CHAPTER IV

THE MUSLIM AND THE JEWISH CHARACTERS IN RENAISSANCE LITERATURE IN ENGLISH: A COMPARATIVE STUDY

This chapter provides a comparative study between the Muslim and the Jewish characters. This study, as comparative study usually does, aims at pointing out points of similarities in the characteristics of the Muslim and the Jewish characters as well as points of differences. The writers of those plays, which portray the image of the two characters, are neither Muslims nor Jews; hence, a kind of objectivity can be seen, as there is neither prejudice nor fanaticism. There are shared characteristics between the two characters such as ambition, pride, cruelty and contrasted ones as the lust for money and the lust for reign and crown, passionate, devilish, revengeful, and hypocrisy characteristics. The Jewish character is presented as a rich, usurer, revengeful, hateful, miserly, greedy, and Machiavellian, hypocrite and tragic character; however the Muslim character is presented as a brave, proud, aspired, egotist, noble, jealous, superficial, passionate, warrior and cruel character. The two characters are also portrayed as bloody characters. The Jewish character is bloody via hypocrite and Machiavelli ways to get wealth, money gold and reign and to revenge humanly; Shylock and Barabas are clear examples for the Jewish character. The Muslim character is bloody via conquesions, invasions, wars and battles to get crowns and to acquire new lands to their reign much more details

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will be given in the following pages of this chapter.

4:1) Shared and Similar Characteristics between The Muslim and the Jewish Characters in Renaissance Literature in English.

4:1.1) Cruelty: The Muslim and the Jewish characters as cruel characters.

The Muslim and the Jewish character are Semitic and religious characters; Islam, Judaism and Christianity are dominant and significant religious known in the history of humanity. There are some shared fundamentals and beliefs between the two religions and nations. Within the rule of Islam, as Barakat Ahmed (1979:27) Points out, the Jews of Arabia, enjoyed complete liberty. They concluded offensive and defensive alliances and carried on feuds.(1) The two characters have shared characteristics and features; Both of them are tragic, cruel, bloody and proud. They have tragic life and end as the Jews Barabas and Shylock, and tragic events and end like the Muslims Othello and Tamburlaine; yet Barabas has a tragic end as a result of his treachery, hypocrisy and his devilish character; Shylock on the other hand has a tragic end because of his vengeance and ill conspiracy. However The Muslim characters have tragic end because of their passions, jealousy and cruelty; Othello puts an end to his beloved wife and to himself out of his jealousy and ill thought; Tamburlaine’s tragic situation occurs when his beloved, fair and divine Zenocrate died. They are also cruel characters; as for Barabas and Shylock, their cruelty is unexplained; they have a sense of revenge upon humanity; their cruelty reaches their
nearest persons, their daughters and relatives out of their greed and lust for money and reign. As for the Muslim characters, Othello and Tamburlaine, they are cruel in the fields of war and battles, they are cruel on their enemies who appose them; their cruelties are part of their warlike and conqueror’s characters. The Jews’ pride is because of their religion and misleading, treacherous and Machiavellian characters and minds; whereas the Muslim’s pride is because of their military superiority and conqueror, strong and brave characters.

To examine the Muslim and the Jewish character’s cruelty, the Jewish character comes first. Barabas in The Jew of Malta of Marlowe, and Shylock in The Merchant of Venice of Shakespeare are both portrayed as devilish, villainous, revengeful, cruel and bloody characters. Barabas appears to be a totally devilish characters from end to end, and so does Shylock. Before talking about their devilish characters and events, a social background about them and their families will not be out of place. Barabas and Shylock are both Jewish characters; each one of them has a daughter and a slave. Barabas daughter is Abigail, and his slave is Ithamore. Shylock’s daughter is Jessica and his slave is Launcelot. Brown (1955: xxxviii) comments on the daughter’s relation to their fathers and states:

Both have daughters who deceive their fathers.(2)

Their daughters converted to Christianity and reveal their fathers
secrets. Before her death, Abigail reveals her cruel father’s secret and says that he killed Lodowick and Mathias. Jessica, Shylock’s daughter, takes a good amount of her father’s wealth and escapes because of his cruelty and greed; she disobeys her father and elopes with Lorenzo the Christian. Brown (1955:xxxviii) talks about some other similarities between Shylock and Barabas; he states:

Shylock had something of Barabas’ sense of humor too: they are both sarcastic at the expense of the Christian and show a cynical disregard of consequences. Shylock’s humor, unlike that of most of Shakespeare’s characters, is hard and vicious; he turns a malapropism from jest to earnest, makes a pun on the damnation of his daughter, and jokes about eating Antonio’s flesh. (3)

Both Shylock and Barabas are criminals; Martin D. Yaffe (1997:24) refers to this fact and points out:

Marlowe’s Barabas, like Shakespeare’s Shylock, is a criminal in the making. His being a Jew also prompts his crime. Marlowe anticipates Shakespeare in making it hard from the outset to distinguish Barabas’ Criminality from his Jewishness. (4)

Yaffe (1997:25) also points out that officially, Marlowe’s “Malta regards Jews considerably more harsh than does Shakespeare’s Venice.” (5) Barabas devilish and villainous events begin after the governor of Malta confiscates his wealth and his house. He commits a series of cruel, horrible and bloody crimes. He causes the death of Lodowick and Mathias, poisons his own daughter who is his only issue, he poisons his
slave and the courtesan, helps the Turks to attack Malta, betrays Malta and its citizens to the Turks, and finally, he decides to kill all the Turkish officers although they appointed him as the governor of Malta. He arranges that the floor of the big room can be made to fall suddenly, and then invites them to have meal in it; he hopes to kill them while they are eating but his secret is revealed and he himself is thrown down below the floor into a vessel of boiling water. Thus he has a devilish, cruel and villainous character and career; he causes the sufferings of some human beings and then, he gets the punishment he deserves.

