minute, the Venetian law ordered the execution of any 'alien' who desired the death of a Christian. In addition to this, other discourses in the play are religious and are based both on Christianity and Judaism. The Christians called the moneylender Jews a wicked, sinful and impious people because usury is regarded as unethical, mischievous and a corrupt deed. Beyond this issue, the question of mercy versus justice comes in turn. Jews supported justice while Christians cared for mercy. In the Christian discourse, the biased view towards the Jew is best manifested in the belief that only the Christians' souls would be saved.

To fulfill this analysis, we must argue that the discourse of nationality is also tracked down in the play. The Venetian protagonists had their own nation, but the Jewish antagonists had no homeland to call their own. Because of the fact, Jewish nationality is based on their religion rather than on land or ethnicity, and as Judaism was considered to be a form of false Christianity, Jews were deprived of any nationality. In brief, we summarize that Shakespeare cannot go against the current of anti-Semitism in *The Merchant of Venice*; this is clearly apparent thought the dominant discourse of the play. Nothing remains of the resisting voices, and what is heard more often is the dominant discourse of the time voiced by the winners of the play.

10. Colonialist Discourse in Marlowe's *The Jew of Malta*

Christopher Marlowe's *The Jew of Malta* articulates several colonial discourses. The colonialist discourses present colonial construct in the form of binaries such as the civilized/the natural, the adult/the child, the masculine/the feminine, as well as self/other. The play is based upon the Renaissance Colonialism which resulted from the thirst for life and the ambition of towering heroes. The author's heroes revolt to tread an exotic lands and delightful world of the "other", implying the Renaissance craving for knowledge, power and Wealth. Significantly, Marlowe was influenced by the colonial atmosphere of his time, hence, he attempted to give expression to Elisabethan dream of amassing fortune and taking control of other countries.

The principle pattern of discourse in Marlowe's master piece can be noticed through the use of stereotypic diction and racist language in depicting the central characters. The playwright embodies the colonialist discourse to show the gigantic lust of his characters for the strange and alien sample to human experience. The language of the play contextualizes representation of Jews amid imperialist tensions and offers the stereotype as an outcome of colonialist competitions. By setting Barabas as the principle character, the play provokes the concept of reading which centers on the matter of anti-Semitism especially that concerning Marlowe's characterization. Through the course of the play, Barabas the Jew appeared for the most time as the colonized figures when the representative of English Colonialism is the Governor Ferneze. The latter overcomes the Jews commonly regarded as others. Aftermath, the colonial depiction has more depth in representing the Jews as a unique population seeming to be racially and religiously apart from the others.

In this regard, due to the omnipresence of the dominant voice Marlowe gives a little sound to Jews who are defined as 'the others,' thus their voice is not so much heard. "The kinds of writing made possible at any given time both [reflect] and [are] consequences of prevailing conditions at the time in which they [are] produced"⁹⁴ It is perhaps probable that various voices of the marginalized group, including that of the poor Barabas as a Jew are heard in the play. Somehow, Marlowe's play can be read as an attempt to monophony, silencing the other voices and dissolving 'others' in the homogenized community.

⁹⁴ - John Peck ; Steve Padley, *Key Concepts in Contemporary Literature*. New York: Palgrave Macmillan, 2006, p.172.

Another colonialist discourse in the play is evident through the superiority and dominance of religion and culture of the colonizer on the colonized. The internal domination of the inside authority features like that of Ferneze over Jews and over Barabas particularly as their representatives. In doing so, the governor Ferneze represents Barabas as a Jew who is part of the discourse of colonialism. He translates the distinction into the religious aspect to differentiate the Jewish nation as subversively other.

Through this rational consideration, it is apparent that *The Jew of Malta* is anti-Semitic. The harsh depiction of Jews is implied from the colonialist discourse. Barabas the Jew is ridiculed, and maltreated throughout the play as his rivals are Christian. The colonial competition among Ferneze for instance enables the author to reproduce and subvert paradoxically the functions of the state. The play deprives 'the others' of any authentic identity and tries to impose a new identity to them. One of the reasons behind Elizabethan anti-Semitism was the Jewish resistance to conversion, that is, their resistance to the political and religious hegemony of the state. In brief, through the discourse of the play, the representation of Jews in Malta constructs a context of Colonialism; the portrayal of Barabas reinforces the stereotype of the Jew in relation to context mentioned above.

