



**THE REPRESENTATIONS OF THE ARCHETYPAL JEW IN
CHRISTOPHER MARLOWE'S *JEW OF MALTA* AND WILLIAM
SHAKESPEARE'S *MERCHANT OF VENICE***

Françeska GROPAJ

Yüksek Lisans Tezi

İngiliz Dili ve Edebiyatı Anabilim Dalı

Danışman: Doç. Dr. Tatiana GOLBAN

Tekirdağ 2020

T.C.

TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

YÜKSEK LISANS TEZİ

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ÖZET

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William Shakespeare, yalnızca İngiltere'de değil, dünya çapında en popüler yazarlardan biridir. Çağdaş Christopher Marlowe'dan büyük ölçüde etkilenmiştir. Benzerlik temalarında, motiflerinde, araçlarında ve olay örgülerinde görülür. Araştırmam sırasında, bu iki yazarın eserleri sırasıyla Venedik Taciri ve Malta Yahudisi, her bir yazarın eklediği çeşitli farklılıkları ve özel süslemeyi keşfetmek için önce genel olarak karşılaştırıldı ve daha sonra ana karakterleri, yani Barabas ve Shylock, yakından incelendi. Yahudi arketipini yıkmak için. Aşağıdaki makale, Orta Çağ edebiyatından başlayarak Yahudilerin etrafında dönen arketipleri, tedaviyi, statüleri, hakları ve çağrışımları ayrıntılı bir şekilde incelemeyi, Rönesans ve Viktorya döneminden Modernizme kadar metamorfik ilerlemesini izlemeyi amaçlamaktadır. Daha önce inatçı, kötü niyetli, kötü adam ve Tanrı tarafından, özgün kimliğini belirsiz kişilik tehdidi ile karşı karşıya olan sosyal olarak yapılandırılmış bir ortamda bulmaya çalışan modernist yabancılaşmış Yahudiye karşı nefret olarak kabul edilen Yahudi arketip karakterlerinin başkalaşımı üzerine bir ayrıntıyla da karşılaşılacaktır. Özellikle, bu makale hem yazarların sanatsal rekreasyonlarını hem de Yahudi arketipinin süslemelerini anti-Semitizm üzerine bir hiciv olarak analiz ediyor.

Anahtar Kelimeler: antisemitizm, arketip, Yahudilik, Ötekilik, sosyal olarak inşa edilmiş kimlik

ABSTRACT

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William Shakespeare is one of the most popular authors, not only in England but worldwide. He was greatly influenced by his contemporary Christopher Marlowe. The similarity is witnessed in their themes, motifs, devices, and plots. During my research, these two writers' works respectively *The Merchant of Venice* and *The Jew of Malta*, are first broadly compared in order to explore the various differences and specific embellishment that each author adds and later closely examining their main characters, namely Barabas and Shylock in order to deconstruct the Jewish archetype. The following paper aims to also elaborately examine the archetypes, treatment, status, rights and the connotations revolved around Jews starting from Medieval literature, tracing its metamorphic progress through Renaissance and Victorianism till Modernism. An elaboration on the metamorphoses of the Jewish archetypal characters, previously recognised as stubborn, malicious, villain and hatred by God to the modernist alienated Jew striving to find his authentic identity in a socially constructed environment facing ambiguous personality threat, will also be encountered. Specifically, this paper analyses both authors' artistic recreations and embellishments of the archetype Jew as a satire on anti-Semitism.

Keywords: anti-Semitism, archetype, Jewry, Otherness, socially constructed identity

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CHAPTER I:

An Introduction to William Shakespeare and Christopher Marlowe

1.1 William Shakespeare's early life and career

Shakespeare is one of the most prominent authors of all times, famous for his wonderful works, not only in Britain, but all over the world. It is unusual for a person not to have at least heard his name. He is considered to be the father of English drama and one of the greatest artists of all times. Park Honan in his book *Shakespeare: A Life* gives a constructive account about Shakespeare's early life, his parents, his schooling, his friendships and his fruitful career. William Shakespeare is thought to have been born on April 23, 1564. His parents, John and Mary Shakespeare's, had seven children, unfortunately their first two girls died at a very young age and Anne died at the age of seven, Edmund, Richard, Gilbert and Joan were the only surviving children from which Shakespeare was the oldest. Their father, John Shakespeare married Mary Arden, who came from a much respected family of that time, that of Arden Family. His career evolved from a leatherworker to a politician and culminating in becoming the mayor of the town. Shortly after, his figure was suddenly away from the public life the reasons for that remain uncertain and not enough information is found.

Shakespeare, coming from a wealthy Stratford family, almost certainly attended Stratford's grammar school until about age 15. Typical of all the school curriculums of that time, he was well taught and familiar with all the Latin Classics. Shakespeare, at that time only 18 years old, married the 26 years old, Anne Hathaway. She grew up in village of Shottery, near Stratford and by the time they got married she was already pregnant with their daughter, Susanna and three years later their twins Hamnet and Judith. She spent the rest of her life in Stratford even though Shakespeare moved and worked in London. Some scholars have suggested that this separation was a factor leading to a strained marriage, but that remains only a

hypothesis. Shakespeare just like all the other people interested in the theatre had to move to London to further his career.

Shakespeare was deeply affected by the very early death of his son, Hamnet, who was only eleven years at that time. Shakespeare's eldest child, Susanna, married a prominent doctor and soon after that she gave birth to their daughter, Elizabeth. His other daughter Judith, married a wine merchant. The earlier death of Shakespeare's son, Hamnet had a great and last impact on the later as it left Shakespeare with no direct descendant. For a couple of years, there is a very discussable gap in Shakespeare's biography, and no information is found related to his career or how he got by and finally started his own theatre. That all remains a mystery.

In 1593, Shakespeare broke the silence of his gap in record by publishing his long poem, *Venus and Adonis* (the first quarto editions appeared as early as 1594). Shakespeare was suddenly famous in the London theatre not only as an actor, but also as a playwright and finally as a business partner in one of the biggest acting companies, "the Lord Chamberlain's Men". With the passing of the years, he became constantly a more prominent figure in the London theatrical world. Now, he became wealthier and wealthier both from his plays and writings but also for his business share in the biggest acting company. The last information that we have about his life is his unfortunate death on the twenty third of April 1616, and his burial, took place in the Holy Trinity Church.

Throughout his lifetime, Shakespeare wrote around 38 plays and more than 150 poems. He shocked the English drama and his plays were loved by all. Some of his most prominent comedies are *All's Well that Ends Well*, *As You Like It*, *The Comedy of Errors*, *Cymbeline*, *Love's Labours Lost*, *Measure for Measure*, *The Merry Wives of Windsor*, *The Merchant of Venice*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Periles: Prince of Tyre*, *Taming of the Shrew*, *The Tempest*, *Troilus and Cressida*, *Twelfth Night*, *Two Gentlemen of Verona* and *Winter's Tale*. Among his most popular history plays we can mention: *Henry IV* (part 1 and 2), *Henry V*, *Henry VI* (part 1, 2 and 3), *Henry VIII*, *King John*, *Richard II* and *Richard III*. Some of his most celebrated tragedies are: *Antony and Cleopatra*, *Coriolanus*, *Hamlet*, *Julius*

Caesar, King Lear, Macbeth, Othello, Romeo and Juliet, Timon of Athens and Titus Andronicus. Shakespeare also wrote a famous collection of Sonnets which was published in 1609 and 4 poems: *A Lover's Complaint, The Rape of Lucrece, Venus and Adonis* and *Funeral Elegy by W.S.* All of his works are considered to be best works, real art masterpieces, not only in England but all around the globe. His works have been translated and performed in thousands of theatres all around the world. He is honoured and considered to be the founder of the English plays. His contribution in the field of Literature is highly appreciated and honoured by us all. (Honan, 3-113)

1.2 Christopher Marlowe's early life and career

Differently from Shakespeare who remained the most prominent authors of all times, Christopher Marlowe is less popular due to his short life span thus limiting his writing career. Many scholars consider him as the forerunner of Shakespeare. He will always be remembered as the first English writer who wrote fully elaborated tragedy, introduced blank verse and most importantly as the author who deeply guided and inspired Shakespeare in most of his works. Alfred Lord Tennyson, a British poet, once wrote ‘‘ If Shakespeare is the dazzling sun of this mighty period, Marlowe is certainly the morning star.’’ (Hopkins, 3)

Christopher Marlowe was born in Canterbury, on twenty-sixth of February 1564, approximately just a month before Shakespeare making them contemporaries. Marlowe was the second child and only son of John Marlowe and Katherine The couple's other surviving children were Dorothy, Margaret and Anne. Typical of Elizabethan times, there was a high rate of infancy deaths so many of Marlowe's sibling died at a very young age. Marlowe's father quarrelsome temperament is believed to have been contributed to his children troublesome nature as well. He was quite frequently breaking the law and involved in some other illegal activities. Subsequently, it is perhaps not surprising that once Marlowe moved out of Cambridge, he was constantly involved in some sort of illegal activities, fights, and confrontations with other people; he is also alleged to have been working as a spy. (Hopkins 3-18)

Unlike Shakespeare who left school at the age of fourteen, Marlowe got a scholarship to study at Corpus Christi College, Cambridge. In 1583 he took his B.A. Degree and his Master Degree at the age of twenty four. He was surrounded by promising and witty figures as Sir Philip Sydney, Walter Raleigh, Robert Greene, Thomas Nashe George Chapan and Michael Drayton and shared a room with his fellow playwright Thomas Kyd. Many scientist and learned men, including Shakespeare, admired and respected him.

There has always been a discussion over the exact time and order when some of his plays were written and which one was prior to the other. We know what plays and poems he wrote, but we don't know the exact time when they were written as there was a gap in the chronological span of written work and its publication. Marlowe's first play is thought to have been *Dido, Queen of Carthage*, written at his very early years while he still studying at Cambridge. The play was published in 1594. Another great play was *Tamburlaine the Great* published 1590. This play is very important as it marks his first success. Not only because the play was his first to be conducted and presented on the London stage but also because it was one of the first English play written in blank verse making him if not the father, at least the founder of blank verse. *The tragical History of Doctor Faustus* is believed to have been out quickly after his first success of *Tamburlaine*. Soon after, Marlowe wrote: *Edward the Second, The Massacre at Paris*, and his final masterpiece *The Jew of Malta*. His two famous poems are *Hero and Leander* and *The Passionate Shepherds to his Love*. He also translated some works such as the Lucan's *Pharsalia* and also the famous Ovid's work *Amores*. Marlowe started writing when he was around twenty-three years old and within six years he wrote wonderful works until his tragic death at the age of twenty-nine. Such a short period may have not been enough for him to express his genius but long enough for us to understand his innovative spirit and extraordinary writing genius. (Honan 120-196)

Marlowe remains one of the greatest writers due to his innovative spirit and love to break the tradition and always come up with something great and unseen before by other authors. His works show his constant experimentation, he loves to explore and experiment with his characters' psychological states, raises questions about the

accountability of religious belief (mainly encountered in *Tamburlaine the Great*), and also an inventor of really interesting transgressed heroes. Moreover, he bring to life a female hero as well, such as Zabina in *Tamburlaine the Great*. Another peculiarity in Marlowe's writing is his artistic mix and play between pathos and comedy, something that is often difficult to intertwine. Above all, Marlowe, unlike his predecessors and contemporaries, was the greatest innovator of his time. Ben Jonson, a dramatist poet and critic, referred to his Marlowe's verse-writing as 'Marlowe's mighty line', stating that also that his writing style was a great inspiration for Shakespeare and all the other successors. (Hopkins, 110)

1.3 Influence of Christopher Marlowe on Shakespeare's writing

Marlowe's influence on Shakespeare's works is very visible and that is why it has been universally accepted. Some author like John Bakeless, in his book *The Tragical History of Christopher Marlowe* goes too far with his statement that "In seven of his plays Shakespeare is clearly and probably consciously copying Marlowe and in eleven other plays there are faint traces and suggestions of Marlowe's influence." (Bakeless, 87) Other authors go even beyond this with their fascinating stories as how Marlowe did not die but continue to write under the name of Shakespeare. We must bear in mind that all these claims remain unproved and thus fictitious theories. Personally, I would approach this theory as just a result of mythical recurring elements, not only found in these two writers but shared by all renowned writers belonging to the literary canon.

I would like to make a parallelism of this case with one of the quotes of Clause Levi-Strauss, a prominent French anthropologist and structuralist, who believed that literature, is like a chess game where we all have the same rules but we play differently. These similarities between these two authors do not necessarily mean that Shakespeare copied Marlowe or Marlowe copied Thomas Kyd, it is just them following a certain common structure filling it with their own interpretations and individual talent. In short, through pointing out these similarities between these two authors I do not claim plagiarism or "working words" skills of Shakespeare. My

mere aim is to show the influence that Marlowe had on him. After all, literature is just authors rewriting other author's works by adding some extra ornaments.

Firstly, there are some general similarities in devices and artistic elements. The alternated blank verse, the ambiguity of plots, villain-hero, the creation of overreaches, the violation of three unities are Marlowe's popular devices encountered in Shakespeare as well. The inner struggle that resides in every human's soul, the desire and lust for power, money, wealth and knowledge, struggle between good and evil found in *Tamburlaine*, *Faustus* and *The Jew of Malta* are also present in *Hamlet*, *King Lear*, *Othello* and *Macbeth*.

Secondly, similarities can be found between their characters. A chief characteristic of Marlowe's works are his villain characters that are imbued with human virtues as well. This dualism of vice and virtue intertwined in his character's inner self is a popular feature in most of his works. The ambitious, bloody and cruel Tamburlaine who killed thousands of people without repenting his actions is also a lovely devoted husband. The same is applied to Faust in the case of Mephistopheles who even though is an evil spirit is also capable of human feelings. Shakespeare as well portrays the fairies in *A Midsummer Night's Dream* as kind-hearted and gracious creatures.

Thirdly, not only his characters but also similarities are encountered in their themes and motifs. We must keep in mind that these themes were not merely attributed to Marlowe only but were very common themes during that period. Murder and ambition portrayed in *Tamburlaine the Great* who killed many people and wanted to conquer the whole world with Macbeth who killed the actual king in order to become the king of Scotland. Soliloquies in *Faustus* last scene with the famous soliloquy in *Hamlet* "To be or not to be, that is the question." Feigned death is another theme they share; in *Jew of Malta* when Barabas faked his own death to avoid the execution authorized by the governor with *Romeo and Juliet* when Juliet drinks the Friar's potion in order to avoid the arranged marriage with Paris. Some other similarities would be the presence of the supernatural aid, usually in forms of ghosts, to take

revenge in *Spanish Tragedy* (written in collaboration with Thomas Kyd) and the ghost of Hamlet's father; a play-within-a-play are also common features.

Most of the Shakespeare works resemble Marlowe's writing. In both works, *The Hero and Leander* compared with *Venus and Adonis*, there are many similar elements. Both poetic works are dedicated to exploration of love and desire. Venus wanted to persuade Adonis to have intimate relations with her. The same did Leander by trying to convince the beautiful Hero to have sexual relationship. Both works contain erotic fragments in the back. In both works the main character grew more lusty and passionate when they were rejected.

Anthony and Cleopatra have similarities with *Dido Queen of Carthage*. Both these works are difficult to be wholly determined as tragedies as we encounter a mixture of comedy, tragedy and romanticism included as well. Other elements such as: dominance of female over the male role, doomed love, hero's attempt to escape, and the placement of heroes between love and duty.

Edward II has many similarities with *Richard II*. They are both history plays with a tragic end. Both monarchs were presented as honourable personages yet they are deposed due to their despotic rule and the belief on the divine rights of kings¹ which brought about their fall. Overthrown monarchs, divided country, oppressive rule, corruption of the royal family etc are common elements in these two plays.

Marlowe served a great foundational figure as he influenced not only Shakespeare but also most of his contemporaries, as is clearly witnessed in Peele's *The Battle of Alcazar* that portrays the exact rhetoric of *Tamburlaine*, or Jasper Fisher's *Fuimus Troes* which is a full allusion of *Tamburlaine*. These are only two of many other authors who were highly influenced by *Tamburlaine*. Marlowe's mighty lines, blank verse and his innovative spirit were a great inspiration not only for Shakespeare but also for his successors.

¹ Divine right of kings is a doctrine of royal families which alleges that a monarch's right to rule derives directly from God and the king is accountable only to God and not to the common people.

CHAPTER II: The hypostasis and metamorphosis of the archetypal Jew

2.1 Tracing the origin, consolidation and main representations of the archetypal Jew

Jews are an ethno-religious formed in Israel and Judah during the second millennium BCE. Jewish ethnicity, nationhood, and religion are quite interrelated and their observance varies from person to person. Historically and stereotypically the figure of Jew was conceived as malicious and revengeful villain who was often involved in some sort of immoral activities at the same time refusing to fit in within the Christian society.

Jews, attracted by better business prospects, were believed to have first appeared in England during the rule of William the Conqueror. Economy of that time under his rule was getting worse and worse and money was badly needed to fix the economic crisis. As often happens in such businesses, existing Christian money lenders (both English and Italians) did not like their Jewish rivals. On top of that, Crusades sentiments were highly widespread during those times. In short, being a Jew at that time came with a deadly cost as many Jews were constantly tortured and massacred not only in England but also France, and Germany. The massacres were so severe that many Jews committed suicides. Once the next king came to throne, William the Confessor, and realised that Jews were no longer useful, as most of their wealth was confiscated, banished most of them from English.