Shylock does not differ too much from Barabas; he is, as Thornley and Roberts (1984:43) States:

The first great tragic figure.(6)

He expresses his malice and desire for revenge on Antonio openly; once he says that “he hates Antonio for he is a Christian” and then he adds

If I can catch him once upon the hip, I will feed fat the ancient judge I bear him. (I.iii.41-42)

When Salerio tells Shylock that a pound of Antonio’s flesh is valueless, Shylock replies:

It will feed my revenge. (III.i.48) Shylock’s insistence on taking a pound of Antonio’s flesh reflects his cruelty and his devilish soul and intention; when Bassanio offers him twice the sum instead of the pound of flesh, Shylock replies:

If every ducat in six thousands ducats were in Six parts, and every part a ducat, I would not Draw them, I would have my bond. (IV.i.85.87)
Shylock appears in the first scene of the fourth act to be very cruel, hard-hearted and bloody; when Bassanio asks him why he carries his knife so earnestly, Shylock says:

To cut the forfeiture from that bankrupt there.
(IV.i.122)

He is ready to cut the flesh from Antonio; Shylock feels happy when he hears Portia’s saying that no power in Venice can alter a decree established. He expresses his happiness thus;

A Daniel come to Judgment; yea a Denial!  
O Wise young judge how I do honor thee.  
When Portia offers Shylock thrice the sum, he says:  
An oath, an oat, I have an oath in heaven, shall  
I lay perjury upon my soul?  
No not for Venice. (Iv.i.224-226)

Shylock’s end is a tragic one; out of his cruelty, greed and devilish character, he loses all his wealth; half of his estate will be given to Antonio and the other half to the state according to the law. His life is at the Duke’s mercy. Brown (1955:xxxviii) compares between the two Jewish characters, Barabas and Shylock and states:

To the Christians in Marlowe’s play, all Jews are accursed in the sight of heaven. (II.iii.159).

The Christians in The Merchant of Venice are in no doubt that Shylock is a through villain; nine times he is called a devil, and, as his hatred leads him to kill like an animal, they can find no answer to “excuse the current” of his cruelty (IV.i.64). Shylock declares his malice openly; he
refuses many times the sum, which is owed him and insists on taking Antonio's life. Brown concludes his comparison between Shylock and Barabas by declaring that: "Barabas is a villain for his own aggrandizement and pleasure: Shylock is a villain because of the hate he bears Antonio, the, Christian. John Wilders (1969:47) also gives a comprehensive and meaningful comparison between Barabas and Shylock and points out that:

So it is in the acknowledged prototype of Shylock, Marlowe's 'bottle-nose' monster; Barabas, the Jew of Malta. Though for more of a villain, he has the same traits of craft and cruelty, the same unctuous friendliness hiding a thirst for Christian's blood, the same thirst for blood outreaching his greed for gold, and the same spirit of unrelieved egoism which thrusts aside the claims of his family, his nation, or even his faith. (8)

Wilders adds also a kind of insightful comparison between the two characters and states:

If Barabas fawns like a spaniel when he pleases,
Grins when he bites, heaves up his shoulders when
They call him dog; Shylock, for his part, still
Bears it with a patient shrug, and grown kind'
Seeking the Christian's love in fairs terms. If Barabas ignores the interests of his brother Jews, poisons his daughter, count religion but a childish toy, and in various forms, avows the wish that so I live perish may all the would,
Shylock has no word for the generous soul but 'fool' and 'simpleton.'(9)
It seems also that Barabas is Shylock's prototype; Charles Norton Coe (1972:47) notices this aspect and states:

"Barabas is Shylock's prototype; Marlowe's Barabas still held the stage when Shakespeare created Shylock. (10)

Thus, it is normal to find many points of similarities between the two Jewish characters. Rowse (1978:279) While talking about Marlowe's Barabas and Shakespeare's Shylock states:

Marlowe's Barabas is a comic villain, savagely Belabored and brought to book for the delight Of the pit Shakespeare begins with popular representation of Shylock as a Jew to be despised, but his humanity cannot help breaking in. (11)

Palmer (1962:403) also adds about Barabas:

Barabas, the Jew of Malta, embodied in his wicked person all the qualities which a persecuting majority. Commonly attributed to its victims.(12)

Hence, the Jewish character had been presented as, devilish, tragic, revengeful and cruel one; it also seems that Marlowe's Barabas who had been known in the stage on his age influenced Shakespeare. The Muslim character is also presented as cruel and tragic character. Othello and Tamburlaine are cruel in the fields of battles, wars and with their enemies but they are also passionate characters when they deal with their beloved, Zenocrate and Desdemona; Othello has a famous love and passionate story with Desdemona whom eloped with him and
departed her father; and Tamburlaine's love of Zenocrate is another remarkable, and passionate story in Tamburlaine the Great. Yet, their cruelty is limited to their enemies. Othello's cruelty on his beloved Desdemona is an output of his jealousy. Tamburlaine's cruelty on his son Caliphas is because of his cowardice; otherwise they have sense of humanity in communicating with those who are around them.