11. Conclusion

In terms of the conclusion, we have come to argue that Shakespeare's play is quite different from that of Marlowe. *The Merchant of Venice* is often considered as a serious comedy which raises very serious issues but does not really attempt to solve them. It appears to have a happy ending, but it is not what it seems to be since it depends on the tricks of the characters rather than on natural humanity. For this reason, it has been called a problem play. Whereas, *The Jew of Malta* though it also stresses some serious subjects, it is regarded as a tragedy with superhuman heroes who stretch the limits of human life in several ways.

Through the contexts of the plays, Marlowe and Shakespeare seemed to be the products of their culture reasonably tending to reflect the Elizabethan anti-Jewish attitudes of their time. The plays' relationship to Anti-Semitism is an object of contention. Nevertheless, one must keep in mind that Anti-Semitism is not the fundamental purpose of either the authors' plays, but is a side issue. Both the playwrights wrote their plays on broader themes. Through literary analysis, *The Merchant of Venice* and *The Jew of Malta* are generally proved to be about usury/ homosocial bounding/ mercy / Venetian trade / cross-dressing or the many other social currents that run through this. Apart from, mostly the topics that circulate through these plays include the issues of criminality, conversion, race, alien status and national identity. Albeit, this is not meant to suggest that these are the only ways in which Jewish questions informed early modern English attitudes and policies. For both authors, Jews were identified by their religious, national and racial affiliations.

The present study maintains that Marlowe and Shakespeare regarded one another as practicing dramatists and poets where the influence begins and ends. Thus a detailed comparison of apparently similar works grant us a greater understanding of the multiplicity of Marlowe's influence on Shakespeare as well as a deeper insight into the import of individual works. *The Jew of Malta* otherwise is proved to be anti-Semitic; it is about a human nature that emphasizes man is a cynical egoist. *The Merchant of Venice* could only have enhanced its chances for becoming popular and, thus commercially successful.

Finally, there is no proof about the claim that Shakespeare was an anti-Semite. It has been said that, he was just penning something to create humor and actions that take place in his play. In some ways, these Elizabethan Renaissance plays are filled with medieval values and they are still taught and staged.

General Conclusion

Regarding the conclusion, this dissertation is in a true and conventional sense: "a representation of the history of Jews in the European and Mediterranean countries with special focus in England, mainly through demonstrating each of their social, political, cultural, economic and religious attitudes to Jews, especially during the middle Ages. Initially, it is in the spirit of making Jewish history meaningful and interesting that this dissertation is presented. Our work conveys the history of Jews from its beginnings to the period of Cromwell; it shows the rationale to the prejudice, discrimination and persecution. Hence these facts are demonstrated in the social conditions and phenomena of Jewish history throughout the ages.

During the present study, we have produced various analysis on the contemporary issue to identify the social phenomena and conditions in the Near East, Europe particularly England with circumstances which prevailed the past. At a general level, by studying the Jewish history hopefully we have got a deeper understanding of "who are the Jews" and why they are here in the world. This, as a point of departure was a prerequisite in understanding the roots of Anti-Semitism and prejudice all over Europe. We have better informed about the currency of Jewish alien status in England.

Facing up reality, Jewish history did not happen in vacuum, it is considered as a guide book of the future, and we have paid greatest attention to everything that happened in the early period of time. Through the course of the study, we have learnt that Jewish history in Europe encompasses a long space. Significantly, an important feature is the sketching of difference between Englishman and the Jew. Over times, the fact that Jews ensure the restoration of English land and money to the Englishmen in the form of dowries and income that has been gotten through foreign trade and transactions, Jews became the embodiment of alien within Englishness. While stereotypes about Jews remain common, the continual demonizing and scapegoating of the Jew as other highlights the need to analyze and discuss the depiction of Jews in literature.