Anti-Jewish propaganda, just like any other form of racism, was mainly founded in the very heart of the people's ignorance and bigotry. The stereotypes about Jews were highly rooted in the popular imagination. Whenever a crime was committed the first to be blamed were the unfortunate Jews. They were also blamed constantly for all misfortunes that occurred in England during those times. The sudden outbreak of the Black Death was blamed on Jews. The mere ridiculous reason was that less Jews

than Christians were infected by it. Satanic ceremonies were also attributed to Jews. Christians believed that Jews would confiscate wafers and then burn them or perform some sort of satanic ceremony as a demonstration or course against Christians. Another accusation toward Jews was related with supposedly murder rituals of Christians, usually children. The alleged and suspected Jews who were thought to have been involved in any similar activities or rituals were burned alive or brutally killed. One wonders, where does all this hate and bigotry originates from? Well, the origin can be traced in the previous anti-Jewish writings. For example, Apion, an Alexandrian Greek, stated that “every year the Jews kidnapped a Greek, fattened him up and then sacrificed him and ate his flesh in the Jerusalem Temple.” (Trachtenberg 56 - 92)

Apart from the widespread bigotry, the main factor responsible for the created Anti-Jewish sentiments were are found rooted in Christianity. Its first representation, is encountered in the mythical figure of the notorious *The Wandering Jew*, who insulted Jesus as he was walking with the heavy cross on his back. After that, it is believed that Jews were all cursed to be wandering all their lives, to never find their homes and instead spend their lives alienated. Moreover, during those times, the only widespread religion was that of Christianity so being non-Christians, Jews were automatically falling under the category of the devils, and undesirable elements of society.

Another reference can be drawn from Bible at the moment when the Jews demanded that Barabbas who was a real criminal and thief, to be released from prison instead of Jesus Christ. As a consequence, devoted Christians blame Jews for the misfortune that was done to Jesus, they see all Jews as if they were Barabas, hence group all Jews as killers, immoral, devils, anti-Christ and villains. Another Jewish figures that seemed to have fuelled the Christians even more is the infamous Judas who betrayed Jesus to his enemies just to earn some silver coins. Another similar figure is the Herod, commonly known as the “children slayer” who desired to kill Jesus Christ.

These biblical references contributed in the rising flame of anti-Semitic stereotypes in Europe and beyond. Within the social aspect, starting from Renaissance till modernism, unfortunately Jews have experienced various forms of oppression and brutality. Jews were frequently expelled from various European countries and were never able to feel at home. The stereotypes, hate, bigotry and racism followed them wherever they went. One of the most well-known tragedies in Jewish history is the notorious torture, genocide and near extinction of Jews by Adolf Hitler of Nazi Germany.

Within the literary aspect they suffered the same fate, being always misrepresented and imbued with only negative elements. But what is exactly this Jewish archetype? The Jewish archetype consists of Jewish people being constantly presented as evil, monstrous, selfish characters who violate the standards of morality sanctioned by the society. All the Jewish characters are given as antagonists who are immoral, revengeful, evil, selfish, stingy, ugly-looking and always harming others in order to fulfil their own ambitions. It appeared that this anti-Semitic portrait was rooted in Bible and justified by Christian devotees, culminating during the Medieval Age where most of the plays and works were based on the Biblical stories. The picture of the villainous Jew in Literature was present from the medieval tales of Chaucer to the novels of Dickens and up to James Joyce's work, the latter representing a totally different portrayal of the Jewish archetype.

In the Middle Ages the first archetypal Jew encountered is in Chaucer's work *Canterbury Tales*. The Prioress describes the story of a young Christian who was murdered by the Jews. The later felt insulted by the young Christian religious song. During Elizabethan era we encounter the Jewish figure in Marlowe's *Jew of Malta* and also Shakespeare's *Merchant of Venice*. In her work *The Duchess and the Jeweller*, Virginia Woolf's portrays the Jewish Jeweller as highly arrogant and ambitious and his physical appearance compared to that of an animal "his nose was long and flexible like an elephant's trunk" (153). "Jewface" was the discriminating term used to describe the stereotyped Jewish appearance having "large putty noses, long beards, and tattered clothing, and speaking in a Yiddish dialect." (Woolf, 153)

Fortunately, end of 19th century marked the beginning of a new era as many authors started to protect Jews not only from their commonly attributed stereotypes but from any anti-Semitic discrimination. A great example would be Nikolay Leskov, a famous Russian writer and journalist, who focused on Russian anti-Semitism and brought about the idea of breaking stereotypes about traits which should not be attributed peculiarly to any race or culture. Overall, the second half of 19th marked the beginning of the Jewish archetype metamorphoses. Jewish characters were no longer antagonist or secondary characters but instead became even the characters and heroes of many works. Writers became more aware of the importance of deconstructing the stereotypes and myths and present Jews as human beings rather than villains or devil incarnate.

2.2 The medieval Jew in Geoffrey's Chaucer's *Canterbury Tales*

The Prioress's Tale is one of the constituting stories of Chaucer's *The Canterbury Tales*. The tale, which was quite popular among medieval Christians, is fully based on an anti-Semitic legend whose origin is yet unknown. The Prioress Tale that follows The Shipman's Tale in *The Canterbury Tales* describes the event how Jews take away the young son of a widow in order to kill him so they can stop him from singing a Christian song "O Alma redemptoris". They cut his throat but miraculously the boy can still sing believing that Virgin Mary gave him the strength to continue singing.

Albert B. Friedman in his work *The Prioress's Tale and Chaucer's Anti-Semitism* argues that the source for *The Prioress's Tale* lays in believed to have been based on the Jewish killing Christians folklores that took place in England. One story consists of the body of a young child was found dead on Easter Sunday in Norwich, England. "The Jews were accused of having lured the young man into a home where he was crucified in mockery of Christ's death on the cross. The young boy was later buried in the cathedral where it was believed by many people that it works miracles. Another similar story consists of a young child who was later named as *Little SL Hugh*, was found in a Jewish house located in the Jewish part of the town. Its owner,

a Jew named Copin, was immediately arrested after the event. Under immense torture, he confessed to the ‘crime’ and was condemned by King Richard III to be hanged. Moreover, ninety other members of the Jewish community were subsequently apprehended, from which eighteen of them were later executed without any clear evidence.’’ (Friedman, 120- 129)

While reading the tale, we can see the whole story being rewritten by Chaucer who, surely, adding his own flavour of imagination and recreation. We also encounter many pejorative terms and hate toward the Jewish community who were often labelled as ‘‘serpent, Satans, foes, cursed Jews, evils, cursed folks’’ etc.

‘’551 As I have seyde, thurghout the Juerie
As I have said, throughout the Ghetto
552 This litel child, as he cam to and fro,
This little child, as he came to and fro,
553 Ful murily than wolde he synge and crie
Very merrily then would he sing and cry
554 O Alma redemptoris everemo.
Always ‘O Gracious (mother) of the Redeemer’
555 The swetnesse his herte perced so
So pierced his heart the sweetness
556 Of Cristes mooder that, to hire to preye,
Of Christ's mother that, to pray to her,
557 He kan nat stynte of syngyng by the weye.
He can not stop singing by the way.

558 Oure firste foo, the serpent Sathanas,
Our first foe, the serpent Satan,
559 That hath in Jues herte his waspes nest,
That has his wasp's nest in Jews' hearts,
560 Up swal, and seide, "O Hebrayk peple, allas!
Swelled up, and said, "Oh Hebraic people, alas!
561 Is this to yow a thyng that is honest,
Is this a thing that is **honorable to you,**
562 That swich a boy shal walken as hym lest
That such a boy shall walk as he pleases
563 In youre despit, and synge of swich sentence,

In scorn of you, and sing of such a subject,
564 Which is agayn youre lawes reverence?"
Which is against your law's (due) reverence?"

565 Fro thennes forth the Jues han conspired
From thenceforth the Jews have conspired
566 This innocent out of this world to chace.
To drive this innocent out of this world.
567 An homycide therto han they hyred,
For this they have hired a murderer,
568 That in an aleye hadde a privee place;
Who in an alley had a secret place;
569 And as the child gan forby for to pace,
And as the child began to pass by,
570 This cursed Jew hym hente, and heeld hym faste,
This **cursed Jew** seized him, and held him tightly,
571 And kitte his throte, and in a pit hym caste.
And **cut his throat, and cast him in a pit.**

572 I seye that in a wardrobe they hym threwe
I say that they threw him in a privy
573 Where as thise Jewes purgen hire entraille.
Where **these Jews purge their entrails.**
574 O cursed folk of Herodes al newe,
Oh cursed folk of new Herods,
575 What may youre yvel entente yow availle?
What may **your evil intent** avail you?
576 Mordre wol out, certeyn, it wol nat faille,
Murder will come out, certainly, it will not fail,
577 And namely ther th'onour of God shal sprede;
And especially where the honor of God shall spread;
578 The blood out crieth on youre cursed dede.
The blood cries out on your cursed deed.

593 With moodres pitee in hir brest enclosed,
With mother's pity enclosed in her breast,
594 She gooth, as she were half out of hir mynde,

She goes, as if she were half out of her mind,
595 To every place where she hath supposed
To every place where she has supposed
596 By likihede hir litel child to fynde;
Most likely to find her little child;
597 And evere on Cristes mooder meeke and kynde
And ever on Christ's meek and kind mother
598 She cride, and atte laste thus she wroghte:
She cried, and at the last thus she acted:
599 Among the cursed Jues she hym soghte.
Among **the cursed Jews** she sought him.

628 With torment and with shameful deeth echon,
With torment and with shameful death for each one,
629 This provost dooth thise Jewes for to sterve
This magistrate had these Jews put to death
630 That of this mordre wiste, and that anon.
Who knew of this murder, and that immediately.
631 He nolde no swich cursednesse observe.
He would not tolerate any such cursedness.
632 "Yvele shal have that yvele wol deserve";
"Evil shall have what evil will deserve";
633 Therefore with wilde hors he dide hem drawe,
Therefore with wild horses he had them torn apart,
634 And after that he heng hem by the lawe.
And after that **he hanged them by the law.**

684 O yonge Hugh of Lyncoln, slayn also
Oh young Hugh of Lincoln, slain also
685 With cursed Jewes, as it is notable,
By **cursed Jews**, as it is well known,
686 For it is but a litel while ago,
For it is but a little while ago,
687 Preye eek for us, we synful folk unstable,
Pray also for us, we sinful folk unstable,
688 That of his mercy God so merciablen
That of his mercy God so merciful
689 On us his grete mercy multiplie,
Multiply his great mercy on us,

690 For reverence of his mooder Marie. Amen
For reverence of his mother Mary. Amen ” (Chaucer, 551-690)

(Selected lines from *The Prioress's Tale* 551- 690)

(<https://sites.fas.harvard.edu/~chaucer/teachslf/pri-par.htm>)

Every piece of literature work must be analysed in its own literary context. So it would be very unfair and inappropriate to accuse Chaucer or diminish his work as the main source in spreading the anti-Semitic ideas on the collective imagination. Chaucer, as Christian being moulded on a society full of Anti-Jewish sentiments, have expresses that in his works as well. Authors often reflect their own upbringings and ideas in the works too. His work, which is deemed by many scholars as a masterpiece, must be put in historical perspective for a fair judgement of this work, so it should not be seen and diminished as a text which raises the question of religious prejudice but instead of a text with its own literary value which as many other works of that time was highly dependent on its own societal context. One may wonder to what extent is this rooted hate for Jews a personal conviction or rooted collective sentiments that for centuries grouped and marginalized all Jews into the villains' group.

2.3 The Victorian Jew in Charles Dickens' *Oliver Twist* and *Our Mutual Friend*

The literature of the Victorian Age (1837-1901) which is a highly important literary period is situated in between preceding Romanticism and is followed by modernism or realism. The central theme of the Victorian novels tend to be constituted of a portrait of the difficult life which is completely changed and improved through working hard and being determined on their goals, surely often luck playing a crucial role as well. They were centralized around the theme of the importance of improvement and change which is often accompanied with a moral lesson at heart. Another major constituent of Victorian literature was the reclaiming of the past. Moreover, the Victorians were highly impressed the heroic, courtly behaviour and noble knights and their chivalrous stories. Even though, we encounter

some promising Victorian writers who can be even classified as modernist, this period's writings still remained mostly deductive with strong emphasis on morality and the main purpose of art being to teach mostly a moral lesson.

Jewish stereotypes could not escape Victorian fiction. The "villain Jew" stereotype is encountered in Charles Dickens' works as well. The character of Fagin in *Oliver Twist* is the most notorious Jewish stereotype.

Dickens portrays Fagin as "immoral, miserly, and disgusting to look at." (Dickens, 45) He is referred to as "the receiver of stolen goods" as he made a living by collecting the things that kids stole. (Dickens, 145) He taught them pickpocketing and other crimes and left them to live in miserable conditions. It is very important to notice that in his later work *Our Mutual Friend* Dickens introduces us to Riah, a Jewish character full of virtues and argued about his previous work that Fagin being a Jew was just incidental and non-intentional.

Oliver Twist, published in 1838, depicted the impoverished London underworld and at the same time illustrated Dickens' belief that poverty is related to crime and the former leads to the latter. The novel is about a kid named Oliver who is an orphan and is thus predestined to spend most of his childhood moving from one orphanage to another. These "child farms" are notorious for mistreating kids and forcing them to live in inhumane conditions with little food and freedom. Just because he asks for more food, he is sent to work as an apprentice and after having a horrible experience there as well, he decides to escape and end up in the Fagin's miserable life. Fagin is the owner of the house with a number of other boys who are trained pickpockets. Once Oliver witnesses one of the boys stealing from another, he decides to run away in fear and confusion. In fear that Oliver knows everything about the pickpocketing group, he is caught by them and sent back to Fagin. By the end of the novel we are informed that finally Fagin is hung and Oliver received a great share of an entitled large fortune from his half-brother. (Dickens 1- 641)

Jewish physical stereotypes consist of having large putty noses, long beards, red hair, tattered clothing. Our Jewish character named Fagin is introduced in chapter 8 where Dickens gives a typical Jewish archetypal figure of being villainous, deceitful

and repulsive. “In a frying-pan, which was on the fire, and which was secured to the mantelshelf by a string, some sausages were cooking; and standing over them, with a toasting-fork in his hand, was a very old shrivelled Jew, whose **villainous-looking and repulsive face** was obscured by a quantity of matted **red hair**. ” (Dickens, 90)

Apart from the “ villainous-looking and repulsive face” another typical Jewish physical feature which is attributed to our character Fagin is the red hair. It is important to note that in the culture prior modernism, having red hair was immediately linked to a disgusting and unlikeable Jewish trait. There can be a connection to the fact that such a feature is quite common in Jewish communities due to the fact that marriages take place only within Jewish communities and not outsiders. Also the notorious Jewish Judas, Jesus traitor, has got red hair. Same rationale was followed by many writers including Dickens who identified Fagin by giving him red hair.

They are often portrayed as hideous figures and often compared with animals. “It was at this still and silent hour, that Fagin sat watching in his old lair, with face so distorted and pale, and eyes so red and blood-shot, that he looked less like a man, than like some hideous phantom, moist from the grave, and worried by an evil spirit. He sat crouching over a cold hearth, wrapped in an old torn coverlet, with his face turned towards a wasting candle that stood upon a table by his side. His right hand was raised to his lips, and as, absorbed in thought, he hit his long black nails, he disclosed among his toothless gums a few such fangs as should have been a dog’s or rat’s.” (Dickens, 552)

Stereotype related with their character is the Jewish obsession with jewels, money and wealth. We encounter this attribute in Marlowe’s and Shakespeare’s works as well. All Jews are presented as having an insatiable greed for money and wealth. Their main satisfaction in life being that of being wealthy and everything comes after that including other valuable things such as family. Also they are portrayed as Machiavellian characters whose “ends justify means” as Fagin steals from others and exploits the children as he pleases. This obsession for jewels is brought up in Dickens’ work as he describes Fagin sat down and “ took from it a magnificent gold

watch, sparkling with jewels. ‘Aha!’ said the Jew, shrugging up his shoulders, and distorting every feature with a hideous grin. ‘Clever dogs! Clever dogs! Staunch to the last! Never told the old parson where they were. Never poached upon old Fagin! And why should they? It wouldn’t have loosened the knot, or kept the drop up.... At least half a dozen more were severally drawn forth from the same box, and surveyed with equal pleasure; besides rings, brooches, bracelet, and other articles of jewellery, of such magnificent materials, and costly workmanship, that Oliver had no idea, even of their names.’ (Dickens, 95)

Another personality trait attributed to Jews related with being excessively greedy is that they are also stingy and miser. They like keep everything to themselves and never share it with others. “ Did you see any of these pretty things, my dear? They—they’re mine, Oliver; my little property. All I have to live upon, in my old age. The folks call me a miser, my dear. Only a miser; that’s all.” (Dickens, 97) Moreover, throughout the whole play the author does not call Fagin by his own name but by rather “the Jew”, we only learn his name once he is mentioned by other characters in the play. “I am afraid, said **the Jew**, that he may say something which will get us into trouble.’ ‘That’s very likely,’ returned Sikes with a malicious grin. ‘You’re blowed upon, Fagin.’ ‘And I’m afraid, you see, added **the Jew**, speaking as if he had not noticed the interruption. The man started, and turned round upon **the Jew**.” (Dickens, 140) As we witness, Jewish characters have no identities except from the socially constructed ones and their names serve nothing as they are often referred as a part of a social class “ the Jew” rather than an individual.