Beginning with Othello, his cruelty may come out of his wanderings in vast deserts and among marvelous people and because of his numberless battles and sieges in which he plays the hero; the nature of such evolution and nature may impose cruelty on Othello. He appears from the very beginning of the play to be a brave general and famous warrior; he gets high state and position in Venice because of his bravery and cruelty on his enemies in the fields of battles. The major part of Othello's cruelty comes from Iago, the Satan of Othello; Goodman (2002-546) States:

The evil character, Iago is the Satan of Othello. He is Shakespeare's greatest and most likable villain. Othello's cruelty on his since follower Cassio and on his honest love Desdemona is because of his Satan, Iago;

Thornley and Roberts (1994:48) points out:

Iago, an evil old soldier, has seen Cassio raised In rank above him, and tries to make Othello Believes that Cassio and Desdemona are lovers. Othello too easily believes this, and kills Desdemona in a very cruel way. \(^{(13)}\)

Although Othello is very eloquent, he believes his manners and words
are both rough; in a cruel manner he punishes and eliminates Cassio unjustly and also kills his honest and faithful wife Desdemona. Thus, it seems that Othello's cruelty can be best seen in three situations, with his enemies in wars, with his honest follower Cassio and with his innocent and faithful love and wife, Desdemona. When Iago succeeds in convincing Othello that Desdemona is treacherous and a whore via the relationship with Cassio, he achieves two goals at one time; he gets rid of Cassio and Desdemona; though Othello begins to think that Desdemona's soul is black, he can only focus on her whiteness; he pledges not to mar "that whiter skin of hers than snow", although he is determined to take her life. The metaphor highlights Desdemona's innocent, as does comparing her to a "light" be put out. There is irony in Othello's references to Desdemona here; he describes her with words that suggest her brightness and innocence, yet he is determined to condemn and kill her. She is also "the rose" to Othello, another beautiful, innocent image to relate her with. Othello's allusion to Prometheus explains his wish to put out Desdemona's light in order to restore her former innocence; even when the act of cruel murder is drawing near, Othello seems intent upon dwelling in beautiful images and poetic metaphors to hide the ugliness and wrongness of his deed. And where before Othello felt only hatred and anger with cruelty, now he is forced to feel his love, along with his mistaken determination to see Desdemona die. Here, Desdemona learns too late of the trap that was set for her with the handkerchief; this symbol of her love has come
back to condemn her in a cruel way, just as all her protestations of her love and devotion for Othello do not soften his resolve to kill her. Othello refers to the belief of the time, that die with all one’s sins repented of meant that the soul was saved for heaven; and urges her to do so if she has not, shows a strange kind of mercy built into Othello’s determination to have her killed. But Othello takes Desdemona’s cries for mercy and her innocent remorse at Cassio’s misfortune, as proof of her indiscretion; although his rage is tempered, he is still set on having her deed unkindly. Othello’s reaction after smothering Desdemona shows an even greater rift between his resolve and his emotion. He does not want to admit that Desdemona is dead; he speaks to her, ponders her stillness, and seems very hysterical. He is also grieved by this action; “methinks it should be now a huge eclipse of sun and moon”, he says, referring back to the light/dark imagery of the play to communicate how unsettled and unhinged he feels. Desdemona’s last words are especially cryptic and puzzled; when asked who killed her, she remarks, “nobody” I myself commend me to my kind lord.” This could be seen as a kind of condemnation of Othello for killing her; but taking into account her resigned behavior before her death, she might be trying to absolve her husband of blame with her last breath, or trying to express her love for the one who has killed her. If this is so, it certainly does not sit well with her line “falsely, falsely murdered,” which seems to refer both to Desdemona’s death, as to Emilia’s mention of the death of Roderigo and wounding of Cassio. Othello’s reaction
upon Desdemona’s death is a mixture of cruelty, shock, hysterics, and anger; still, he is very conflicted at this act and cruel crime he has committed. The greatest irony of the play is that it is only after killing Desdemona that Othello learns the truth about her; he finds out that she was blameless, and that Iago was manipulating him into believing otherwise. Still, even after the murder is exposed, Othello cannot let go of the idea that Desdemona really did cheat on him; but his fixation on the handkerchief is ended when Emilia reveals how the taken was used to make him believe in the affair. At last, Othello’s grief comes to its fruition, as his reason and speech are finally fully restored. “Roast me in sulfur! Wash me in steep down gulfs of molten fire!” Othello laments, the images of pain and roman reflecting the feelings, which are coming over him. He just apposes heaven and hell to explain his despair, and the virtue he knows again that Desdemona did possess. But though Othello has some sense again, he still wounds Iago; this act seems to be done as distraction of his pain, and makes Othello’s character seem even more deeply flawed. Othello insists that he is “an honorable murderer” but Iago was surely killed out of anger and Desdemona out of jealousy, cruelty and offended pride. Othello is driven to kill out of his own shortcomings; and although his beautiful language and his remorse make him seem noble again, yet Othello still denies the flaws in himself that have led him to this end. Iago was definitely the catalyst for Desdemona’s death and Othello’s jealous rages and cruelty. But the seeds of jealousy and suspicion were already inherent in Othello,
though not yet grown. It certainly makes the resolution of the play neater to believe that Othello is returned to his nobility; but since he still denies the deep wrong he has committed, and his own part in this dirty act, he cannot be fully redeemed or forgiven. Othello has always been concerned with his reputation and public image; this was one of his reasons for and killing Desdemona in a cruel way. His last speech eliminating Cassio reveals that he is still fixated on this cause; “Speak of me as I am” he tells them, yet there is great ivory in this statement, since he goes on to misrepresent himself and his motives. He says that he is “not easily jealous”, although it is apparent from Iago’s first insinuations that he is very jealous and possessive of his wife. He also says he is one who “drops tears as fast as the Arabian trees their med, coinable gum”; however, Othello found it difficult to be sorry for killing his wife, until he found out that his motives were wrong. This last speech is filled with heroic language; he reduces his foul, treacherous murder to “throwing a pearl away richer than all his tribe” which is a beautiful metaphor, but hardly does justice to the brutality and cruelty of Othello’s behavior. Othello tries to die with honor and some reputation in fact; but his speech shows that his preoccupation with his image is still keeping him from the truth, as is his penchant for story telling. Still, Othello is uniquely human like Hamlet and Tamburlaine; his flaws and follies make him a compelling tragic figure, and his more noble aspects also make him sympathetic. Although Iago steals most of the spotlight during the play in the end, the tragedy is Othello’s; it is his
pain, cruelty, folly and misfortune that reverberate, and make this play compelling and so telling of human nature. Othello's cruelty seems to be, to some extent, similar to that of Shylock and Barabas; each of one the three characters causes a harm to one of the nearest people to him; Shylock makes his daughter suffers, Barabas poisons his daughter and Othello kills his innocent, faithful and honest wife. However, Barabas and Shylock's cruelty come, as an output of their devilish, villainous and inner thoughts and personalities; Othello's cruelty is flamed by the jealousy that Iago sets a plan for. All the three characters suffer a lot because of their cruelty; they lose their estates, fame and at last their life in a tragic way. Reading the second scene of the fifth act will best reveal Othello's cruelty; the following dialogue between Othello and his love Desdemona will clarify part of Othello's cruelty:

    Des. O, banish me, my lord, but kill me not.
    Oth. Down, strumpet!
    Des. Kill me tomorrow, let me live to night.
    Oth. Nay, an you strive.
    Des. But half and hour, but a while I say one prayer
    Oth. 'Tis too late. (He stifles her)
    Des. O lord, lord, lord! (v.II.79:85)

Then Desdemona declares before death:

    O falsely, falsely murdered!
    A guiltless death I die. (v.II.118,123)

And she answers when Emilia asks her about the one who kill her

    Nobody, I myself, farewell:
    Commend me to my kind lord, O, farewell!
    (She dies) (V.ii.125, 126)
Hence, it seems that cruelty is a shared feature between Shylock, Barabas and Othello, the Muslim and the Jewish characters.

As for Tamburlaine, his cruelty is expected as he is the scourge of God. He seems to be a cruel character from end to end, especially in his invasions, conquest, destructions, and in his relation with his enemies and captives. His enemies, those who know and hear about him, characterize him as a cruel character. Tamburlaine plays the role of a cruel scourge of God; he sweeps away those kings who turn away from God’s way. His cruelty touches all those cruel kings and Lords; but his cruelty sometimes reaches the innocents; Harper (1971:xix)

The scourge is made to fall on the innocent as well as the guilty. (14)

Tamburlaine’s cruel career can be moralized only by explaining him as the scourge of God who is sent to punish those who deserve punishments; Harper (1971:xviii) also refers to this aspect about Tamburlaine’s character and states:

His career could be moralized only by explaining him as the scourge which God periodically sends to punish the wicked, a scourge who, himself evil, will be destroyed when he has served the divine purpose. (15)

Tamburlaine talks about his function and tells Zenocrate:

And means to be a terror to the world,  
Measuring the limits of his empery  
By east and west, as Phoebus doth his course.  
(i.ii.34:40)
It seems that thirst and lust are shared items between Tamburlaine, Shylock and Barabas; it is lust that contributes much to make them cruel; Tamburlaine’s lust for reign, crowns and being the monarch of the world makes him cruel; Shylock’s cruelty comes as an output of his lust for wealth, gold and money; Barabas’s lust for reign and wealth creates his cruelty. Zabina, Bajazeth’s wife reacts to Tamburlaine’s cruelty and mistreatment to her husband and calls Tamburlains:

Unworthy king, that by thy cruelty,
Unlawfully usurpers the Persian seat;
(IV.II.56,57)

Tamburlaine’s cruelty can also be best seen in his attitude from the Virgins of Damascus’ begs, when one of them kindly begs:

Pity our plights, O pity poor Damascus:
Pity old age, within whose silver hairs
Pity, O pity, sacred emperor. (v.ii.17,18,36)

Tamburlaine cruelly reacts and responds:

Virgins, in vain ye labor to prevent
That which mine honor swears shall be performed
Behold my sword, what see you at the point?
For there sits death, there sits imperious death,
(v.ii.113-115,117)

He is not affected by the virgins’ importation and he insists to damage them all together with their city and people. When Anippe, Zenocrine’s maid, discovers that Tamburlaine causes the death of Bajazeth and his wife, she says that the season of their disaster is the “ruthless cruelty of Tamburlaine.” (v.ii.282) Tamburlaine seems to be interested in
destructions and in demolishing those who oppose him; Callapine and
organs call Tamburlaine a cruel. (I.iii.4. II.ii.5)

He commands his soldiers in a battle to:
Burn the turrets of this cursed town,
Flame to the highest region of the air
And kindle heaps of exhalations,
That being fiery meteors may presage
Death and destruction to the inhabitants.
Threatening a death and famine to his land.
(III.ii.1-5, 9)

Tamburlaine uses to destroy everything whenever he conquers a town
or a new land. Olympia notices that “these barbarous scything full of
cruelty” (III.iv.19); the king of Syria also declares that Tamburlaine has
a cruel heart” (IV.i.176); Tamburlaine’s sons inherit cruelty from their
father, the king of Jerusalem tells Celebinus, Tamburlaine’s son:

Ah cruel brat, sprung from a tyrant’s Loins,
How like his cursed father he begins
To practice taunts and bitter tyrannies.
(IV.iii.54-56)

Then he attacks Tamburlaine:

O merciless infernal cruelty. (IV.iii.85)

The governor of Babylon describes Tamburlaine as:

Cruel Tamburlaine (v.i.103)

And accuses him of being:

Vile monster, born of some infernal hag,
And sent from hell to tyrannize on earth.
(V.i.110-111)

The king of Trebizon characterizes Tamburlaine as:

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Vild tyrant, barbarous bloody Tamburlaine!
(V.i.133)

Tamburlaine’s cruel character also can be seen clearly when he hangs the governor of Babylon and orders his soldiers to shoot on him and says mockingly:

So now he hangs like Budget’s governor,
Having as many bullets in his flesh. (V.i.157, 58)