To support the length of our conclusion, we come to argue that two Elizabethan plays, Shakespeare's *The Merchant of Venice* and Marlowe's *The Jew of Malta* offered us mostly, a fictional representation of Jews by articulating two main Jewish characters namely (Shylock and Barabas). Shakespeare's and Marlowe's intent in creating these characters was responding to the current events of their time. From our quest, we have better understood that the portrayal of Shylock and Barabas have a significant meaning. They are frequently slandered because of their Jewishness which makes it easy to ascribe their decline to Anti-Semitism. Yet *The Merchant of Venice* is neither an attack against Shylock nor against Jews in general, never an endorsement of Anti-Semitism as a racial philosophy. The play is a contribution on the nature of society and the self-destruction that urges within people. By better experiencing *The Merchant of Venice* and *The Jew of Malta*, their historical contexts turn, for the most part on one question: "The status of Jews in Shakespeare's England".

In general terms, Jews had lived in England throughout the middle Ages to be considered as property of the English Kings. For the most time, they were allowed to remain in England reasonably for their financial reasons, that is to say practicing trades, particularly money-lending that were highly profitable. Nonetheless, under the burden of equally large taxes, Jews' profits were usurped by the Kings. Eventually, this taxation impoverished most English Jews to be no long a source of revenue to the Kingdom, thus leading the expulsion of 1290 with few Jews converted to remain in England until their readmission in 1566 by Oliver Cromwell. At that point, both the plays incorporate two treatments of Jews: one legal and one dramatic which were inscribed in recent memory.

Evidently, a basic part of the "historical context" of *The Merchant of Venice* and *The Jew of Malta* is the history that has happened long after their composition. To read this extraordinary plays, one will be shown a way to enter into a very real historical conflict which sets the politics of Shakespeare's time against the politics and ethics of our own. Furthermore, throughout reading and interpreting these plays, the treatment and behavior hostile toward Jews may take the form of religious teaching that proclaim the inferiority of Jews, for instance: political efforts to isolate ,oppress or otherwise injure them. In addition to the prejudiced and stereotyped views about Jews, the latter are stereotyped as impecunious, humble, warm-hearted, peace-loving, gifted people who value their roots and are persecuted worldwide for no clear reason or automatically used as scapegoats every time a country faces

a crisis. In ancient, medieval, and Renaissance ages, Jews almost always encountered prejudice from non-Jews around them.

In most of this task, the important trial of a prominent Jew "Roderigo Lopez" with the accusations of disloyalty, treachery and murder influenced Shakespeare's and Marlowe's work. To be more specific, the primary dramatic influence on Shakespeare's play is *The Jew of Malta*. Shakespeare's *The Merchant of Venice* features Shylock; the "Jew" of the title, who is portrayed like Barabas as a scheming and sinister profiteer who ends up losing his daughter and paying for his crimes. Shakespeare would have been familiar with Christopher's play and Shylock may have been penned as a response to Marlowe's infamous creation.

On the whole, the conclusions reached in each chapter have emphasized the aim of the dissertation, which was to reveal to what extent the Shakespearean and the Marlovian characters that have been analyzed come closer to being Renaissance individuals. As they all embody the concepts of alienation, cunning, cruelty, revenge and opportunism and as they show self-determination in order to assert their individuality rather than accepting the oblivion of corrupt religious influences, these characters can be considered as revealing certain traits of a Renaissance individual through Shakespeare and Marlowe's verse.

In terms of the conclusion, we should point out that the Jews are the mysterious people. And the mystery of the world is hidden behind these people; they were picked by God as the "*chosen people*" for no particular reason. The extraordinary survival of Jews into the contemporary era, as well as their rumored forlorn condition was frequently interpreted as witness of God's wish to hold them as an exemplum to the rest of humanity. Widespread curiosity throughout the whole period in the Jews and their faith is promoted almost exclusively by a desire to understand and interpret them deeply.

By the way, in recent times, Jews faced little danger and fear. The hatred of Jewishness and the conspiracy beliefs of past eras are for the most part shared only by small numbers of those on the fringes of society. With the rise to power of the Nazi, many entailed views helped turn the ancient wave of Anti-Semitism into official government policy included the belief that Jews destroyed societies.

Eventually, this phenomenon is the reason that Jews become work together to gain control of the world and that they are already controlled world finance, business, media, entertainment and communism. In fact, Jews have been so efficient at amassing riches and controlled political and cultural life over the centuries. In reality, they are the superior race among all others in whatever domains. After all that has been discussed so far, it is worthwhile offering brief comments on our own position at certain points along the way.

In the light of all this, some of the critical remarks we have made are meant to stimulate further quest.

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