Finally, Jewish characters are often stereotyped as devils, with evils souls who often die or are fully destroyed by the end of the narratives. Nancy compared Fagin as a ‘devil that he is, and worse than devil as he has been to me’ (Dickens, 493) Sikes refers to him as a “thundering old cur” and his brain full of “evil thoughts and blackest purpose lay working at his heart” (Dickens, 555) Not only their life is mainly miserable but their death too. They are not even attributed a meaningful and good death as they usually die shamefully, pitifully and hated by all. “You should have heard the people groan,’ said Chitling; ‘the officers fought like devils, or they’d have torn him away. He was down once, but they made a ring round him, and fought

their way along. You should have seen how he looked about him, all muddy and bleeding, and clung to them as if they were his dearest friends. I can see them now, not able to stand upright with the pressing of the mob, and dragging him along amongst them; I can see the people jumping up, one behind another, and snarling with their teeth and making at him; I can see the blood upon his hair and beard, and hear the cries with which the women worked themselves into the centre of the crowd at the street corner, and swore they'd tear his heart out!" (Dickens, 593-594)

A total different Jew is portrayed in Dickens' later work *Our Mutual Friend*. Victorian period marks the emergence of the archetypal Jewish metamorphosis which results in the ending of this societal demonizing of Jews. Many critics claim that Dickens wrote this work as an apology for the insidious Jewish archetypal Fagin. This shift from the villainous Fagin to the admirable Riah might also be an indicator of the typical complexity of liberalism and mixed ideologies during the Victorian period. Dickens is praised by many literary critics for his "artistic fertility power is amazing", "very little repetition of character" and "his profusion is Shakespearean" as Riah is often referred as "anti-Shylock" (Grass, 171)

Riah is different from the other Jewish stereotypes, even though he is still stereotypically presented as a usurer who manages Fledgeby's money-lending business, typical of Jewish career, he isn't imbued with any stereotypical qualities such as having a Jewish face or being a devil, on the contrary, he is a very kind and gentle, and he helps Jenny and Lizzie many times throughout the novel. In fact, he is the total opposite of the archetypal Jewish character as he is like a living saint, consistently humble, merciful, generous, gentle, and forgiving. Even Riah's appearance differs greatly from that of archetypal Fagin. "He appears in an ancient coat, long of skirt, and wide of pocket. A **venerable man, bald** and shining at the top of his head, and with long **grey hair** flowing down at its sides and mingling with his beard. A man who with a **graceful** Eastern action of homage bent his head, and stretched out his hands with the palms downward, as if to **deprecate the wrath of a superior.**" (Dickens, 328) There is no crooked big nose or red hair and instead of 'devilish, deceitful, and villainous or cur' adjectives we encounter positive adjectives such as: 'venerable, graceful and humble' This marks the metamorphoses of the

Jewish character, no longer as an archetypal character but rather as an individual imbued with virtuous qualities.

Another metamorphosis of the Fagin character that is extremely stingy and malicious with kids to a completely different character, that of Riah who as he serves as a father figure and role model. Moreover he kindly advises and protects Lizzie away from dangerous, bad-intention suitors. Moreover, Riah is not cruel, mean-spirited and revengeful like the stereotypical Jews but very forgiving, merciful and generous. Even though Fledgeby is an abusive man, he still pays him respect, calling him "generous Christian master." (Dickens, 328) He also in several occasions saves his life but is never paid back for his efforts or work; instead he tricks Riah into unfair work contract and uses his Jewish identity to his advances. As Fledgeby says that "he has got a bad name as an old Jew, and he is paid for the use of it, and I'll have my money's worth of him. (Dickens, 338) Fledgeby uses the social prejudice of Jewish to his own benefits so he can blame all his shady work on Riah.

Throughout the novel, we witness how Riah keeps his calm and seeks no revenge toward his boss, however, by the end of the novel he starts to get sadder and be aware how much he is being exploited by Fledgeby. He finally realises that pleasing his patron and using the Jewish identity as an object is a great harm to the representation of all the Jewish people. In one occasion, he confesses to Jenny "I reflected--clearly reflected for the first time, that in bending my neck to the yoke I was willing to wear, I bent the unwilling necks of the whole Jewish people." (Dickens, 335) In the end, though, he finishes his work contract with Fledgeby and the whole world finds out who the real villain is. Dickens uses Riah's story to tactfully attack the socially constructed Jewish identity and bring people awareness of how irrational this prejudice is and how we might be even involved and trapped into such prejudices.

The climax of Riah's maturation process is however marked only when he experiences a deep epiphany. Only when he realises that in allowing Fledgeby to abuse and exploit him he has become an accomplice sharing a role in developing the Jewish stereotypes. " Passing the painful scene of that day before me many times

says Riah, I always saw that the poor gentleman believed the story readily, my child, because I was one of the Jews — that you believed the story readily, my child, because I was one of the Jews — that the story first came into the invention of the originator thereof, because I was one of the Jews. This was the result of having you three before me, face to face, and seeing the thing visibly presented as upon a theatre.’ (Dickens 1971, 796)

Riah regrets not only for allowing Fledgeby to perpetuate his anti-Semitic behaviour but also feels sorry and saddened as that there is no image of a ‘good Jew’ where people can look upon. There is no nice, friendly, humble Jewish character or at least individuality attributed to them as with most of the other races and characters is. Jewish characters are more like a stock character which differently from other characters remains perpetual through time. This is the message that Dickens aimed to convey that in a progressive world and experimental literary era, Jewish people remain being archetypally portrayed as ‘bad Jews’ and there is no ‘good Jews’ present in literature. ‘For it is not, in Christian countries, with the Jews as with other peoples. Men say: ‘This is a bad Greek, but there are good Greeks. This is a bad Turk, but there are good Turks.’ Not so with the Jews. Men find the bad among us easily enough — among what peoples are the bad not easily found? — but they take the worst of us as samples of the best; they take the lowest of us as presentations of the highest; and they say: ‘All Jews are alike.’” (Dickens 1971, 795)

Many critics argue that Riah was created as an apology for the infamous Fagin. It is believed that in 1863, before Dickens started writing *Our Mutual Friend*, Dickens received a letter from Eliza Davis, a Jewish woman complaining about the misrepresentation of the Jewish character. Dickens felt bad and awakened so he decided to compensate for his archetypal representations of Jews in his first book, he created the character of Mr. Riah to defend himself from the anti-Semitic accusations. The Riah character is believed to have been created artificially just to make up for his previous ‘mistake’. K. Chesterton's complains that Riah is a ‘needless and unconvincing character’ (Gibson, 118) and Harry Stone's asserts that Riah is more of an ‘emotional gesture’ than convincing character (Stone, 248). John Gross summarizes: ‘Dickens is so intent on emphasizing his meekness, his

kindness, his noble nature, that he fails to endow him with any real life.” (Gross, 218)

Be it Eliza’s letter, Dickens’ own consciousness and empathy, his artistic maturity or change of heart is not of importance, the main issue is that finally we encounter the first step toward the destruction of the Jewish archetype. Dickens’ *Oliver Twist* and *Our Mutual Friend* at first glance, are often seen as paradoxical when compared, however, they show how the authors himself evolves as a person and his ideas and artistic production matures together with the Jewish archetype. The best thing about *Our Mutual Friend* is not merely that finally we have a “good Jew” in literature but mostly because it is the first attack on the battle toward the perpetual archetypal figures and socially constructed stereotypes. Such archetypal figures need to be effaced from literary productions as they serve nothing but misrepresentation, oppression and consequent prejudice which results in obstructing the full integration of these ‘certain groups’ in society where they are not seen as individuals with their own personal traits but rather as stock characters as “all Jews are alike”. A neo-classicist insists that literature has a great impact on people and literature’s purpose is “to teach and delight” or to teach virtues and values. Meanwhile a postmodernist might disagree with the idea that literature’s aim is to teach the ultimate truth while insisting that literature sole purpose is aesthetic pleasure and entertainment only or a separation between the literary work and its purpose claiming that “art per se”. However, they can both agree that at least unconsciously a person’s views can be changed after reading a great book or on the contrary, when repeated, an archetype might be ingrained in people minds and that block them from envisioning these characters differently from what they have been accustomed to encounter .

Literary works have a great impact on people’s lives and the way they perceive society and the world. Literary works are the biggest weapon toward corruptions, injustice, hypocrisy and most importantly bigotry. Many people when reading *Our Mutual Friend* after they have read *Oliver Twist* might experience a change of heart just like the author did. When reading this work audience can become more aware of their surroundings societal archetypes and can envisage themselves more easily in other people's place. The main source of evil is bigotry and the biggest source of

virtue is empathy. This is the message that Dickens' is trying to convey to the reader that having static thoughts about a certain race can be quite damaging to them so we must enable a more open minded approach and empathy seems to be the best policy.

2.4 The new archetypal Jew in James Joyce's *Ulysses*

Another famous Jewish protagonist is found in James Joyce's work *Ulysses*. Leopold Bloom is a common man that represents us, failing to find a place in an alienated world, in a sea of fluctuating ideas. Even though Bloom represents us all, the ordinary man and his/her routines, his depiction of his character is given detailed and elaborated in great length differently from the archetypal Jew whose character remains static and predictable. In fact, Bloom's depiction is the opposite of the expected stereotypical Jewish man. His personality is depicted in great details and length that is one of the reasons why many critics consider him as the the first archetypal modern Jew which is far different from the traditional modern Jew, it is in fact that different that one can even exclude him from the category of archetype.

Differently from the previous Jewish archetype which was predominantly focused on their strong adherence to their culture and race and usually accompanied with strong anti-Christian feelings and hate, our new Jewish archetype is the opposite of that. It presents a hybrid Jew who is even questioning his own Jewishness, sometimes embracing it and sometimes escaping from it. Our character Bloom is known to have been brought by a Jewish father and Christian mother. Bloom is the symbol of modernist religious identity which is not central and defined as it was previously but rather blurred. One can easily notice that Bloom deviates from the typical Jew who is often devoted to his culture. He is not even circumcised, something unacceptable in the Jewish community. Analysed from that perspective, one may claim that he lacks the characteristics to be classified as Jew. His mother was not Jewish, he has been baptised three different times and he was never circumcised. However, throughout the work we get some hints and suggestions leading us to the conclusion that his father was a Hungarian Jewish and his mother probably was half-Jewish.

Even though we deem Bloom not being brought up as a Jew, we understand that he is not brought up as a pious Christian either. Early on in the novel, we witness the moment when Bloom enters the church and once he sees the abbreviation INRI (*Jesus Nazarenus Rex Iudaeorum*) in the crucifix, which a Christian would immediately understand that it stands for *Jesus Christ, King of the Jews*, but he guesses that the acronym means “Iron Nails Ran In”. That is the first hint that informs us about Bloom’s identity which is not a strict Jew or Christian but rather a hybrid who does not like to be identified with anything that is static and strict, he struggles to confine to the rigid rules of religion in general. The previous archetypal Jews were always portrayed as being adherent to their religion and identity and also hating Christianity. Our Jewish character, being a modernism product, seems to be imbued with ideas related to uncertainty and fluctuation of beliefs. He is stuck in between two religions. I also believe that Joyce brought the example of INRI “Jesus Christ, King of the Jews” as no accident or coincidence but rather a reminder about the irrationality of religions, of hatred Jews by Christians when after all Christ was said to be a Jew, reminding people that any form of xenophobia or bigotry is wrong and damaging as after deep analysis nothing in the world is static.

An illustrating part of his views can be found during one important incident, when Bloom comes to the pub to meet Martin to talk about the finances of Dignam family. While waiting for him, a citizen (that is how Joyce refers to this character), who seems to be an Irish nationalist, at a moment of drunkenness, starts insulting Bloom referring to his Jewishness. Instead of getting angry, Bloom replies by standing up to the citizen favouring peace and criticizing the dangers of xenophobic ideas. Bloom response is rational thus not fuelling anger or confrontation. He replies: “ He called me a Jew and in a heated fashion offensively. So I without deviating from plain facts in the least told him his God, I mean Christ, was a Jew too and all his family like me though in reality I’m not. That was one for him. A soft answer turns away wrath.” (Joyce, 525)

Even though we realise that Bloom has a lifelong friendly relations with many individual Jews, he represents no longer the archetypal strict religious Jews who hate Christians but instead an archetypal Modernist figure, a representative of the 20th

century sentiments, an open minded Jew who is unsure of his own religion or race, typical of modernism. Differently from pious Jews or Christians, Bloom is open-minded, a humanist and also very open to have a talk rather than a fight over any disagreements. There are no signs at all throughout the whole novel of Jewish archetypes; Joyce seems to have successfully fully reinvented the figure of Jews. Another example would be that of Leon Blum, another Jewish character who is far away from resembling the traditional archetypal Jew. Leon Blum is not a merchant or involved in the money lending business but instead from a very important and different field of life and society. He is a Jewish Socialist politician who seeks no segregation or has no hate for other religions instead offers ‘ union for all. ‘

‘ I stand for the reform of municipal morals and the plain Ten Commandments. New worlds for old. Union of all, Jew, Muslims and gentile. Three acres and a cow for all children of nature. . . . All parks open to the public day and night. Electric dish scrubbers. Tuberculosis, lunacy, war and mendicancy must now cease. General amnesty, weekly carnival with masked license, bonuses for all, esperanto the universal language with universal brotherhood. . . . Free money, free rent, free love and a free lay church in a free lay state.’ (Joyce, 399)

In search for his identity, during one of his daily hallucinations, while reflecting upon his past he recalls a moment when he is hiding a pig’s feet from his father. According to Jewish tradition, eating pork or any food sourced from animals is forbidden. It seems that he seeks consolations in memories, memories of his father and childhood. At another occasion, Bloom misremembers a childhood Passover² song, which is another hint of his dualism as paradoxically he remembers fragments of the song but at the same time not wholly. The fragmented song is representative of his fragmented identity. However, that doesn’t prove his irrelevance of his Jewish background, but, paradoxically, a very important clue of his culture, origin and identity. Another moment is when he returns home at night, he notices the hagadah³ that his father often read to him “in which a pair of hornrimmed convex spectacles

² a religious festival celebrated by Jews as a reminder and victory of the time when the ancient Hebrews escaped from Egypt. Passover begins with a special meal.

³ the text recited at the Seder on the first two nights of the Jewish Passover, including a narrative of the Exodus

inserted marked the passage of thanksgiving in the ritual prayers for Passover” (Joyce, 594) and right next to it, there stands a note which was written by his father before the suicide, he read that note so many times and now knows by heart. Bloom seems a bit nostalgic for having somehow lost his heritage. He seeks meaning and his own identity in his memories. Swimming in a sea of fluctuating values, he seems to finally find some tangible meaning in his Jewishness.

Another similar moment is when he describes Rudy as “a fairy boy of eleven, a changeling, kidnapped, dressed in an Eton suit with glass shoes and a little bronze helmet, holding a book in his hand. He reads from right to left inaudibly, smiling, kissing the page” (Joyce, 497) Bloom is probably referring to the Yiddish alphabet read from right to left, and the book referring to the reading of the whole Hebrew book, maybe an earlier practice and preparation for Bar Mitzvah⁴. Again, all his memories, which are the most important parts of one’s identity, are found in his Jewish imageries.

Another crucial part in the novel is the moment when Bloom saves Stephen a beating. They try to talk about various topics so they get to know each other’s and express their identities and interests. In one occasion, Bloom wishes to express himself and his identity to his guest and starts singing Hatikvah⁵, Stephen, on the other hand, sings the anti-Semitic, “*Little Harry Hughes*,” which tells the infamous tale of ritual murder of Jewish girl who kills with a knife a little boy only because he broke her window.

“Little Harry Hughes and his schoolfellows all
Went out for to play ball
And the very first ball little Harry Hughes played
He drove it o'er the Jew's garden wall.
And the very second ball little Harry Hughes played

⁴ the official entry into the congregation of the Jews

⁵ is a 19th-century Jewish poem and the national anthem of Israel, Zionist anthem

He broke the Jew's windows all.

Then out there came the Jew's daughter

And she all dressed in green.

'Come back, come back, you pretty little boy,

And play your ball again.'

I can't come back and I won't come back

Without my schoolfellows all,

For if my master he did hear

He'd make it a sorry ball.'

She took him by the lily-white hand

And led him along the hall

Until she led him to a room

Where none could hear him call.

She took a penknife out of her pocket

And cut off his little head,

And now he'll play his ball no more

For he lies among the dead.

(Joyce, 675)

“ How did the son of Rudolph receive this second part? With mixed feelings. Unsmiling, he heard and saw with wonder a Jew's daughter, all dressed in green . “ (Joyce, 675) In this part we witness how even though the archetype of the Jewish character changes there is still a present prejudice toward Jews who are still seen as vicious characters and this prejudice is being mainly derived from ancient tales.

Certainly, Jewishness is not the main theme in Joyce writing, but just like the other themes such as: art, literature, language, nationhood, family and religion play an important role in his novel. Overall, his work reflects the modern era and its prevailing characteristics of alienation, confusion, loneliness, chaos, split identity and frustration. One of these elements, confusion, is caused by mixing up Jewishness with Irishness. They are put in parallelism to show that both these nations frequently felt alienated and had to defy the authoritative power. ‘‘Jew’s daughter, all dressed in green’’ Jewishness is infused with being Irish (colour green being overtly present in Joyce’s work associated with Ireland). Joyce also makes a parallelism between Jewish and Irish identity. Just like Jews escaped the Egyptian bondage, so did the Irish people escaped the English bondage and were finally independent.