However, Tamburlaine’s cruelty can be seen in its height when he commands his soldiers to:

Drown them all, man, woman, and child,
Leave not a Babylonian in the town. (V.i.168-69)

Out of Tamburlaine’s cruelty, “thousands of men drowned in Asphalt’s’ lake” (v.i.202); the king of Amass characterizes Tamburlaine thus; the monster that hath drunk a sea of blood, and yet gapes still for more to quench his thirst”, (v.ii.13-14). Callapine on the other hand summarizes Tamburlaine’s horrible and cruel crimes and says:

Millions of Turks perish by Tamburlaine,
Kingdoms made waste, brave cities sacked and burnt. (V.ii.26-27)

Thus, like Shylock, Barabas and Othello, Tamburlaine also seems to be a cruel character; however, his cruelty does not touch any of his relatives except the coward Calyphas whereas Shylock, Barabas and Othello’s cruelty harm their relatives and loves. Hence, cruelty is a shared feature between the Muslim and the Jewish characters in Renaissance literature in English.
4:1.2) The Muslim and the Jewish characters as Tragic Characters who have Tragic Life and Death.

All the fourth characters being compared are tragic ones; the Jews Barabas and Shylock and the Muslims Othello and Tamburlaine; their careers are full of tragic events. Shylock’s struggle with the Venetians and the Christians; the flight of his daughter with his money and gold and his end wherein he is departed from all his estates and gets unhappy end are all tragic; Barabas’ clashes with the Turks and the Maltese, his coalition with the Turks, his conspiracy against them and his end in which he dies in a vessel of boiling water are also all tragic. Othello’s fight and battles with the Venetians against their enemies, his elopement with his beloved Desdemona, his story of jealousy with his faithful and innocent love which leads to her death, and his end are all tragic events; Tamburlaine’s career in wars and battles serving as the scourge of God, his invasions and his treatments to his captive are also tragic ones. Thus, being tragic characters is shared characteristic between the Muslim and the Jewish characters.

Beginning with Shylock, Thornley and Gwyneth Roberts (1994:42) state:

He has been called the first great Shakespearian character, the first great tragic figure. (16)

He is a totally tragic figure from end to end. His tragedy comes as a result of his devilish, bloody and greedy personality. The story of Shylock tragedy begins when Antonio, a merchant, borrows money
from hum to help his friend Bassanio, who wants to marry the rich and beautiful Portia. Shylock hates Antonio and only agrees to lend the money on condition that, if it is not repaid at the right time, Antonio shall pay a pound of his flesh. When Antonio's ships are wrecked, and to everyone's surprise he cannot pay the money, Shylock demands his pound of flesh. The case is taken to the court, and Antonio has no hope. Then suddenly Portia, dressed as a lawyer, appears in court. At first she tries to persuade Shylock to have mercy, but she does not succeed, even when with the famous speech about mercy.

It (mercy) droppeth as the gentle pain from heaven
Upon the place beneath; it is twice blessed:
It blesseth him that gives and him that takes
T is mightiest in the mightiest; it becomes
The thronged monarch better than his crown.

Then Portia becomes hard; she announces that Shylock may have his flesh but not one drop of blood; there is nothing about blood in the agreement. As Shylock cannot take the flesh without spilling some blood, Antonio is saved; Shylock himself gets a tragic end; he loses his wealth, gold, money, daughter, and his mind and life. Barabas is another Jewish character that is also tragic. The governor of Malta takes tributes from the Jews there, but Barabas, a rich Jew, refuses to pay. His money and house are therefore taken from him and in revenge he begins a tragic life of violence. He poisons his own and only daughter, Abigail, and causes the death of her lover together with his friend (Lodowick and Mathias). He betrays Malta to the Turks and decides to
kill all the Turkish officers and leaders. In a tragic way, he arranges that the floor of a big room can be made to fall suddenly, and then invites them to a meal in it. He hopes thus to destroy them while they are eating, but an enemy makes his secret known, and he himself is thrown down below the floor into a vessel of boiling water and gets a tragic death and end; his last words are:

Die, life! Fly, soul! Tongue, curse thy fill and die! It seems that Shylock, Barabas and even Othello appear to be victims to certain factors; Shylock to his hatred, devilish body and greedy characteristics; Barabas is a victim to his limitless ambition and devilish, revengeful and bloody motives; Othello is also another victim but he is for his jealousy; Goodman (2002:465) refers to this aspect of tragic characters, and he points out: “A character of Tragedy is like victim caught in a great storm or earthquake, for such person by his sufferings attracts far more interest and sympathy than if he or she had lived a life of peace and safety without ever coming into danger. (17)

Barabas’ tragedy comes from his Machiavellians, greed, cunning and devilish thoughts and aims; Daiches (1994:244) refers to these aspects in Barabas’ character, and states:

“The Jew of Malta is dramatic representation of a “Machiavellian” man, full of greed and cunning, who will stop at nothing to attain his ends. (18)

It seems that Barabas is one of the villainous and tragic characters who
fill a wide space in the universe of English literature, his tragic and main problem is that he does not look after his own only, but rather he is fond of bothering and conspiring to harm the others far and near. His horrible and tragic deeds make the critics and writers describe him as an evil; Parrot and Ball (1958:85) consider Barabas to be a villain and state, “The central figure of the Jew of Malta is a deliberate and unmistakable villain”\(^{(19)}\). His tragic soul and mind make him:

> Walk abroad O’night,  
> And kill sick people groaning under walls;  
> Sometimes I go about and poison wells;  
> *The Jew of Malta* (II.iii.176-178)

Barabas has a totally tragic career; his end also is tragic; he falls from a fallacious floor to a cauldron of bailing water and dies, he reveals some tragic events before his death and says