‘‘It seemed to me that . . . I stood in ancient Egypt and that I was listening to the speech of some highpriest of that land addressed to the youthful Moses. . . . —Why will you Jews not accept our culture, our religion and our language? You are a tribe of nomad herdsmen: we are a mighty people. You have no cities nor no wealth; . . . You have but emerged from primitive conditions: we have a literature, priesthood, an age-long history and a polity.... —... Israel is weak and few are her children: Egypt is a host and terrible are her arms...—... had the youthful Moses listened to and accepted that view of life, . . . he would never have brought the chosen people out of their house of bondage. . . .’’ (Joyce, 116)

In *Joyce and the Jews*, Ira Nadel offers some interesting information about Joyce's keen interest in the Talmudic⁶ tradition. He also presents convincing evidence of Joyce's psychological and creative affinities with the Jewish mind. In his work, Nadel parallels between Joyce's rejection of Catholicism and many Jews' voluntary disfranchisement from mainstream Judaism, which probably explains Bloom's uncertain acceptance of his Judeo-Christian inheritance. Nadel sees Bloom as ‘‘a complex of duality’’ one that is stuck in between self-denied Jewishness and at the same time embracing his Jewishness in his memories and publicly defending Jews. (Nadel, 124)

⁶ a collection of Jewish religious writings

To sum up, Joyce fully destroys the archetypal Jew who has been so far presented as a static, vicious, predictable, greedy, ugly looking character whose profession is mainly limited to a merchant or usurer, by bringing to life a new, transformed Jew that is no longer static and identified only by his Jewishness but rather a complex character whose Jewishness is considered secondary or not important at all. Moreover, he is not an adherent Jew who hates Christians but rather unsure of his own race and religion and split in between the two.

From a psychoanalytic point of view Bloom can be seen as a hybrid, a product of globalisation and multiculturalism so Bloom does not have an integrated Jewish identity but rather he is a cultural hybridity. He seems to be in a painful space in between identities where they are “neither just this/nor just that” (Dayal 47), “neither the One... nor the Other... but something else besides” (Bhabha, *Commitment* 41). In other words, Bloom is a psychoanalytic model of the split personality which marks a divergence between the conscious and the unconscious, a typical postcolonial model of the intrinsically fractured hybrid identity: in Homi Bhabha’s term a ‘hybridity’ product, or in Freud’s term an ‘uncanny’, and Zygmunt Bauman’s term ‘a stranger’.

In short, differently from the Chaucer, Marlowe, Shakespeare and Dickens’ Jews who have all the exact stereotypical patterns, namely, being all static, lacking the individuation process thus remaining stock characters without peculiarities or distinct identity, Joyce’s Jew totally emphatically and productively deconstructs these archetypes. Jewishness has been traditionally presented as a strict and static image throughout the aforementioned works. However, Joyce presents a total metamorphosis of Jewishness, the one which is not made up from uniformity but more of hybridity. In his work, Joyce deconstructs the static archetypal Jew figure by presenting a modernist Jew, who is no longer targeted as mere Jew but more like an everyman who finds himself isolated from society and incapable to fit in in this new world.

CHAPTER III: THE ARCHETYPAL JEW IN SHAKESPEARE'S AND MARLOWE'S WORKS

3.1 Archetypal Barabas in *The Jew of Malta*

Barabas in *The Jew of Malta* (full name *The Famous Tragedy of the Rich Jew of Malta*), depicted as a rich Jew who is very monstrous, ruthless, revengeful and loves nobody except his money. He is imbued with all the archetypal characteristics of the Jew as he is strategic, dishonest, power-hungry, resentful, jealous, controlling, greedy and irreligious. Even his name *Barabas* according to Biblical account is referring to the notorious criminal and murderer who was chosen to be released as Passover tradition. According to this tradition, the Pilate can forgive or release a prisoner based on public's preference and choice. According to various Gospels, people decided that Barabbas instead of Jesus of Nazareth must be forgiven and released out of prison and demanded for the later to be crucified. That can also account for the inherited hate that Christians have toward Jews. His love for his daughter Abigail is the only human feeling that is attributed to him. He states: "I have no charge, nor many children, but one sole daughter, whom I hold dear as Agamemnon did his Iphigen, and all I have is hers" (Marlowe, 6) Right from the start of the story, in the prologue the narrator foreshadows and suggests that Barabas is a Machiavellian figure and as the "world thinks Machiavel is dead" in fact he isn't dead but instead is reincarnated as Barabas.

The prologue of MACHEVILL:

'Albeit the world think Machiavel is dead,
Yet was his soul but flown beyond the Alps;
And, now the Guise is dead, is come from France,
To view this land, and frolic with his friends.
But whither am I bound? I come not,

I, To read a lecture here in Britanie,
But to present the tragedy of a Jew
Who smiles to see how full his bags are crammed,
Which money was not got without my means.
I crave but this. Grace him as he deserves,
And let him not be entertained the worse
Because he favours me (Marlowe, 2)

Barabas in the protagonist of the story and the whole plot revolves around him. By the beginning of the story we witness how Barabas is presented as a very rich and powerful merchant who has got ‘‘ infinite riches in a little room’’ (3). Even though he is quite important for the people, he is never accepted by them just because of the fact that he is Jew. This alienation from society and especially from Christian community never bothered him as he prefers to be rich, Jewish and successful rather than be a poor Christian: ‘‘who is honoured now but for his wealth? Rather had I, a Jew, be hated thus, than pitied in a Christian poverty’’ (Marlowe, 6).

Apart from him being rich, a merchant and greedy, another archetype is his hate for Christians and their faith. Once the merchants exit, Barabas talks about Christians: ‘‘ I can see no fruits in all their faith, but malice, falsehood, and excessive pride, which methinks, fits not their profession. Haply some hapless man hath conscience, and for his conscience lives in beggary. They say we are a scattered nation: I cannot tell, but we have scrambled up more wealth by far than those that brag of faith.’’ (Marlowe, 8) Right at the beginning, Barabas is merely displayed as an irreligious person as his only religion is trade and money. He believes that most of religious leaders get their money from other people, not through hard work but rather by contributions and inheritance. He sees some falsehood in their faith and hence he cannot believe their preaching of God. Barabas shows us that he earned everything by perspiration rather than succession or inheritance like Christians did and also they are not given other roles in society other than trade and merchandising.

‘‘There's Kirriah Jairim, the great Jew of Greece,
Obed in Bairseth, Nones in Portugal,
Myself in Malta, some in Italy,
Many in France, and wealthy every one,
Ay, wealthier far than any Christian.
I must confess we come not to be kings.
That's not our fault. Alas, our numbers few,
And crowns come either by succession
Or urged by force, and nothing violent.’’ (Marlowe, 6)

So far Barabas is presented as stable character who has suffered a lot because of the prejudice projected upon him. Based on the information we get at the beginning of the play, he even hates hypocrisy and one can claim him to be more of a humanist. From a modern lens this is of course a good thing to use your intelligence and reason rather than depend on a God or religion, however, seen from Elizabethan lens being a humanist meant you could end up in jail for blasphemy and heresy. As the reader explores the first few pages realises that so far Barabas remains a typical archetypal Jew but not as malicious as predicted. That prediction changes as Barabas is unveiled as a more complex character throughout the story as a complete transformation emerges at the epiphanic moment when his treasure and money are confiscated by Ferneze, Governor of Malta, to pay his tributes to Emperor of Turkey. Not only all his wealth that Barabas had collected throughout years with perspiration and wealth is taken but also his own house is converted to a nunnery. A critical moment of this drama is the moment when Barabas ask whether everyone will be taxed equally and fairly:

BARABAS. Are strangers with your tribute to be taxed?

SECOND KNIGHT. Have strangers leave with us to get their wealth?

Then let them with us contribute.

BARABAS. How? equally?

FERNEZE. No, Jew, like infidels;

For through our sufferance of your hateful lives,

Who stand accursed in the sight of heaven,

These taxes and afflictions are befall'n,

And therefore thus we are determined;

Read there the articles of our decrees.

OFFICER. 'First, the tribute money of the Turks shall

all be levied amongst the Jews, and each of them to

pay one half of his estate. (Marlowe, 9)

This part shows us how unfairly Jews were treated by all. Barabas all wealth is collected by the knights and the only solution he was left with was to convert to Christianity or lose everything he had. "He that denies to pay shall straight become a Christian" and lastly "he that denies this, shall absolutely lose all he has." (Marlowe, 10) This is also a very common tradition in Elizabethan period, that one must convert to Christianity in order to avoid various persecutions. Another archetype related to Jewish character, the offer for self-denial and quest for fragmentation of their religious beliefs, traditions and identity.

Another common archetypal belief related with Jews is the false belief that they are cursed people. Many believe that because they are cursed people you can treat them as you like and despising them is not considered a sin or malicious thing to do. They are all seen as "traitor and unhallowed Jews " (61) and great "villains" and as such will never be able to rest as even "heaven will be revenged on thee" (62). The officer, Ferneze and the knights confiscate all his wealth, telling Barabas that:

" If your first curse fall heavy on thy head,

And make thee poor and scorned of all the world,

'Tis not our fault, but thy inherent sin" (11)

Barabas calmly replies that: "Some Jews are wicked, as all Christian are" and don't want to be "Shall I be tried for their transgressions?" (11) He only wants them to consider him as a person/individual and explain what are his wrongdoings, which he didn't do any, instead of being identified as group and being hated and prejudiced for belonging to a less favourable group, that of Jews. Barabas feels lost and in deep misery and distress as they confiscate his most precious things "wealth, labour of my life, the comfort of my age", "the months of vanity and loss of time" and have his house converted into a nunnery as "his house will harbour many holy nuns." (Marlowe, 11-13)

Throughout the play we witness how this moment mark the great transformation of Barabas and causes him to undergo great changes of his character. In the beginning he is displayed as a decent, wealthy, intelligent man but after that epiphanic moment we see him grew revengeful, greedier, evil, and obsessed over money. The reader is confused whether the degradation of his character is due to his recent "underneath experience" or he has always been such a vicious person. Barabas hints us later that: "We Jews can fawn like spaniels when we please, and when we grin, we bite; yet are our looks as innocent and harmless as a lamb." (Marlowe, 23) Was Marlowe trying to show the reader how malicious event unfairly projected in our live can contribute to the change of our character or was he portraying Jews as fake individual who look like sweet lambs when in fact they are wolves in sheep's clothing?

Over the course of the play we witness the transformation or the manifestation of the Jewish character as he ruins anything coming in the way of him by adopting revenge as the only solution to everything. We discover about his obsession about the money and how they are even more important than the lives of people around him. We witness him becoming an immoral, power-hungry and scheming figure who commits various crimes. One cannot help but reflect how difficult is to remain virtuous in a cruel world and how external factors can change our internal traits and character. How those in power can airbrush us and everything we have won with lots of perspiration in a fraction of seconds as we remain.

Readers feel great empathy and pity for the hapless Jew at one occasion when he tells Ferneze: “ Well, then, my lords, say, are you satisfied? You have my goods, my money, and my wealth, my ships, my store, and all that I enjoyed. And, having all, you can request no more, unless your unrelenting flinty hearts suppress all pity in your stony breasts, and now shall move you to bereave my life. You have my wealth, the labour of my life.” (Marlowe, 12) Moreover, “ To bring me to religious purity, and, as it were, in catechising sort, To make me mindful of my mortal sins, against my will, and whether I would or no, seized all I had, and thrust me out a doors, And made my house a place for nuns most chaste.” (Marlowe, 24) After causing the reader/audience to experiencing this deep cathartic moment, the transformation of Barabas emerges. He becomes a totally different person after this moment. At the beginning of the play we encountered various Jewish archetypal patterns and traits. However, the archetypal portrayal deepens as the story unfolds. Archetypal Jewish portrayal reaches its peak in Act 2 Scene 3 as Barabas introduces himself to the newly bought slave named Ithamore. We finally encounter a full description of the Jewish archetypes as murders, vicious, monstrous, sly, villainous usurers and the root of all evil in society.

“ I walk abroad o’ nights;
And kill sick people groaning under walls;
Sometimes I go about and poison wells
And now and then, to cherish Christian thieves,
I am content to lose some of my crowns,
That I may, walking in my gallery,
See them go pinioned along by my door.
-And in the wars ‘twixt France and Germany
under pretence of helping Charles the fifth,
Slew friend and enemy with my stratagems.
Then after than I was an usurer,
And with extorting, cozening, forfeiting,

And tricks belonging unto brokery

I flied the jails with bankrupts in a year

And with young orphans planted hospitals

And every moon made some or other mad,

And now and then one hangs himself for grief,

How I with interest tormented him. ‘’ (Marlowe, 27)

From this monologue, we witness how Jewishness is equated with villainy only. The above section shows how stereotypically Jewish beliefs and their moral standpoints are greatly perceived by the society. Their profession being only something related with extorting, cozening, forfeiting, ticks, broker and usurers.

Moreover, the physical Jewish stereotype appears in this work as Ithamore talks about Barabas to Abigail: ‘’ Oh mistress, I have the bravest, secret subtle, bottle-nosed knave master, that even gentleman had.’’ (Marlowe, 36) Apart from the stereotyped ‘’Jewish nose’’, the ‘’ dirty Jew’’ stereotype appears again combined with the trait archetype of ‘’stingy Jew’’ as Ithamore professes that: ‘’he had never put on clean shirt since he was circumcised’’ and ‘’ the hat that he wears, Judas left under the elder when he hanged himself.’’ (Marlowe, 40) . The ‘’stingy Jew archetype’’ is all over the play, and as Ithamore describes’’ he lives upon pickled grasshoppers and sauced mushrooms’’ meaning that he is too parsimonious to dine well. Another important clue found in Ithamore description is that not only Christians hate the Jews but by Turks (Ithamore being a Turk himself) and all the rest. Ithamore parallels him with Judas as Christians do and as he himself betrays Barabas states that ‘’ to undo a Jew is charity, and not sin’’ (58)

Another archetype is acquired or inherited hate that Jewish people have for Christians and their determination to revenge. All the Jews present in the British literary canon are presented as revengeful characters and the whole plot and main theme revolve around revenge. Barabas shares this hate for Christians as well and once they forfeit his fortunes, he curses them:

“The plagues of Egypt and the curse of heaven,
Earth’s barrenness, and all men’s hatred,
Inflict upon them, thou great Primus Motor!
And here upon my knees, striking the earth,
I ban their souls to everlasting pains,
And extreme tortures of the fiery deep” (Marlowe, 12)

In another occasion Barabas expresses his deep hate and awaiting revengeful plans not only toward Ferneze for he has wronged him warning that “ great injuries are not so soon forgot” (13) but also toward all “these swine-eating Christians, unchosen nation, never circumcised, poor villains “ (22) , “ not of the seed of Abraham” (28), “hateful friends, these devils with damned heresy.” (17)

“And there, in spite of Malta, will I dwell,
Having Ferneze's hand, whose heart I'll have,
Ay, and his son's too, or it shall go hard.

I am not of the tribe of Levi,⁷ I,

That can so soon forget an injury. “ (23)

Another crucial moment which portrays Jews as great haters of Christianity and their revengeful souls is when Barabas promises Ferneze that he going to revenge:

“I'll be revenged on this accursed town;
For by my means Calymath shall enter in.
I'll help to slay their children and their wives,
To fire the churches, pull their houses down,
Take my goods too, and seize upon my lands.
I hope to see the Governor a slave

⁷ According to the Bible, the Tribe of Levi is one of the tribes of Israel, traditionally descended from Levi, son of Jacob.

And, rowing in a galley, whipped to death.’’ (Marlowe, 60)

Another moment when Barabas expresses great hate toward Christians is when talking about Lodowick, whom he wishes to deceive and use his daughter to lure him into fighting with his fright and thus causing his death. He compares Lodowick with *Cain*, who according to the biblical Book of Genesis, murdered his own brother Abel. Cain and Abel were both the first two sons of Adam and Eve. Subsequently, Cain’s punishment by God was to wander for the rest of his life. Various interpretations consider Cain to be the originator of evil, violence, and greed.

‘’ This offspring of Cain, this Jebusite,

That never tasted of the Passover,

Nor ever shall see the land of Canaan⁸,

Nor our Messiah that is yet to come,

This gentle maggot, Lodowick,

I mean, must be deluded.

It's no sin to deceive a Christian,

for they themselves hold it a principle,

Faith is not to be held with heretics;

But all are heretics that are not Jews.’’ (Marlowe, 31)

Barabas hates Christians to the degree that he even poisons his own daughter once she decides to convert to Christianity. After that he also murders two friars. When Ithamore questions Barabas: ‘’ Do you not sorrow for your daughter’s death? Barabas replies ‘’No, but I grieve because she lived so long a Hebrew born, and would became a Christian.’’ (44) Barabas also kills two friars because they converted

⁸ was a Semitic-speaking region, the setting of the Bible narratives

his daughter to Christianity and threaten him to profess his crimes. His passion for killing and “ how I long to see him shake his heels” is quite disturbing. (48)

Another prevalent archetypal Jewish trait is cunningness and slyness. Barabas is often described as a cunning character and himself taking pride on it. When persuading Abigail to lure Mathias and Lodowick, he teaches her to be “like a cunning spirit, feign some lie” (33)

“We Jews can fawn like spaniels when we please,

And when we grin, we bite; yet are our looks

As innocent and harmless as a lamb's.

I learned in Florence how to kiss my hand,

Heave up my shoulders when they call me dog,

And duck as low as any barefoot friar,

Hoping to see them starve upon a stall,

Or else be gathered for in our synagogue,

That when the offering basin comes to me,

Even for charity I may spit into it.” (Marlowe, 23)

As expected from most of the Jewish characters, there are two possible deaths in the Jewish death archetypal patterns: to suffer a great tragedy preferably death, or convert to Christianity. The notorious Barabas dies at the end of the novel fates the first. He dies confessing his crimes, cursing Christians and infidels and burning in the flames of hell.