> Know, governor, ‘twas I that slew thy son;  
> Know, Calymath, I aimed thy overthrow,  
> I would have brought confusion on you all,  
> *The Jew of Malta* (v.v.80, 82,84)

Othello is also a tragic character that is the hero of his tragedy. Jealousy is an important factor, which leads to Othello’s tragic career and end; his simple character that can be easily cheated is also one of the reasons that lie behind his tragedy. His unquestioning jealousy is Othello’s great weakness that contributes in shaping his tragedy thou he is a noble character; Thornely and Roberts (1994:48) point out:

> Some critics have said that Othello has no fatal Weakness, even if it comes from a mind too noble
To doubt evil suggestions. (20)

Othello suffers from Iago’s betrayal that falsely convinced Othello that his wife has betrayed him; In fact, the Satan Iago destroys Othello’s personality and heroism. Wilders (1988:204-5) confirms this fact and points out:

Othello is also one of many Shakespearean Heroes including Hamlet, Lear, Troilus, posthumous, Leontes and prosper to who, having suffered a real or imagined betrayal by someone intimately dear to them, undergo not simply a personal but what might be called a metaphysical crisis? Desdemona having proved false, chaos is come again Othello’s personality is destroyed by Iago. (21)

Othello’s tragedy centers exclusively on his intimate relationships with his wife and follower; thus, the play is one of the well-constructed tragedies of Shakespeare Wilders (1988:205) rightly states:

Othello is the most tightly constructed of all Shakespeare’s tragedies unlike Mac Beth or king Lear, it is ‘a domestic’ tragedy in the sense that it scarcely touches on political issues but it centered almost exclusively on the intimate relationships between husbands wife and servant. (22)

Othello’s main tragedy is in his self-torture for killing his innocent and faithful wife; there are not many tragic events like other tragedies of Shakespeare. He suffers from mental and psychological conflict; his endurance comes after Iago’s proving that she is false, as well as after her death; he endures while Desdemona is alive and suffers a lot after
her death when he discovers that she was innocent and Iago was false.

Though Othello’s sufferance and tragedy is domestic, his tragedy is one of the saddest of Shakespeare. Daiches (1994:273) states:

Othello, the second of Shakespeare’s great tragedies, is a more closely packed and concentrated play Shakespeare here concentrates on a domestic issue and produces the most relentless and the saddest of his tragedies. (23)

Thus, Othello’s domestic and sad tragedy comes from the story of a jealous ensign inventing slanders to make his Moorish captain believe that his devoted white wife has been faithless to him and then helping him to slay her; this faithful, honest, innocent and sincere wife of Othello has defied her own father and chosen Othello who kills her. Although Desdemona is hurt and bewildered, she does not lose her faith. She goes to her death not knowing what it is all about, and that is what makes the play almost unbearably painful tragedy; despite Othello’s cruelty, Desdemona’s faith in him and in herself for choosing him remains; she does not reveal the fact that he has killed her, but rather she states when she is asked whom has killed her:

Nobody, I myself, Farewell.
Commend me to my kind Lord-o, farewell!
She dies
Othello (v.II.122-23)

Tamburlaine is another tragic hero; his career is full of tragic events and horrible deeds; as he is the scourge of God he should be tragic; destructions, invasions, killings and cruelty are well known things
about Tamburlaine the great; this Scythian conqueror threatens the world; in a tragic way, he sweeps away so many kings and kingdoms; huge areas of lands are conquered by him; however, his tragedy is not a domestic one like that of Othello, but it is more general. His tragedy comes out of his thirst for reign and sweetness of a crown. He causes the miseries and troubles to so many kings and captives as Bajazath and his wife; however, his only affective and tragic situations are the death of his beloved Zenocrate and his end. Parrott and Ball (1958:82) point out Tamburlaine's tragedy and say:

Such crises as the death of Zenocrate and the failure and the punishment of the hero’s son represent internal struggles and reactions, till at last the death of the protagonist ends the play with the proper tragic catastrophe when Tamburlaine the scourge of God must die. (24)

It seems also that Tamburlaine's tragedy comes from his pride and mutability. Goodman (2002:435-36) confirms this fact and states:

Tamburlaine dies a victim to the mere processes of mutability, but there is consolation in the feeling that his soul dissolves in the aspiring elements, his flesh being not of force enough to hold the fiery spirit it contains. The death of Tamburlaine recalls the destruction and purification.

Then Goodman adds:

It is perhaps the central mystery of tragedy
That the pride, which makes the hero, also destroys him. (25)
Thus, it is clear that the Muslim and the Jewish characters in Renaissance literature's portrayal in English is a tragic one. Their being all-tragic is another shared characteristic between the two characters.

4:1.3) The Muslim and the Jewish characters as proud characters.

Another shared and important characteristic between the Muslim and the Jewish characters is that both of them are portrayed as proud characters. Each one of them has a sense of pride, though their impulses are different; Shylock is proud of his fanaticism to Judaism; he is also proud of his wealth, usury and treacherous mind. Barabas is proud of his intelligent policy, his Judaism, and of his bloody and cruel career. Othello is proud of his courage and military leadership and superiority and the same is for Tamburlaine; thus, it seems that pride is a shared feature between the Muslim and the Jewish characters portrayal in Renaissance literature in English. Shylock’s pride is on his fanatic appreciation to Judaism. He appears in the third scene of the first act to be a very cunning kind of man, as a schemer of exceptional intelligence; he appears also as a fanatical character to his Judaism. He tries to justify to Antonio and Bassanio his profession as a moneylender charging interest by citing the Biblical example of Jacob in his dealings with his uncle Laban. In the fifth scene of the second act, Shylock, proudly warns his servant Launcelot that he might not be able to enjoy those facilities and amenities in Bassanio’s service, which he has been enjoying in his house. Shylock seems to be proud of his being a usurer and of his religious intolerance; he says in an aside that he hates Antonio firstly
because Antonio is a Christian and secondly because Antonio brings down the rate of interest in Venice by lending money gratis. As a proud and fanatic Jew, Shylock does not eat pork and he would not therefore like to join the Christians at a dinner where pork is to be served as one of their dishes. Shylock makes pork eating one of the grounds for his hatred of Christians who are pork-eaters. In one of his speeches he refers to the Biblical story of the manner in which Christ had lured the devil to enter into the body of a pig. Being proud of his Judaism, Shylock appears to be the champion of his race. He is a champion of his race. He speaks eloquently and convincingly about the injustice, which the Jews have always suffered at the hands of the Christians. He offers a forceful plea on behalf of the Jews in his speech beginning; Hath not a Jew eyes? Hath not a Jew hands, organs dimensions, senses, affections, passions? Shylock’s end in which “he becomes a pathetic figure when he staggers out of the court, a ruined man and a fanatical Jew who must now turn a Christian is sympathetic Barabas is another proud and Jewish figure; he is proud of his devilish plans, bloody career as well as his Judaism. From the very beginning of the play, Barabas appears to be a totally happy and proud of his “heaps of gold” and of much that return was made; he enumerates his wealthy profits and merchandise proudly as:

Without control can pick his riches up,
And in his house heap pearl like pebble-
stones;
Receive them free, and sell them by the weight
The Jew of Malta (I.1.22-24)

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Then, Barabas proudly declares that his wealth:

      May serve in peril of calamity
           To ransom great kings from captivity. (I.i.31-32)

Thus, Barabas appears to be proud of his wealth very early in the play. Again he appears to be so proud of his Judaism and wealth and states:

      Thus trolls our fortune in by land and sea,
          And thus are we on every side enriched;
      These are the blessings promised to the Jews,
          And here in old Abram’s happiness
      What more May heaven do for earthly men
          Then thus to pour out plenty in their laps,
      Ripping the bowels of the earth for them,
          Making the sea their servant, and the winds
      To drive their substance with successful blasts?
      Who hath me but for my happiness?
      Or who is honored now but for his wealth?
      Rather had I, a Jew, be hated thus,
          Than pitied in a Christian poverty. (I.i.101-114)

It is clear that Barabas is proud of his being so rich a Jew and he announces this openly. He is also proud of his bloody career, devilish plans and deeds, and of making the others suffer. Barabas proudly tells his servant:

      But to thy self smile when the Christians moon.
          As for myself, 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 context to lose some of my crowns.
      (II.iii.174, 176-89)

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Then, proudly he enumerates a series of his horrible crimes as when he:

Slew friend and enemy with my stratagems.
I filled 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 him for grief
Pinning upon his breast a long great scroll
How I with interest tormented him.
(II.iii.191, 195-200)

One may wonder how this devilish, cruel and bloody Jew is proud of such horrible crimes. However, this is Barabas’s character; He is so pleased and proud that he causes all those around him suffer. Even at the end of the play, before his death, Barabas is proud of killing the governor’s son and planning to overthrow Calymath and his followers into a vessel of boiling water, and is proud of bringing confusion to all the Christians and the Turks. Hence, it seems that Barabas is a proud character of bloody career and devilish deeds. Othello is also another proud character. He is proud of his courage and military leadership; he is a brave and well-known commander in Cyprus though his origin is Moorish. He is a proud because he is distinguished in his society; in appearance, in behavior and in almost all human traits and attributes, he stands for away from all those who are around him. A great part of his boyhood and youth has been full of wanderings in vast deserts and mountainous religions where he met strange tribes of cannibals. He is introduced to us as the general of the Venetian forces and no more details about his early life are given; proudly, he talks about his
background and says. I fetch my life and being from men of royal siege and my demerits may speak unconnected to as proud a fortune as this that I have reached; (Othello, I.ii.21-24) Thus, from the very beginning of the play, Othello appears as a proud of himself, courage and military superiority. Wilders (1988:198) refers to some aspects, which Othello has the right to be proud of; Wilders states:

Othello is a mature adult, advanced into the vale of years, a gifted, experienced, authorities' military commander whose personality is established with a force and complexity is established which commands our attention and respect, and he dominates the play to an extent which Claudio does not. (26)

Othello appears in the second scene of the first act to be a man of pride and self-confidence when Iago goes to instigate Othello against Brabantio, Othello proudly replies:

        Let him do his spite;
        My services, which I have done the signori,
        Shall out tongue his complaints-'Tis yet to know
        Which, when I know that boasting is an honor.
        Othello (I.II.17-20)

Othello is proud of the services rendered by him to the state and he is confident that he will certainly have a greater weight than Brabanio's complaints. He is also proud of being the descendent of a royal ancestry. He is a great soldier and commander who have spent a major portion of his life in the tented field. War is his occupation and pleasure. His personal courage and his qualities of leadership as well as his pride
are evident throughout. He is the great general of the Venetian state, valiant and brave and all in all sufficient and proud. The fact that he immediately agrees to lead the Venetian fleet against the Turks within hours of his marriage shows he is more loyal to the Venetians and finds more delight in battle and war than the emotional urge to satisfy his sexual appetite. To keep his pride and nobility, he has to cashier his dearest friend and Lieutenant Cassio when in a drunken state he gets involved in a brawl; for the same reason he also kills his wife Desdemona when falsely he discovers that she is faithless. What makes him more proud is that all those around him acknowledge that he is a skillful and successful general.

Daiches (1969:276) notices that Othello kills Desdemona for the sake of his moral universe, as the only action somehow appropriate to the situation. (27) Consequently, Othello appears to be a proud character. Tamburlaine as is another proud, Muslim character; he is proud of his strength, bravely and military superiority; he is proud of being the scourge of God. Daiches (1969:235) points out about Tamburlaine.