“BARABAS: And, villains, know you cannot help me now.

Then, Barabas, breathe forth thy latest fate,

And in the fury of thy torments strive

To end thy life with resolution.

Know, Governor, 'twas I that slew thy son.

I framed the challenge that did make them meet.

Know, Calymath, I aimed thy overthrow,

And had I but escaped this stratagem,

I would have brought confusion on you all,

Damned Christian dogs, and Turkish infidels!

But now begins the extremity of heat

To pinch me with intolerable pangs.

Die, life! Fly, soul! Tongue, curse thy fill, and die! ‘

(Marlowe, 69)

Apart from the notorious male archetypal Jew, in Marlowe's work we also encounter ‘ ‘ La belle juive’ ’ archetype, the beautiful Jewess, the *femme fatale*. Femme fatale is a very common stock character which is often presented as a mysterious, charming, beautiful, and seductive woman who lures her lovers, often deceiving them and leading them to deadly traps. She is a very common archetype not only in the worldly literature canon but also art. She is often portrayed as having outstanding and supernatural ability to enchant, entice and hypnotize her victims, often using the spell of love. The belle juive is commonly portrayed a young and extremely beautiful Jewish woman who often lives alone and lures Christian men who seem to fail resisting her dazzling beauty. Traditionally situated in between her villainous Jewish father and her Christian lover, the former often hating the later and disapproving their relationship.

Nadia Valman in her work *The Jewess in the Nineteenth-Century British Literary Culture* , reveals that ‘ ‘ the Jewess in contrast to the Jew who was personified as morally retrograde, physically repellent and socially overambitious, is idealized. Beautiful, passionate and loyal, she was seen as the embodiment of exceptional virtue and poignant suffering. La Juive encapsulates the key features that made the Jewess such an object of fascination to readers and audience. She is depicted as a figure of extraordinary erotic appeal, but also transcended self-sacrificing love.’ ’
(Valman, 51)

Valman also mentions and illustrates her points with Jacques Halevy's grand opera *La Juive* which presents the Jewess character named Rachel, as the main heroine of the opera. The story takes place in Switzerland as Rachel and prince Leopold fall in love and eventually end up courting. Leopold hides the fact that he is married and his real identity deceived Rachel that he is Jew, which Rachel soon find out and decides to denounce him. As interfaith relationships were banned at that time they are both sentenced with death penalty. She later retracts her charge after his Leopold wife begging to forgive him. As the cardinal is about to put her in the furnace, and her only salvation would be if her father admits to convert to Christianity, finally her father decides to reveal the truth that he is not the biological father and she is the daughter of the Cardinal himself.

Valman later argues how that the identity of the Jewish woman is often ambiguous, and stereotyped as an object of desire and fantasy. "Unlike the figure of the Jew whose physique is marked by the sign of his religious or racial difference, the body of the Jewess is unreadable." (Valman, 70) Later, Valman makes a distinction between the positive and the negative belle Juive representation in the literary productions of that time. "There are two main prominent categories of the belle juive; the first is "positive", and typically describes her as noble, intelligent, pure and loyal, perhaps linking her to the virtues of Virgin Mary, or to the general principle of Christian martyrdom. The second is overtly negative, describing her as sly, coquettish, overly sexual, dangerous and destructive. Their differences aside, both types serve the same purpose; namely the distraction of the Christian hero. Moreover, there are two acceptable fates for the belle juive; the first is total submission to the Christian lover and through him to the Christian world. The second is death. The belle juive is fundamentally a tragic heroine. As a positive character she can never find true fulfilment in the damned Jewish world; and as a negative character she never had had the opportunity, seeing as she was born in the Jewish world, to be anything other than damned." (Valman, 74)

Marlowe also imbues Abigail with irresistible sensual beauty. She can be easily identified as a stereotypic Jewess as she possesses most of the traits of la belle juive. She is a real beauty who has a Jewish father Barabas, falls in love with a Christian

man Mathias, enchants him into a deadly trap, ends up converting to Christianity and stereotypically dies at the end. Mathias describes her "matchless beauty" whose spell cast "there's no remedy" as:

" A fair young maid, scarce fourteen years of age,
The sweetest flower in Cytherea's field,
Cropped from the pleasures of the fruitful earth
And strangely metamorphosed nun."

...And matchless beautiful.

As, had you seen her, 'twould have moved your heart,
Though countermined with walls of brass, to love
Or, at the least, to pity..." (Marlowe, 18)

Apart from her seductive beauty, she is also a *femme fatale* as she bewitches the young men to her trap that she herself fell as she was unaware of her father's plans. Barabas asks her to seduce Lodowick and asks her "like a cunning Jew to make love to him" (29) even though she loves Mathias who also loves her and professes his life "is not so dear as Abigail" (32). Barabas insists that she should lure Lodowick:

" like the sad presaging *raven* that tolls,
The sick man's passport in her hollow beak,
And in the shadow of the silent night
Doth shake contagion from her sable wings" (19)

Femme fatale is compared to a *raven* which is often associated with death and ill omen. This totem is frequently encountered in various literary works especially before a tragedy or death is about to occur. Bellamira is also a *femme fatale* but differently from *la belle juive* Abigail, who is virtuous, self-sacrificing, causes no harm (consciously), convert to Christianity and "witness that I die a Christian, ay, a virgin too" (43) just like Virgin Mary, Bellamira on the other hand, falls under the

second category that of the “negative” femme fatale who lures people, uses them, leads them to vicious traps and finally bring about their death. The courtesan uses her beauty to beguile her “amorous wag” (53). Ithamore is bewitched by this femme fatale who has got the: “the sweetest face that ever I beheld! I know she is a courtesan by her attire. Now would I give a hundred of the Jew's crowns that I had such a concubine.”(35) In order to get the gold, the *fatale* courtesan Bellamira, lures, enchants and ‘casts an eye’ on Ithamore by using a carnophallogocentric stratagem of first feeding and later sleeping with ‘the victim’.

“ BELLAMIRA. Now, gentle Ithamore, lie in my lap.

Where are my maids? Provide a running banquet.

Send to the merchant: bid him bring me silks.

Shall Ithamore, my love, go in such rags?

I have no husband; sweet; I'll marry thee.”

ITHAMORE. I'll be Adonis: thou shalt be Love's Queen.”

.....That kiss again. She runs division of my lips.

What an eye she casts on me! It twinkles like a star.

BELLAMIRA. Come, my dear love, let's in and sleep together.

ITHAMORE. Oh, that ten thousand nights were put in one,

That we might sleep seven years together afore we wake.

BELLAMIRA. Come, amorous wag; first banquet, and then sleep.”

(Marlowe, 52-53)

Barabas is often described as one of the most notorious Jewish archetypes in the entire British literary canon, being one of the first too and probably the originator of the Jewish archetype itself. Starting from his bottled-nose, to his shaggy, dirty clothes, he accounts for creating this repellent- looking Jewish archetype. Not only notorious for his physique as for his hatred character traits. He is presented as malicious, vicious, evil, avaricious, revengeful, devil, anti-Christ Judas, sinful and monstrous villain. However, apart from the aforementioned tributes, Barabas, at the

beginning of the play, is imbued with humane feelings which make him a very complex and sometimes mysterious character. Readers at one instance they hate him and a few second after that they feel deep empathy and pity.

There has been constant debate whether this work is in fact an anti-Semitic work or is it a satire on Anti-Semitism as the protagonist Barabas becomes a villain only once deeply embittered by the confiscation of his wealth on the mere basis that he is a Jew, an infidel. Later on, he is triggered by his daughter's conversion to Christianity and by Ithamore's shocking and unexpected treachery. His hate towards Christians might be justified; however, nothing can justify the fact that he later decides to kill all the nuns, including his own precious daughter and some other people such as the friars and also the pimp and the prostitute. It is exactly the repeated theme and motif of revenge attributed as the only driving factor in his life, makes this play more of an Anti-Semitic work.

Israel Davidson in his work, *Barabas and Shylock: A Study in Character* confesses: "in all English literature there is perhaps no character less humane and more repulsive than Barabas." (Davidson, 22) Barabas is presented as a vicious Jew and is often considered as the originator of the archetypal Jew in British literature. Barabas vicious traits and his Jewish archetypal patters have inspired many other writers among them Shakespeare for his character Shylock and Dickens' Fagin. This patters has been used a stock character, remaining unchanged throughout years and often influencing people to view Jews as a targeted racial group who is unable to fit to the societal norms and standards. Unfortunately, these stock characters instead of being used as examples to expose the enormous cruelty that Jewish people have undergone throughout years, these archetypes has served nothing but a misleading representation of Jews as a race and religion. On the contrary, these static archetypes have cause damage to the figure of the male Jew to be seen as a villainous monster and the figure of the Jewess as a femme fatale.

3.2 The archetypal Shylock in *The Merchant of Venice*

The Merchant of Venice is one of the masterpieces of William Shakespeare which was written in the sixteenth century. Even though the play is classified as a comedy, there are a lot of tragic and romantic elements inside it. The plot opens with Bassanio, a young man from Venice who is infatuated by the beauty of Portia of Belmont. In order to go and marry her, Bassanio needs 3,000 ducats for his expenditures. Bassanio decides to borrow that sum from Antonio. He is his best friend and at the same times a very famous and rich merchant. Even though has no money on his hands as his ships were in the sea, he still agrees to help him by signing a bond with his enemy Shylock, a Jewish moneylender. The hate between the two is mutual as Shylock also hates Antonio for his anti-Semitic views and for lending money without interest. The signed bond dictates that in case Antonio will fail to pay the debt within 3 months, Shylock is entitled to cut one pound of flesh from Antonio's body. Bassanio leaves for Belmont with his friend Gratiano and manages to win the heart of Portia. Antonio is soon after is informed that his ships were lost in the sea which means he will not be able to pay the money back to Shylock. The later grows very happy as finally he can revenge. He refuses Bassanio's money offer and insists on justice been done, thus to take the pound of flesh from Antonio's body. Portia and her servant Nerissa, disguised a young male "doctor of the law", using her wisdoms defeats Shylock leaving him with no money and converted into a Christian.

Just like Marlowe's Barabas, Shylock has a daughter named Jessica and we don't have much information about his late wife. Moreover, Shylock is greedy, jealous and revengeful and all his life revolves around money. Again, just like Barabas, he also hates Christians, his daughter elopes with a Christian stealing his money and converts to Christianity, his loyal servant betrays him, and the plot ends tragically for him, as he is forced to give half of his fortune to the state and the rest must be inherited to Abigail, his daughter. Finally, he if forced to abandon his Jewish faith and identity and convert to Christianity instead.

As archetypically expected, Shylock's job is usurer, he lends money toward an interest differently from his biggest enemy, Antonio, who gives loans gratis and thus leaving Shylock without clients. If we look at the monologue in Act I of *The Merchant of Venice*, we get some clues of Shylock's inner character and thoughts and the origin of this grand hate that he has toward his enemy Antonio. Does Shylock hate Antonio just because he lends money without interest?!

‘How like a fawning publican he looks!

I hate him for he is a Christian,

But more for that in low simplicity

He lends out money gratis and brings down

The rate of usance here with us in Venice.

If I can catch him once upon the hip,

I will feed fat the ancient grudge I bear him.

He hates our sacred nation, and he rails,

Even there where merchants most do congregate,

On me, my bargains and my well-won thrift,

Which he calls interest. Cursed be my tribe, if I forgive him!’ (Shakespeare, 20)

These lines give us enormous information about his resentment toward Antonio. Shylock hates him not only because of his Christian faith or because he is known for giving money to others without interest rates, but mostly because he hates and discriminates Jews and criticizes Shylock for the way he does business. Shylock swears that he will never forgive him and that is why when Bassanio offers him thrice the amount of the money they owe to him, Shylock still insists on pursuing his revenge to get that pound of flesh stating that ‘an oath, an oath, I have an oath in heaven’ (108)

Traditionally, Jewish people were seen as malicious villains with an evil soul and hated by Christians. The archetypal term ‘devil’ is often used in Shakespeare’s play as well. Antonio often calls Shylock a ‘devil’ with ‘an evil soul’ who ‘is like a villain with a smiling cheek, a goodly apple rotten at the heart’ (22). Even his servant, Launcelot, complaining that his master left him starving consider Shylock as

“ the devil himself, the devil incarnal” (31). Moreover, his own daughter is ashamed to call him father stating that “ our house is hell” and is “ashamed to be my father’s child!” and even” though I am a daughter to his blood, I am not to his manner” (41) Overall, our Jewish character, Shylock, just like Barabas and Fagin is portrayed as an evil and malicious figure hated by all, including his own daughter.

Another prevalent archetype attributed to the Jewish characters in British literature is the static trait of being money-minded, stingy, greedy and avaricious. Our Shylock, just like Barabas and all the other male Jewish characters is also portrayed as extremely avaricious to the extent where money and possession is valued more than people and their own family. Just like Barabas who is more worried about his money than his own daughter, Shylock also worries more about his money and possessions than his own daughter. Salanio describes the moment he saw Shylock and was confused as Shylock was more worried about the possessions he lost than the fact his daughter fled and married a Christian. Salanio states that he has “never heard a passion so confused” as the outrageous “dog Jew” uttering in the streets:

“My daughter! O my ducats! O my daughter!
Fled with a Christian! O my Christian ducats!
Justice! the law! my ducats, and my daughter!
A sealed bag, two sealed bags of ducats,
Of double ducats, stolen from me by my daughter!
And jewels, two stones, two rich and precious stones,
Stolen by my daughter! Justice! find the girl;
She hath the stones upon her, and the ducats.”

(Shakespeare 57)

Even when Tubal informs Shylock that he couldn’t find Jessica, he seems more worried as that meant he will never get back the diamond which he got from Frankfort and the other precious stones and jewels. Just like Barabas who wished his

daughter to be dead and subsequently kills her, Shylock as well is so enraged as saddened by the lost money and possessions that he wished his daughter to rather be dead. "I would my daughter were dead at my foot, and the jewels in her ear! Would she were hearsed at my foot, and the ducats in her coffin!" (70) He wishes his daughter death and also is worried about the money he has spent searching for "the thief" and most importantly he is saddened as no thief means "no satisfaction, no revenge" (70)

Apart from the archetypal avaricious Jew, here emerges the cruel and revengeful Jew. Just like in Marlowe's and Dickens' work, the *revenge* theme serving as the main constituting element where the whole plot revolves around. Shylock's revenge and cruelty reaches its peak when he disregards the Bassanio's offer and Portia's appeal for mercy insisting in receiving his pound of flesh from Antonio's body. Bassanio refers to him as a "cruel devil" and Gratiano refers to him as "thou damned, inexecrable dog" with a "currish spirit" and "wolfish, bloody, starved and ravenous" desires. (104) The most disturbing part of the play is the Shylock passion, happiness and excitement when Portia allows him to use the knife to cut one pound of flesh from the victims's body. "Ay, his breast: So says the bond: doth it not, noble judge? Nearest his heart: those are the very words." (Shakespeare, 109)

Another thematical and structural archetype is the literary work always ending with the death the Jew, sometimes being literal and physical and sometimes being a spiritual death when the Jew is forced to convert to Christianity. Barabas death is physical meanwhile Shylock death is more like spiritual. Another form of death for the Jew is the confiscation of the money which for both Barabas and Shylock is like a type of death as they both state that "you take my house, the means I live, you take my life" (Shakespeare, 115) In short, the literary work always end with the death or defeat of the antagonist Jew.

3.3 The artistic recreations and embellishments of the archetypal Jew by Marlowe and Shakespeare

While reading these two works and analysing their plots and characters we are astonished by the exact similarities of these two works. The two characters are so similar that one can immediately notice the influence of Marlowe on Shakespeare writing. Both characters are rich Jews, they have suffered immense discrimination and they hate Christians. In both cases their wealth is forfeited by the state and some type of injustice is done to them. They both seek revenge for the injustice done to them. They are both betrayed by their own daughters and their servants, seeks revenge from the wrongdoers and in the end fall victim of their own stratagem.

However, apart from the fact that they are both Jews, and some other applied typical Jewish stereotypes including being cunning, monstrous and revengeful, there are great differences witnessed between these two characters once a more detailed analysis is done. Shylock isn't as insatiable for ambition as Barabas is and surely less cruel than Shylock. By end of the play, when Portia tells him that his wealth will be confiscated and he will convert to Christianity, he surrenders. Still, Barabas is unstoppable in his grotesque acts. He is a unique character as he is openly a villain who applies lying and cheating as the main devices to deceive people and finally murdering various characters including his own blood, his daughter. He is constantly on a quest for money and only death does eventually stop him. One can easily claim that he is an anti-hero.

Shylock on the other hand, is more humane and not repulsive like Barabas. He is definitely worth of our sympathy and his speech attacking anti-Semitism sends goose bumps to our psyche, it makes our *catharsis* reach its highest peak, makes us reflect upon our action and the influence that our action have on other people. It is an awaking call to the Elizabethan society to imbue their hearts with sympathy by putting themselves in the Jewish shoes and their constant unfair sufferance. No form of cruelty and killing is justifiable, still, Shylock pain and rebellion to numerous injustices is to some extent at least imaginable, however, Barabas cruelty can't be understood as he kills for pleasure and takes pride of it. Shylock's hate for Antonio is

again justifiable as it is cultivated by the later who treated Shylock with the greatest harshness and scorn.

Barabas claims to love his beloved daughter as much as Agamemnon loved Iphigenia but he uses her beauty to manipulate and bring Mathias and Lodowick to arguments and that lead to their death. His monstrous character reaches its peak when he poisoned his own daughter, and all the other nuns, just because she converted to Christianity. Same thing he does with his servant Ithamore whom he trusts and calls his ‘my trusty servant’ and ‘my second self’ and often promise to make him the heir of his fortune but leaves him in rags. Shylock as well wishes death to his daughter who stole all his money and married a Christian but himself does not kill her, he seems just like a disappointed father enraged by his ‘own blood and flesh’ daughter betrayal. (68) Barabas revels in his wickedness, and holds no repentance until the end and dies cursing Christianity. Barabas has remained a villain, whereas Shylock has become a much more complex character.

Barabas, unlike Shylock, is more of an archetypal caricature. He represents all the stereotypes that are so deeply rooted in the racially prejudiced Elizabethan ideology. Shylock is still a Jewish stereotype with the only difference that he voices his pain through his famous emotive speech and commits no crime except from his attempt to bring justice and fulfil his bond. Throughout the play, Barabas commits numerous crimes, but Shylock commits no crimes and does everything according to the law. Even when his daughter escapes, he seeks his money and justice. When the judge appeals for mercy, he refuses it and seeks nothing but justice, of course, a non-imaginable form of justice, but still he seeks some form of achievement and rebellion to the constant injustice that he has endured from Antonio throughout his life. It is finally his turn. When the duke appeals for mercy to Shylock, he reminds the duke that he also has ‘many purchases slaves, which like your donkeys and your dogs and mules, you use in abject and in slavish parts’ (101) Thus reminding the duke that there is injustice and hypocrisy everywhere so he will not be bothered and instead seek his own justice.

Another recreation seen in Shakespeare's work is the portrayal of the Jewess. Just as Barabas is a stock character so is the Jewess in Marlowe's work. She is the embodiment of the *femme fatale* with all the stereotypical features attributed to that such as lure, beauty, deception, entrapment leading to the final destruction of her partner. However, Shakespeare's Jewess, Jessica, is just a normal character far from the notorious *femme fatale*. Salarino compares her with Shylock stating that "There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and rhenish" (68) She does no wrong to anyone except the moment when she steals from her father and is ashamed for doing that admitting that she is blinded by love "I am much ashamed of my exchange: But love is blind and lovers cannot see" (50) So differently from the *la belle juive* who often tricks and bewitches her lover, Jessica's love is pure and she falls blindly in love with Lorenzo. Moreover, differently from the Marlowe's *femme fatale*, whose beauty is elated, there is no reference to Jessica's outstanding beauty apart from the attributes that are given to all decent female characters as being sweet, wise, fair and true.

"So are you, sweet,
Even in the lovely garnish of a boy....
...Beshrew me but I love her heartily;
For she is wise, if I can judge of her,
And fair she is, if that mine eyes be true,
And true she is, as she hath proved herself,
And therefore, like herself, wise, fair and true,
Shall she be placed in my constant soul" (Shakespeare, 51)

Overall, even though these two works contain striking resemblance in terms of plot and characters, there are still many embellishments which differentiate these two plays, a detailed comparison is needed in order to discover these particularities that make these two works masterpieces of British and worldly literature. Apart from the aforementioned recreation and embellishments, one can easily see the influence of Marlowe's in Shakespeare writing, of course, not to the point of plagiarism or other

numerous conspiratorial theories but more to the Ferdinand de Saussure and Julia Kristeva's theories of *intertextuality*.

3.4 A racial slur or a satire on anti-Semitism?

There has been constant debate over the anti-Semitic elements present in this work. Many critics claimed that both works are primitive Marxism, both writers being slaves and mere reflection of the authoritative ideologies of Elizabethan era thus their works being nothing but a social product lacking its autonomy. In Bakhtin terms, a *deconstruction*⁹ of the text would be necessary as meaning is determined by a threefold perspective that of context, relation to other texts, and lastly the reader.

Firstly, I would like to explore the first constitutive element, the context in which these two works were written. These two works are written in a time when Jews were officially banned from London and as a result widely alienated, discriminated and not fully integrated into society. The Jews that remained were tolerated and free to go about their business but only within their own circles thus falling the category of *the Others* in the created binary opposition. Unfortunately, even during modern times, Jews still find themselves ethnically as outsider and alienated citizens. This perception that many people have created toward Jews might be traced to this exact stock representation of Jewish character always presented full of negative and undesirable traits. Also, is important to be noted its context can influence greatly a piece of art and often the authors, including Marlowe and Shakespeare, were obligated to follow such patterns in order to satisfy their patrons and make a living out of their works. Moreover, Shakespeare and Marlowe lived in the era when there we no Jews and Shakespeare is said to have never met a Jew in his life so they had to base their writing on the already established panoramic stereotypes and accounts they heard about them. Writing during the Elizabethan era had many constraints and in order to thrive the authors had to follow its epistemological ideas.

Secondly, a comparative analysis with the other contemporary texts of that time is necessary in forming a general picture of these two works. Renaissance prevalent

⁹ to deconstruct a piece of writing in order to examine it from different aspects, thus whoever reads it can understand the art in a different way

literary doctrine focused on the “revival” and “imitation” of the classics. Thus, Chaucer’s works together with other previous and contemporary works serve as forming devices for these two authors. Shakespeare is highly influenced by Marlowe and Marlowe is said to be influenced by Thomas Kyd. So it is all a matter of intertextuality. They were part of an ideology where the representation of the social life was panoramic and characters were mere social and moral types. Use of mimesis, catharsis, *arête*, hubris, Christian elements and the deductive nature of writing are elements that thrive in these two works. Apart from the aforementioned elements of *tradition*, Renaissance is well known for also being a period where *innovation* emerges too. Lack of fantastic elements, blank verse, treatment of religion, Shylock dialogism, powerful rhetoric, are all examples of the structural and thematic innovations brought by these two authors. So the representation of the archetypal Jew falls in the traditional part of Renaissance.

Moreover, all the previous and most of the contemporary literary works of that time were produced solely to instruct and pleasure. Imagine how ‘pleased’ the predominantly Christians and conservative audience would be if antagonist would be a Christian and the main hero would be the hatred Jew?! Furthermore, imagine the same play (*The Merchant of Venice*) being performed nowadays and how would the postmodernist audience react when Portia refers to the Moroccan suitor to “have the complexion of the devil” something extremely disturbing and offensive in so many different levels. This leads to the conclusion made in the first part that we can judge a work of art only within its context. Moreover, Authors seem to lack any form of autonomy as they are highly dependent and influenced by the context, and definitely by the previous or the contemporary literary canon.

Lastly, I would like to deconstruct this works in terms of its receiver, the reader. Bakhtin emphasise the importance of the reader ability to recreate meaning. Wolfgang Iser, in his work *The Reading Process: A phenomenological Approach* “distinguishes between the artistic and aesthetic poles of every literary works: *the artistic* refers to the text created by the author and *the aesthetic* to the realization and the stimulation of the readers’ creativity.” (Husserl, 32) Thus the process of reading is a crucial part in analysing a text, as various readers experience the text differently.

Apart from our aesthetic attribution to the text, we, as readers, also possess ‘‘ pre-intentions’’ in Husserl’s terms which are the reader’s expectation of the text that can somehow modify the meaning of the raw text. Isser later argues how each texts has got ‘‘gaps’’ that may be filled in different ways by the virtual dimension created by the reader. Adding that ‘‘the written parts of the text gives us the knowledge, but it is the unwritten part that gives us the opportunity to picture things; indeed without the elements of indeterminacy, the gaps in the text, we should not be able to use our imagination’’ (Husserl, 42)

After we have explored these two works from a threefold perspective, now we have a full picture and we can further explore the anti-Semitic elements. The first clue that is given in Marlowe’s work that shows us that no religious supremacy is intended by this work is the moment when Barabas ridicules the oversexed Christian monks and nuns and also exposes their thirst for money and religious hypocrisy. An example of the religious hypocrisy is when Ithamore claims that’’ to undo a Jew is charity, not a sin’’ (Marlowe, 58) Nowhere in any whole book is written than doing wrong to other people, regardless of their religion, is justified so Marlowe intends here to also expose the constant misinterpretation and misuse of the holy scriptures by people.

Another example would be when Barabas pretends to have regretted his wrongdoing and provocatively wishes to convert to Christianity to expose their falsehood, the monk and friar start fighting to get Barabas converted and his wealth donated to their institution. Barabas has foretold that they are all greedy, rapacious, hypocritical and self-important. Marlowe exposes us to a world where right and wrong are so easily categorized; he involves us in this situational problem that requires not only attentiveness but also sensitivity that goes beyond the simple lessons derived from the moralities that preceded this play.

‘‘BARABAS. I know that I have highly sinned.

You shall convert me. You shall have all my wealth.

JACOMO. Oh Barabas, their laws are strict.

BARABAS. I know they are, and I will be with you.

BARNARDINE. They wear no shirts, and they go barefoot too.

BARABAS. Then 'tis not for me; and I am resolved

You shall confess me, and have all my goods.

JACOMO. Good Barabas, come to me.....

....BARNARDINE. Not? then I'll make thee, rogue.

JACOMO. How! dost call me rogue?

(They fight.)” (Marlowe, 46)

Moreover, in both these works we do not see the stereotyped Jews only but most importantly we see the way they are treated which mean that both authors bring audience/readers to awareness that this cruel treatment and constant bothering and taunting is totally unfair and malicious thing to do, consequently it can have a long-term effect on the lives of the victims. One can even claim that their resentment and revenge is justifiable as it has its origin somewhere in a long history of injustice practiced upon them and their people. They even lack an identity as they are never called by their real names but instead they are referred as ‘Jew’, ‘the Jew’, ‘this devil’ (287), ‘infidel’ (333), ‘tarry Jew’ (114), ‘sirrah Jew’ (28) etcetera. For instance, Bassanio calls Shylock ‘unfeeling man’ (63) and Gratiano ‘thou damned, inexecrable dog’ (128). They had to endure pain and maltreatment during all their lives. Barabas recalls how he had to degrade himself in order to survive:

‘I learned in Florence how to kiss my hand,

Heave up my shoulders when they call me dog,

And duck as low as any barefoot friar (25)

Both Jewish characters have endured constant taunting and oppression. In Freudian terms, their action can be linked as a manifestation of *neurosis*. Neurosis is not necessarily seen as a negative element but rather as a positive self-defensive mechanism. According to Freud ‘a neurosis is the formation of behavioural or psychosomatic symptoms as a result of a constant repression or trauma. The only distinct characteristic of a neurotic that needs treatment is that simply s/he has more obvious symptom-formations that prevent them from the common enjoyment and

active achievement in life. By contrast, a psychosis refers to when a patient has completely lost touch with reality and there is no tangible link with it. “ (Freud, 2014) Originally, Freud made a distinction between neurosis and psychosis in the following way: “in neurosis the ego suppresses part of the id out of allegiance to reality, whereas in psychosis it lets itself be carried away by the id and detached from a part of reality” (Freud, 207)

According to Freud’s categories of neurosis both Barabas and Shylock have some forms of *traumatic neurosis*. Barabas seems to have reached a higher level of neurosis thus expressing its *rebellion* through killings of the people who caused it. Shylock, on the other hand, expresses his rebellion during his pretence “boon of success” insisting for his pound of flesh. The reader sees how he refuses the money and instead insists on justice to be done, the moment when he can finally oppress the oppressor.

All these arguments lead us to think that even though there might be some stereotyped Jewish characters; these two works are also partly a satire on the anti-Semitism and a wake-up call to end the degrading representation and exposure of the unfair treatment of Jews throughout history. Both Shakespeare and Marlowe, even though to various extents, sympathise with their protagonist. We should bear in mind that even though Shylock and Barabas are presented as villains and evils respectively in Marlowe’s *The Jew of Malta* and Shakespeare’s *The Merchant of Venice*, these works, mainly the later, are not an attack on Jews but rather a satire on anti-Semitism. Shylock is imbued with humane feelings and both Jew’s unfair treatment by the society arouses sympathetic feelings to the readers. Both characters are not given as purely evil but instead as products of a corrupted society who have left them alienated and hated by all. Previously we mentioned the oppression that Barabas went through and how he had to learn to survive in a society where he was an outcast. The same tactic of: remaining silent, enduring the oppression and “heaving up the shoulders and shrugging” has also been followed by Shylock:

“Signor Antonio, many a time and oft

In the Rialto you have rated me

About my moneys and my usances:
Still have I borne it with a patient shrug,
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spit upon my Jewish gaberdine,
You that did void your rheum upon my beard
And foot me as you spurn a stranger cur.” (Shakespeare, 23)

Another extremely crucial moment in *The Merchant of Venice* is the moment when Salarino, a fellow merchant, asks him why he wants his pound of flesh; he produces one of the most beautiful and touching speeches of literature. In this speech he expresses his resentment and mistreatment of Jewish people during that era.

“To bait fish withal. If it will feed nothing else,
it will feed my revenge. He hath disgraced me
and hindered me half a million, laughed at my losses,
mocked at my gains, scorned my nation,
thwarted my bargains, cooled my friends,
heated mine enemies—and what’s his reason?
I am a Jew. Hath not a Jew eyes?
Hath not a Jew hands, organs, dimensions,
senses, affections, passions?
Fed with the same food, hurt with the same weapons,
subject to the same diseases, healed by the same means,
warmed and cooled by the same winter and summer as a Christian is?
If you prick us, do we not bleed?
If you tickle us, do we not laugh? If you poison us, do we not die?
And if you wrong us, shall we not revenge?
If we are like you in the rest, we will resemble you in that.

If a Jew wrong a Christian, what is his humility?
Revenge. If a Christian wrong a Jew,
what should his sufferance be by Christian example?
Why, revenge. The villainy you teach me I will execute
and it shall go hard but I will better the instruction.” (Shakespeare, 68)

This emotive speech touches the readers and makes them feel sympathy rather than hate toward Shylock. We understand that Shylock has suffered discrimination and persecution all his life and those circumstances have transformed him into a bloodthirsty, cruel and prosaic figure. He is angry and frustrated not only with Antonio who has continuously mocked him and ruined his money-lending business but also he speaks in the name of all the Jews that suffered harsh persecution during that era.

With his speech he wants to remind everyone that Jews are as humane as others and they all have dreams and passions as Christians do. Shylock is hated by everyone mostly because he is a Jew and especially when he refused the money and insisted on taking the pound of flesh, so for his insistence on revenge. Again it is shown that the revenge he insists upon is fed by the suffering he has experienced and accumulated within him throughout the years as he fairly states at the end of his speech “the villainy you teach, I will execute”. Roman Ingarden explains that sentences do not consist solely of a statement, but often aims at things beyond the actual direct set of words. Wolfgang Iser on the other hand, states that “no author worth his salt will ever attempt to set the whole picture before his reader’s eyes” reminds us that this speech is a solid proof of Shakespeare’s innovative thinking and his satire on anti-Semitic ideologies. (Iser, 287)

CHAPTER IV: JEWISH OTHERNESS

4.1 The Jewish quest for an authentic self in a socially constructed identity

Social constructionism is a theory that examines the development and understanding of socially constructed ideas and shared assumptions about various aspects of reality. The basis of this theory “focuses on the idea that meanings are developed in coordination with others rather than just separately within each individual.” (Reitzes, 630) One great example would be Charles Cooley’s looking-glass self-theory: “I am not who you think I am; I am not who I think I am; I am who I think you think I am.” (Reitzes, 631) These beliefs are carried throughout time, some of them remain constant and some of them are subject to change. Modernist movements are seen as a period where most of the socially constructed identities are reanalysed and deconstructed. Unfortunately, compared to other stereotypes, anti-Semitism is the longest hatred.

Historically the figure of Jew unfortunately has remained constant for a long period of time. The Jewish figure was often conceived as an outsider and a stranger living in a predominantly Christian society. Their constructed identity consisted of mainly branded bloodthirsty villains. The Anti-Jewish sentiments have been fermented by the widespread bigotry of that time, however, Crusades’ preaching and other political ideologies are believed to have had a role in fuelling even more this sentiment. The main reason of such caused estrangement is believed to have been rooted in people’s minds since the Chaucerian tales, Biblical references, stock shared ideologies and the popular imagination. Due to the aforementioned stereotypical imagery, Jews have struggled a lot to adapt, find their self and role in society. The violence was not only psychological but also physical as many Jews were tortured and later killed.

Jews have been victims of discrimination and persecution for a very long period of time. It started during the Middle Ages, and was often illogical and sourced from religious and racial purposes only. Jewish faith was perceived as an abnormality that

needed to be fixed rather than understood. Jews were sometimes forced to convert and deny their identity in order to be allowed to practise certain professions. The estrangement of the Jewish figure was not only present in England but worldwide. During 1930s, under Hitler's regime, Jews suffered the most as over six million Jews were brutally killed during the Holocaust. Hitler, just like the rest of the world, including the Islamic world, blamed Jews for every upcoming misfortune; they were blamed for their existence. They were the target of every possible crime, cruelty or anything of a disgusting nature. Jews living in such *alienated* environment have faced grand obstacles and a difficulty that have impeded their *individuation process*, the finding of the self and has lead them to experience an *identity crisis*.

A parallelism can be drawn between the alienated Jews with the alienated characters of the postcolonial novels. The later gives us a picture of the effect that being an outsider has on the process of development and the becoming a whole. The aforementioned maltreatments of the Jews portray them as mere individuals subject to discourses and power. So their identity construction depends on the ideologies of that time and society. Again, just like the postcolonial heroes, Jews fail to attain self-actualisation and instead end up transformed into *hybrid* individuals with *ambiguous identities*. Keeping in mind that identity is a social product as the building of personality is socially and culturally determined, our Jewish characters living a predominantly foreign culture and environment, struggle immensely to perpetuate their identities.

4.1.1 Barabas quest for an integrated identity

Barabas is stuck in between the binary opposition of Europe and Orient, Jews and Christians, East and West, love and hate, self and the Other, Jewishness and Englishness. Throughout the whole play we witness how Barabas does his outmost to preserve his own identity even though he is stuck in between two different worlds. At the beginning of the play we get the impression that Barabas has attained the status of an integrated individual in society. He seems to have fully and proudly embraced his original world of Jewishness refusing to be influenced by the second world of

Englishness. ‘‘Go tell them the Jew of Malta sent thee, man. Tush, who amongst them knows not Barabas?’’ (Marlowe, 4) The first impression of the reader is that he has achieved a certain status in the dominant society and suffers no alienation since everyone knows him. He has embraced his Jewish identity and being a merchant and is proud to celebrate all his victories as ‘‘ the blessings promised to the Jews’’ refusing to adapt to the new culture and Christianity for he ‘‘can see no fruits in all their faith, but malice, falsehood, and excessive pride’’ (6) Differently from Shylock, not for a moment he experiences the state of *in-betweenness* and thus cannot be considered ‘‘unhomed’’ individual. (Bhabha, 9)

Barabas’ journey seemed undisturbed by the dominated society so far. He is just the regular character minding his own business, keeping his identity and refusing to merge with the dominated culture. It takes an underneath experience, fall into the abyss, epiphanic moment that triggers his whole character transformation. The moment when Ferneze confiscates his wealth and the labour of his life which to Barabas confiscating his wealth meant death ‘‘ you take my wealth, you take my life’’ marks the great trespassing of the *threshold* he experiences *death* and *rebirth*, as after that moment we witness a total different Barabas. (12) He has failed to maintain his original autonomy due to a sudden transgression of the dominant culture, politics and ideologies that demand to take all his wealth. The binary opposition of the private and public is blurred as state infers in his private life and his personal belongings.

Another extremely important moment is when Marlowe ironizes the constructed identity of Jews. Barabas describe himself to Ithamore ‘‘ As for myself, I walk abroad a-nights and kill sick people groaning under walls. Sometimes I go about and poison wells.’’ (27) This refers to the absurd belief that the Black Death was caused by Jews who poisoned the wells to kill the Christians. Whole communities of Jews were murdered right after the disease outbreak and many of them were burned alive and tortured until they ‘‘confessed’’ to the crime. This is only a small fragment of the numerous tales that have remained in the collective memories or better in the collective imagination of the people. These ideologies and embellished stories have

been rooted in their imaginations, thus causing hate toward the unknown guests, the Jews.

These ingrained tales are not the only source fuelling these socially constructed identities. Another cause for such an alienation and refusal to be hospitable to the Jewish guests, who were constantly expelled from Europe as those in power please, is the fear toward the unknown, the fear of the “melting pot”, the host and guest inversion of roles, the desire to maintain their authentic culture superior. They see Barabas as a threat to their culture; they fear the rebellion against their ideology. The socially constructed identities and bigotry are so deeply rooted in their collective unconsciousness that does not allow them to see Barabas as an individual with his own peculiarities and desires but rather a mere hatred individual, “a devil, an infidel,” leading a “hateful live” and has no salvation even in the world beyond as he “stand accursed in the sight of heaven” (10) They confiscate his wealth as they want the socially outcast Jew to confirm to the social, political and religious institutions of the dominant culture. His refusal to surrender to the dominant culture makes him undergo various desperate and anxious moments. However, even though he is under constant suffering, he never feels the urge to forget his authentic culture and blend with the dominant culture. He constantly refuses to mingle with “these swine-eating Christians, unchosen nation, never circumcised.” (22) He finds no reason to surrender himself to the new culture as he sees no stability in the dominant cultures, as it changes quickly depending on the situation. He refers to friars as “caterpillars” who change and transform themselves as the situation pleases. This reminds us the fluidity of identity markers and established institution that are easily transformed as a result of politics and those in power. The hatred, devil Barabas all of a sudden becomes “good Barabas” as he shows the money to them.

One thing is certain that Barabas never attempt any form of *mimicry*, so differently from the postcolonial characters he never suffers any type of dual, hybrid or ambiguous identity. He is proud of his authentic culture and refuses to be a victim of the dominant ideology by refusing to convert to Christianity and dies embracing his culture and hating Christians. So is Barabas a hero? He can be seen as a postcolonial hero, able to attain his authentic identity and not falling for the temptation of the

dominant culture. However, analysing his journey through Campbell's 17 stages of the individuation circle, he seemed to fail many of them as he experiences no atonement, meets no Goddess, and he is no master of the two worlds. The socially constructed archetypes and ideas cause the individual to be segregated and alienated from the rest of the society. This impedes him to achieve his individuation process and lead to a failure of full integration within the new culture.

4.1.2 Shylock's ambiguous identity

As we analysed Barabas we witnessed how he remained faithful to his faith and refused to become a hybrid identity. Shylock, on the other hand, experiences all the same struggles in retaining his identity and thus similarly with Barabas, Shylock rebels against such unfair treatment as well. He also rebels in his own way, less cruelly than Barabas, against the constructed Jewish archetypes hoping to be seen as an individual identity rather than a racial or group identity. Moreover, just like Barabas, Shylock refuses to adapt to the new culture instead wants to attain his authentic identity and culture. When Bassanio invites Shylock to eat with them, he refuses to embrace the idea:

“ Yes, to smell pork; to eat of the habitation which
your prophet the Nazarite conjured the devil into.

I will buy with you, sell with you, talk with you,
walk with you, and so following, but I will not eat
with you, drink with you, nor pray with you.”

(Shakespeare, 19)

Another clue of Shylock attempt to retain his identity is his constant reliance on his individual memory, collective memory (the constant taunting of Jews throughout centuries) and past experiences. He keeps a memory track of all the wrongdoing that has been inflicted upon him by Antonio, this serves as a bond to his search for freedom and unconstrained identity. He remembers how Antonio:

‘’ Signor Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances:
Still have I borne it with a patient shrug,
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spit upon my Jewish gaberdine’’ (23)

Shylock holds these memories dear to him, as his only attachment to his condition in an egocentric society. Most of the time he is obligated to wear a ‘mask’ in order to interact with the society but still he wants to protect his identity and cultural heritage. This *mask* that he is obligated to wear, or *the persona* in Jungian terms, represents our social masks that we are often obligated to wear based on the social situation that we are in. We wear various masks when we are among various groups, situations and special occasions. *The persona* archetype helps people by allowing them an easy adaptation to their surrounding environment and world. In short, offers us a great way to fit in our society. So far, Shylock has learned to subdue to the dominating culture and to the constructed identity waiting for his chance to rebel against this stock identity, he seeks individuality and freedom to exert his will just like everyone else, without being attached to any certain culture or group.

Shylock is often looking for freedom to exert and live an authentic life being an authentic self. Heidegger make the distinction of ‘’the *authentic self* who manages to discover his true self and own Dasein free from the Other’s existence, whereas the *inauthentic self* stands in subjection to Others. ‘’It itself is not; it’s Being has been taken away by the others. ... This Being-with-one-another dissolves one’s own Dasein completely into the kind of Being of ‘the Others’, in such a way, indeed, that the Others, as distinguishable and explicit, vanish more and more.’’ (Heidegger, 164) In a moment when his stream of consciousness flows freely he confesses how affected has his whole life been by the dominant power and the constructed identity surrounding Jewish imagery. His nation and identity has often been scorned for no

reason, just because he is a Jew. "He has disgraced me and hindered me half a million, laughed at my losses, mocked my gains, scorned my nations, and what is his reason, I am a Jew!" Later he speaks up on how Jews are treated like object an not rather like individual "Has not a Jew hands, organs, dimensions, senses, affections, passions" (Shakespeare, 68)

Shylock is so determined to go on with his journey in destroying the enemy of his identity, Antonio. He hopes that in destroying his enemy, he can depart from the inauthentic self and finally seek a union with his authentic self. He seeks justice for the person responsible to have ruined his life and constantly oppressed him just because he is a Jew, just because he has embraced his identity and refused to convert to Christianity and the shared ideologies of that time. For Shylock this moment symbolises his *boon of success*. He plans to revenge to all the wrongdoings he has experienced by insisting on "his pound of flesh." He no longer wants to be the victim and thus tries to remodel his own story. For at least once he wants to bring justice and win by holding tight on to his pound of flesh as the only solution and weapon to defend his rights.

Differently from Barabas, his daughter Jessica surrenders to the dominant society and believes that she is no longer damned as she "is saved by my husband, he has made me a Christian" (93) She chooses the easy way of *self-denial* in order to avoid the suffering and struggles of being a Jew. She experiences *identity crisis* and thus surrenders herself to the petrification and paralyses of thoughts, thus becoming a slave of the dominant ideologies. Another important clue is given when Launcelot is saddened by Jessica's conversion to Christianity as "this making of Christians will raise the price of hogs: if we grow all to be port-eaters, we shall not shortly have a rasher on the coals of money" (93) This foretells us that eventually the Christians are not interested in preserving the dominant culture as everything becomes a commodification. He is not happy for the recruitment and the new additive in his cultural group but rather in the raise of the price of pork. Just like the friars from *The Jew of Malta*, who care not about Barabas conversion but rather are more interested in his money.

The last part of the play shows the triumph of the dominant power as they confiscate all his fortune and force Shylock to convert to Christianity. The dominant power wins over “the alien” whose first undergoes a financial death “you take my house... you take my life” and later a spiritual death consisting of his conversion to Christianity and finally he has to even approve as Portia asks him “Art thou contented, Jew? What dost thou say? And Shylock replies “I am content” and ask them to “give me leave to go from hence, I am not well” (116) He is crushed by the dominant ideology and left with no choice but surrender to its power.

The tragic end of Shylock reminds us of many other literary characters who seem to have no solution and fail to successfully object the societal constructed identities and those in powers who change their ideologies based on the politics. Just as Portia moulds the laws according to her benefits, so do those in power mould the fates of their subordinates. Shylocks experiences defeat because of his inability to act against the dominant ideology thus failing to develop his true identity in his attempt to rescue his ethnic culture and identity against obliteration. Seeing no other choice, eventually he submits his own self to the pressures of the dominant ideology, and hence, his own authentic being is annihilated and lost. He is defeated and forced to live all his life as a “mimic man.” By trying to erase his religion, he has denied a crucial part of his authentic identity, thus betrayed his inner self.

4.2 The future prospects of the archetypal Jew

Stereotyping, bias and prejudice are natural human phenomena that reside within us and are often transmitted from period to period, having a changing nature within. Many people may choose to believe in stereotypes to help simplify the complexity of the world around them by the means of classification. Various researchers have tried to analyse the roots and the formation of stereotypes and prejudice. Gregory Zilboorg, Gordon Allport and Brian Bird tried to analyse stereotypes and prejudice from a psychoanalytical aspect. They used this anti-Semitic sentiment and groupings to prove that all forms of prejudice have common psychological roots. One can even

make a linking between the fear of the Jew with the fear of the father, also seeing a link of anti-Semitism as an unresolved Oedipus complex.

Other researchers concluded that the roots of prejudiced ideologies can be traced back in the family environment and upbringing. They assert that strict parenting style contributes to an extremist and authoritarian thinking which is often full of prejudices and stereotypes. Others believe that both natural and cultural aspects are involved, combining ideas of innate archetypal prejudice and *projected* characters with the strong impact that culture, upbringing environment and society has over our thoughts and how we perceive others. Moreover, the constantly present anti-Jewish images, notions, literary canon and myths have also had a huge impact on the formed stereotypes that has consequently spurred hate and the physical and psychological persecution of the Jewish people.

In order to give a fair prediction about the future, we need to tract the past evolution of this phenomenon. A constructive research has been conducted by Jerome Chanes who traces the development of anti-Semitism identifying six crucial stages in its historical development: “

1. Pre-Christian anti-Judaism in Ancient Greece and Rome which was primarily ethnic in nature
2. Christian anti-Semitism in antiquity and the Middle Ages which was religious in nature and has extended into modern times
3. Muslim anti-Semitism which was—at least in its classical form—nuanced, in that Jews were a protected class
4. Political, social and economic anti-Semitism of Enlightenment and post-Enlightenment Europe which laid the groundwork for racial anti-Semitism
5. Racial anti-Semitism that arose in the 19th century and culminated in Nazism
6. Contemporary anti-Semitism which has been labelled by some as the new anti-Semitism.” (Chanes, 68)

We witness how anti-Semitism has always been present it has just changed its structure, starting from the first stage of religious hate, second stage racial hate and

the latest one being ideological hate. The last one often focused on anti-Zionist¹⁰ moves and ideologies is often referred as the new anti-Semitism. While analysing its progress through the years, we can deduct that the prejudice is likely to be present even in nowadays society until an uncertain time in the future. This demonstrates that anti-Semitism is one of the most concerning issues because of its constants and present nature even in the time of civilization.

As far as society is concerned, with the passing of the days, people are becoming aware of the various forms of prejudices prevalently existing in our community and how they can guide our behaviour and lead us to inappropriate or harmful conclusions. This has a negative impact on the equity and justice we strive for in a modernist and democratic society: in education, employment, conflict resolution and maintaining peace and harmony among social groups. Thankfully, many people have become aware of the destructive powers of prejudice and refuse to be a part of it; instead they have started to speak up against it. Moreover, differently from the past, instead of the homogeneity, now plurality, multiplicity, deference and diversity is widely celebrated. Striving for equity, inclusion and opportunity for all is a universal goal now. By incorporating each individual's unique talents and identities, rather than stock or group projection, society is better able to ensure a prosperous future.

However, the persistence of such myths, which have long portrayed Jews as the main source of evil and corruption, has tricked all strata of society from the ignorant to the educated ones. It has often led to persecution, expulsion, massacre, and genocide in the past and caused fragmented and alienated characters in the present. Jews were seen as deicide, murderers, usurers, conspirators, and unscrupulous Shylocks. These static perceptions of Jews by the society has caused personal trauma for them, as they threaten the person's stability, leading to fragmentation and breakdown. Stereotypes of the Jewish people and their communities have permeated European history for thousands of years. They contribute to a negative image of Jewry that has the potential to foster prejudiced attitudes and behaviours towards Jewish people in the community. However, a less pessimistic situation is encountered

¹⁰ Zionism is the movement that supports the development of the state of Israel

while analysing the literary works throughout years. Differently from the past static Jewish figures are rarely encountered. Many authors have addressed the issue of such an injustice using literature as the greatest weapon toward anti-Semites.

Medieval period and Renaissance seems to be the period when Jewish archetypes flourished. Victorianism marks the first step toward the destruction of such stereotypes. The metamorphosis of Jewish archetype in Dickens' works illustrates the spirit of the period. The evil, monstrous, devil Fagin in *Oliver Twist* is transformed into the nice, friendly and honest Riah in *Our Mutual Friend*. Still, some negative stereotypes of Jews remained in the twentieth century, employed by writers such as Virginia Woolf, T. S. Eliot, Evelyn Waugh, and Graham Greene. However their characters cannot be compared with the infamous medieval Jewish figures and the Elizabethan Barabas and Shylock. The Jewish archetypes seem to be the longest archetype being present in the literary canon. A sign of hope is encountered in modernist and postmodernist writers such as the James Joyce's work *Ulysses* where the Jewish character is far from the stock character employed by the previous authors. Bloom is analysed in full details, giving accounts of his internal and external world, a fully transformed character. The future looks bright for the Jewish archetypes.

Fortunately twentieth century marks a very important stage in the destruction of such stereotypes. Many writers began to protect Jews from their common misrepresentation and attacked all forms of anti-Semitic ideologies. Nikolay Leskov, a Russian author and journalist, focused on Russian anti-Semitism and brings about the idea of breaking stereotypes about traits which should not be attributed peculiarly to any race or culture. Moreover various French writers and other all around the world started to speak up to destroy such stereotypes as harmful to the evolvement of the Jewish identity. Overall, the second half of 19th marked the beginning of the Jewish archetype metamorphoses. Jewish characters became heroes in some works and there were less stereotyped Jewish characters present in the literary compositions of that era.

CONCLUSION

Christopher Marlowe was a popular Elizabethan playwright who shocked the stage with his innovative plays, employment of blank verse and his outstanding and overreaching heroes. Unfortunately, he died quite young but he left behind a rich legacy of great works that inspired and deeply influenced one of the greatest authors of all times William Shakespeare. Shakespeare is the world's greatest dramatist also regarded as the national poet of England. He wrote approximately 39 plays, 154 sonnets, also some narrative and verses were later attributed to him. Shakespeare's works *Venus and Adonis*, *Anthony and Cleopatra*, *Edward II*, exemplify the immense influence that his predecessor Marlowe had over him when compared with his works such as: *Hero and Leander*, *Dido Queen of Carthage* and *Richard II* respectively.

The Jew of Malta and *The Merchant of Venice* are also two works which have many similarities yet they are so different. These two works share the common feature of having both an archetypal Jew as their main character. Barabas in *The Jew of Malta* and Shylock in *The Merchant of Venice* are both rich stereotypical Jews with big noses, ugly appearance, vicious, excessively greedy, revengeful, hateful, monstrous and other features attributed to Jews during that era, such as their love for money and their hate for Christians. Both characters have endured great and continuous suppression, hate, taunting, discrimination and maltreatment. It is exactly this torment that they had gone through that has transformed them into cruel and revengeful characters.

Apart from the common features these two characters share, they also have various differences and embellishments that both authors attribute to their characters respectively. Shylock is less cruel and more humane when compared to Barabas. The later is a Machiavellian figure that does anything he can just to get his money back. He goes to the limit by killing his own daughter and the whole covenant of nuns just because his daughter converted to Christianity. Shylock on the other hand is far more humane and is not an anti-hero but rather a pitiful character that fully deserves the sympathy of the audience/reader. Shylock's dialogism addressing the issue of Jewish

maltreatments and prejudices remains one of the most beautiful speeches of English Literature. Scholars have long discussed over the nature of these two works and have been confused where to place these two works on the Anti-Semitism scale. Even though both works portray Jews stereotypically as malicious, cruel, revengeful and greedy, they attribute them with humane feelings and passions. ‘’Hath not a Jew Eyes’’ is perhaps the most famous touchy speech on prejudice in all literature or the Barabas speech before his death reminding us that these two works are not anti-Semitic but rather a satire on anti-Semitism.

The second chapter of this research traces the origin, consolidation and main representations of the archetypal Jew in British literature. Historically and stereotypically the figure of Jew was conceived as a villain, devil, cruel and bloodthirsty revenger. Many factors have contributed to the widespread Anti-Jewish sentiments. One of these sentiments emerged profoundly by widespread bigotry which was fuelled by the medieval stories and myths that portrayed Jews as absolute evils who committed numerous crimes especially toward Christians. Another crucial factor was related to Christian preaching and beliefs. Jews were perceived as enemies of Christ and often labelled as the devil-incarnate and an undesirable element in society. The Jewish character was also related with the infamous traitor of Christ, Judas.

No only within the societal life but also within the literary aspect, Jewish people suffered the same fate, being always misrepresented and imbued with only negative elements. This archetype dictated that all Jewish people were presented as evil, monstrous, selfish characters that violate the standards of morality sanctioned by the society. These anti-Semitic feeling were infused everywhere in literary canon. The picture of the villainous Jew in Literature was present from the medieval tales of Chaucer to the novels of Dickens and up to James Joyce’s work, the latter representing a totally different portrayal of the Jewish archetype.

The Medieval Literature marks the first archetypal Jew that is encountered in Geoffrey Chaucer’s work *Canterbury Tales*. The Prioress gives us the story of a young Christian child who was singing a religious song and was consequently killed

by the Jews who felt offended by the gesture. Albert B. Friedman in his work *The Prioress's Tale and Chaucer's Anti-Semitism* argues that the source for *The Prioress's Tale* lays in believed to have been based on the Jewish killing Christians folklores that took place in England. In this work we encounter many pejorative terms and hate toward the Jewish community who were often labelled as serpent, Satans, foes, cursed Jews, evils, cursed folks and many other derogatory terms. This work, highly dependent on its societal context, gives us a fair picture of the Jewish status of that time that were mere manifestation objects of the wrongfully rooted ideas about Jews.

Jewish stereotypes could not escape the Victorian period either. The prominent character of Fagin in Dickens' *Oliver Twist* is portrayed as immoral, evil, and disgusting. He makes a living by teaching kids pickpocketing and using them to collect the things they steal. He is portrayed as villainous, deceitful and repulsive. "In a frying-pan, which was on the fire, and which was secured to the mantelshelf by a string, some sausages were cooking; and standing over them, with a toasting-fork in his hand, was a very old shrivelled Jew, whose villainous-looking and repulsive face was obscured by a quantity of matted red hair." (Dickens, 90) Apart from the stereotypical red hair, old clothes and the big nose, the Jewish obsession with jewels, money and wealth, excessive greed and stinginess is also present in our archetypal Fagin. Fagin like the other Jewish characters lack his identity as is never called by his name but rather by the "the Jew". Thankfully, a total different Jew, an individual imbues with numerous virtues, is portrayed in Dickens' later work *Our Mutual Friend* thus showing how the Victorian period marks the emergence of the archetypal Jewish metamorphosis which results in the ending of this societal demonizing of Jews.

Another famous Jewish protagonist is Leopold Bloom in James Joyce's work *Ulysses*. Differently from the other static archetypes, Bloom is presented as an ordinary man far his personality is depicted in great length and details. Differently from the previous Jewish archetype which was accompanied with strong anti-Christian feelings and hate, our new Jewish archetype is the opposite of that. It presents a hybrid Jew who is even questioning his own Jewishness, sometimes

embracing it and sometimes escaping from it. Bloom stands as a symbol of the modernist blurred religious identity which is not central as Bloom himself is not a very good Jew, uncircumcised and not an adherent to Jewish culture, indeed an ambiguous figure. Bloom's identity which is not a strict Jew or Christian but rather a hybrid who does not like to be identified with nothing that is static and strict, he struggles to confine to the rigid rules of religion in general. Bloom is the Modernist Jew figure, the everyday man that represent all of us rather than just Jews.

A crucial part that shows the existence of Jewish archetypes in society is the moment when Bloom saves Stephen, and the former sings Hatikvah¹¹, while the later responds with the anti-Semitic, "*Little Harry Hughes*." In this part we witness how even though the archetype of the Jewish character changes there is still a present prejudice toward Jews who are still seen as vicious characters and this prejudice is being mainly derived from ancient tales. One can easily claim that Joyce fully destroys the archetypal Jew who has been so far presented as a static, vicious, predictable, greedy, ugly looking character whose profession is mainly limited to a merchant or usurer, by bringing to life a new, transformed Jew that is no longer static and identified only by his Jewishness but rather a complex character whose Jewishness is consider secondary or not important at all, a character that represents us all, our struggle in an era of split identity prevalence, alienation, frustration and incapability to fit in in this new world.

The third chapter of this research focuses mainly on the Elizabethan period which marks the flourishing of the Jewish archetypes with its main representatives Barabas in Marlowe's *The Jew of Malta* and Shylock in Shakespeare's *The Merchant of Venice*. Barabas is imbued with all the archetypal characteristics of the Jew as he is strategic, monstrous, dishonest, power-hungry, resentful, jealous, controlling, greedy, and revengeful. Barabas portrayed as the reincarnation of the infamous Machiavellian character. He has suffered from constant taunting and oppression but still he claims not that bothered as he prefers to be rich, Jewish and successful rather than be a poor Christian. Jews were believed to be curses that is why he has been

often referred as the ‘‘traitor and unhallowed Jews ‘‘ (61) and great ‘‘villain’’ and as such will never be able to rest as even ‘‘heaven will be revenged on thee’’ (62). As expected, his profession is only restricted within merchandise and he is presented as merely interested in wealth and money.

Throughout the play, we witness abundant archetypes such as the immoral, power-hungry and scheming portretization of Barabas who commits various crimes. The archetype reaches its peak when he introduces himself to Ithamore as ‘‘ I walk abroad o’ nights; and kill sick people groaning under walls; Sometimes I go about and poison wells and now and then, to cherish Christian thieves’’ (27) showing the societal perception of his personality and all the other Jews as murders, vicious, monstrous, sly, villainous usurers and the root of all evil in society.

Moreover, the physical Jewish stereotype appears in this work Barabas is describes as ‘‘ bottle-nosed knave’’ together with the other traits such as ‘‘Jewish nose’’, the ‘‘ dirty Jew’’ and the ‘‘stingy Jew. ’’ (36) Furthermore, we encounter another archetype that dictates that all Jewish people are revengeful and they all hate Christians. All the Jews present in the British literary canon are presented as revengeful characters and the whole plot and main theme revolve around revenge. Barabas shares this hate for Christians as well and once they forfeit his fortunes, he curses them. In another occasion Barabas expresses his deep hate and awaiting revengeful plans not only toward Ferneze for he has wronged him warning that ‘‘ great injuries are not so soon forgot’’ (13) but also toward all ‘‘these swine-eating Christians, unchosen nation, never circumcised, poor villains ‘‘ (22) , ‘‘ not of the seed of Abraham’’ (28), ‘‘hateful friends, these devils with damned heresy’’ (17) Even their death has to be stereotyped offering only two options: to suffer or die in the end or convert to Christianity. Barabas suffers the fate of the first option.

Barabas can be easily classified as the most notorious Jewish archetypes in the entire British literary canon, being one of the first too and probably the originator of the Jewish archetype itself. Starting from his bottled-nose, to his shaggy, dirty

clothes, he accounts for creating this repellent- looking Jewish archetype. Not only notorious for his physique as for his hatred character traits. He is presented as malicious, vicious, evil, avaricious, revengeful, devil, anti-Christ Judas, sinful and monstrous villain. However, apart from the aforementioned tributes, Barabas, at the beginning of the play, is imbued with humane feelings which make the readers confused as they love and hate him at the same time, they are disgusted by him and feel empathy and pity on the next minute.

Apart from the notorious male archetypal Jew, in Marlowe's work we also encounter "La belle juive" archetype, the beautiful Jewess, the *femme fatale*. The reincarnation of the mysterious, charming, beautiful, and seductive woman who constantly lures her lovers, often deceiving them and leading them to deadly traps is a very common and widespread archetype. The belle juive is commonly portrayed as a lonely young and beautiful Jewish girl who lures Christian men into her traps. Traditionally situated and torn in between her villainous Jewish father and her Christian lover, the former often hating the later and disapproving their relationship.

Marlowe imbues Abigail with irresistible sensual beauty. She can be easily identified as a stereotypic Jewess as she possesses most of the traits of la belle juive. She is a real beauty who has a Jewish father Barabas, falls in love with a Christian man Mathias, enchants him into a deadly trap, ends up converting to Christianity and stereotypically dies at the end. Mathias describes her "matchless beauty" whose spell cast "there's no remedy" (18) Bellamira, the courtesan uses her beauty to beguile her "amorous wag" (53). Ithamore is bewitched by this femme fatale who has got the: "the sweetest face that ever I beheld! Now would I give a hundred of the Jew's crowns that I had such a concubine." (35) In order to get the gold, the *fatale* courtesan Bellamira, lures, enchants and 'casts an eye' on Ithamore by using a carnophallogocentric stratagem of first feeding him and later sleeping with him.

Apart from the infamous Barabas, Shylock is another notorious Jewish archetype in Elizabethan era, encountered in Shakespeare's *The Merchant of Venice*. Just like Marlowe's Barabas, Shylock is greedy, jealous and revengeful, hates Christians,

loves money and is ultimately betrayed by all whom he hold dear. Moreover, just like Barabas, he is forced to give half of his fortune to the state and the rest must be inherited to Abigail and he is forced to abandon his Jewish identity and instead convert to Christianity. As archetypically expected, Shylock's job is usurer, who hates Antonio because of his religion, free loans and mainly for his constant discrimination toward Jews and often criticizes Shylock for the way he does business.

Moreover, Shylock is also described as malicious villains, a "devil" with "an evil soul" who "is like a villain with a smiling cheek, a goodly apple rotten at the heart" (22). Even his servant, refers to Shylock as "the devil himself, the devil incarnal" (31). His own daughter is "ashamed to be my father's child!" (41) As expected, Shylock, just like Barabas and all the other male Jewish characters is also portrayed as extremely avaricious to the extent where money and possession is valued more than people and their own family. Just like Barabas who is more worried about his money than his own daughter, Shylock also worries more about his money and possessions than his own daughter. Moreover, he is referred as a "cruel devil" and "damned, execrable dog" with a "currish spirit" and "wolfish, bloody, starved and ravenous" desires. (104) Differently from Barabas physical death, Shylock experiences a spiritual death as he is forced to convert to Christianity.

While comparing these works in order to identify the artistic recreations and embellishments of the archetypal Jew employed by these two authors we witness how Shylock is portrayed as less cruel and oratory. Even though both characters share the common Jewish stereotypes such as: being cunning, monstrous, and revengeful, there are still some great differences in between these two characters. Shylock isn't as insatiable for ambition as Barabas is. Shylock is a poet who seeks justice through his oratory skills, and his cathartic speech and once he witnesses that his words hold no value he upgrades his revenge to the obsession over the pound of flesh which a mere rebellion toward the numerous injustices and the greatest harshness and scorn that he has to endure during his life.

Shylock, differently from Barabas, who remained a villain, is a much more complex character. On the other hand, Barabas is more of an archetypal caricature that represents all the stereotypes that are so deeply rooted in the racially prejudiced Elizabethan ideology. Shylock is still a Jewish stereotype with the only difference that he voices his pain through his famous emotive speech. Moreover, differently from Marlowe's Jewess, Shakespeare's Jessica is just a normal character far from the notorious femme fatale. Jessica's love is pure and she falls blindly in love with Lorenzo. Overall, even though these two works contain striking resemblance in terms of plot and characters, which illustrate the deep influence of Marlowe on Shakespeare's writings, there are numerous embellishments which differentiate these two plays and position them among the greatest works of British Literature.

Another important issue that has been explored in this research is whether to position these works as a racial slur or a satire on anti-Semitism. I have attempted to examine these works from a threefold perspective that of context, relation to other texts, and the reader. The context is in a time when Jews were widely alienated, discriminated and not fully integrated into the Elizabethan society. The literary works of that time were produced solely to instruct and pleasure. Also writers had to confine their writing within the Elizabethan epistemological ideas where authors seem to lack autonomy as they are highly dependent and influenced by the context, and definitely by the previous or the contemporary literary canon, such as Chaucer's and Thomas Kyd's works.

Throughout the plays we encounter various clues that show us that no religious supremacy is intended by these works. Such a moment is when Barabas ridicules the oversexed Christian monks and nuns and also exposes their thirst for money and religious hypocrisy. An example of the religious hypocrisy is when Ithamore claims that "to undo a Jew is charity, not a sin" (Marlowe, 58) Nowhere in any whole book is written than doing wrong to other people, regardless of their religion, is justified so Marlowe intends here to also expose the constant misinterpretation and misuse of the holy scriptures by people. Another example would be when Barabas pretends to have regretted his wrongdoing and provocatively wishes to convert to Christianity to expose their falsehood, the monk and friar start fighting to get Barabas converted just

so they can get his wealth donated to their institution. Moreover, both works expose the cruel treatment and constant bothering and taunting toward our Jewish characters. They had to endure pain, maltreatment, oppression and lot of psychological abuse. Shylock's emotive speech touches the readers and makes us all feel deep sympathy. With his speech he wants to remind everyone that Jews are as humane as others and they all have dreams and passions as Christians do. It is also a solid proof of Shakespeare's innovative thinking and his satire on anti-Semitic ideologies.

The last part of this research is focused on the struggle of the Jewish quest for an authentic self within a context of socially constructed identity. It also tackles the postmodern condition of the archetypal Jew its future prospects. Keeping in mind that identity is a social product as the building of personality is socially and culturally determined, our Jewish characters living a predominantly foreign culture and environment, struggle immensely to perpetuate their identities. Their constructed identity consisted of branded bloodthirsty villains and damned figure rooted in people's minds since the Chaucerian tales, Biblical references, stock shared ideologies and the popular imagination. Due to the aforementioned stereotypical imagery, Jews have struggled a lot to adapt, find their self and role in society. Jews living in such *alienated* environment have faced grand obstacles and a difficulty that have impeded their *individuation process*, the finding of the self and has lead them to experience an *identity crisis*. Just like postcolonial heroes, Jewish characters fail to attain self-actualisation and instead end up transformed into *hybrid* individuals with *ambiguous identities*.

Barabas does his outmost to preserve his own identity even though he is stuck in between two different worlds. He has embraced his Jewish identity and being a merchant and is proud to celebrate all his victories as ‘‘ the blessings promised to the Jews’’ refusing to adapt to the new culture and Christianity for he ‘‘can see no fruits in all their faith, but malice, falsehood, and excessive pride’’ (6) Differently from Shylock, not for a moment he experiences the state of *in-betweenness* and thus cannot be considered ‘‘unhomed’’ individual. (Bhabha, 9) However, we witness throughout the course of the story how soon he fails to maintain his original

autonomy due to a sudden transgression of the dominant culture, politics and ideologies that demand to take all his wealth.

Shylock, on the other hand, experiences all the same struggles in retaining his identity while rebelling against the constructed Jewish archetypes hoping to be seen as an individual identity rather than a racial or group identity. Shylock has learned to subdue to the dominating culture and to the constructed identity waiting for his chance to rebel against this stock identity, he seeks individuality and freedom to exert his will just like everyone else, without being attached to any certain culture or group. Through his speech he voices how affected has his whole life been by the dominant power and the constructed identity surrounding Jewish imagery. His nation and identity has often been scorned for no reason, just because he is a Jew. ‘‘He has disgraced me and hindered me half a million, laughed at my losses, mocked my gains, scorned my nations, and what is his reason, I am a Jew!’’ Later he speaks up on how Jews are treated like objects and not rather like individuals ‘‘ Has not a Jew hands, organs, dimensions, senses, affections, passions?’’ (68) By the end of the play, the dominant power wins over ‘‘the alien’’ and he is crushed by the dominant ideology and left with no choice but surrender to its power.

The future prospects of the archetypal Jew seems more promising than its past. With the passing of the days, people are becoming aware of the destructive powers of prejudice and refuse to be a part of it; instead they have started to speak up against it. Moreover, differently from the past, instead of the homogeneity, now plurality, multiplicity, deference and diversity is widely celebrated. There seems to be a tendency for the individuals to be perceived as unique talents and identities, rather than stock or group projection. There is still much work needed to be done in addressing and thus fully destroying such archetypes. However, when compared to the past the future seems brighter. Nowadays, many writers began to free Jews from their archetypal misrepresentations and attack any forms of anti-Semitic sentiments. This giving us hope for a more prosperous future and the liberation of the archetypal Jew from the field of Literature.

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