The interest in pride, the lust for power, in man as a master of his own destiny, challenging and vying with the gods - “how noble in reason! How infinite in faculties! In form and moving how express and admirable! In action how like an urged! In apprehension how like a god!” and imagining that by an effort of the will he can control fortune’s wheel - all this is in Tamburlaine. (28)

It is Tamburlaine’s pride that make him hero and unfortunately it
destroys him; Goodman (2002:436) states about Tamburlaine:

It is perhaps the central mystery of tragedy
that the pride which makes the hero also
destroys him. (29)

In fact, pride is one of the most interesting features that Tamburlaine is interested in; all those who are around use to call him proud Tamburlaine. Techells, Usumcasane, and Theridamas who are crowned kings by Tamburlaine praises by describing him as a proud king and emperor. (P2.I.vi) Gazellus calls him proud three times in the second part of the play (I, I, 17), (I.i.54), (II.i.16) Callapine also describes him as proud usurping king of Persia. (III.i.15) His sons are proud of being the sons of the proud Tamburlaine. Amyras is proud because he is the son of “the monarch of the East” (III.i.23); Calymphas, Tamburlaine’s second son also is proud because “This town is burnt by Tamburlaine the Great.” (III.i.17) Moreover, Orcanes, one of the enemies of Tamburlaine characterize him as “the emperor of the world and earthly god” (III.v.22) Tamburlaine is proud of his achievements which enable him to conquer vat areas and lands and to be the monarch of the world; he is proud of destroying conquered lands and killing his enemies as well as he is proud of his sons who inherit his pride; he says:

See now ye slaves, my children stoops
Your pride and leads your glories sheep
Like to the Sword. (IV.i.74-75)

He is a totally proud character of himself, his sons, his superior abilities of war, Invasions and leadership.
4:1.4) The Muslim and the Jewish Characters as Ambitious and Characters that have Lust for Power and Wealth.

All the Muslim and the Jewish characters in Renaissance literature in English are ambitious; Shylock is ambitious for gold, money, greed and he has the ambition to shed more blood of the Christian, especially Antonio. Barabas is aspired with wealth and power. Othello is ambitious for more victories and Tamburlaine’s ambition is for more power, crowns and to be the monarch of the earth. They are pushed with a kind of lust and thirst; Shylock has a lust for gold, money and his enemies’ blood; Barabas has a thirst for blood and power; Othello is thirsty for more victories and glories and Tamburlain’s lust is for crown, reigns and power. E-E Stoll (1927) while comparing between Shylock and Barabas, he states:

Though far more than a villain, he has the same traits of craft and cruelty, the same unctuous friendliness hiding a thirst for a Christian’s blood, the same thirst for blood outreaching his greed for gold, and the same spirit of unrelieved egoism which thrusts aside the claims of his family, his nation, or even his faith. (30)

The two Jewish characters, Shylock and Barabas are ambitious and they have the thirst for blood and wealth. Shylock had already hoarded a lot of wealth by his usury, but his craving for more money is not yet satisfied; he is thirsty for more money; he is also thirsty for Antonio’s blood. Shylock says once in an aside when he sees Antonio:

How like a fawning publican he looks!

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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.
The Merchant of Venice (I.iii.35-41)

Moreover, the discussion which takes place between him and the
Christians (Antonio and Bassanio) reveals Shylock’s ambition, cunning,
hypocrisy and arrogance. Shylock is a revengeful and bloodthirsty man.
From the very start, he is shown as planning to take his revenge upon
Antonio for the latter’s ill treatment of him. Antonio’s need for a loan
serves him as a great opportunity to wreak his vengeance upon him.
Even Portia’s eloquent plea for mercy fails to have any effect upon
him.” Shylock’s lust for the Christians blood is clearly seen in his
insistence to take a pound of Antonio’s flesh; his lust for money, gold
and wealth can be seen clearly in his attitude when he wishes that if his
“daughter were dead at his foot, and the jewels in her ear” (III.i.77)
Barabas lust for money on the other hand can be seen clearly when he
takes a risk on his only daughter Abigail to go to his enemies to return
his gold and money. He instructs her and tells that for religion hides
many mischiefs from suspicion.” (I.i.282) and he directs her that:

There have I hid, close underneath the plank
That runs along the upper champers floor,
The gold and jewels, which I kept, I kept for thee. (I.ii.296-98)

When he receives his gold and money from Abigail, in a lustful way he cries:

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O my girl,
My gold, my fortune, my felicity,
Strength to my soul, death to mine enemy:
Welcome, the first beginner of my bless!
O Abigail, that I had thee here too,
Then my desires were fully satisfied:
But I will practice my enlargement thence.
O girl, O gold, O beauty, O my bless (hugs his bags) (II.i.47-54)

His thirst for human blood and power can be traced clearly in his personality; he uses to carry poison with him wherever he goes; he causes the death of two friends (Mathias and Lodowik) to satisfy his desire for the Christian's blood; then he betrays Malta to the Turks to achieve his ambition to be the governor of Malta and because he is thirsty for the Christian's blood; he also plans to kill the Turks who appoint him governor of Malta; hence it is clear that Barabas also has a lust, and thirst for wealth and blood as well as power. Stoll (1927) has rightly declared:

In the Elizabethan drama and character writing, then, the Jew is both money-lender and miser, a villain who hankers after the Christian's blood, a gross egoist, even an atheist (though charged with dealings with the devil, and at the same time a butt, a hook-nosed niggard. (32)

In *The Jew of Malta*, Barabas' ambition lacks the central drive of Tamburlaine and Othello; his limitless greed will stop at nothing to get his aim. Daiches (1969:244) points out in support with this view:

*The Jew of Malta* is a dramatic presentation of "Machiavellian" man, full of greed and

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cunning, which will stop at nothing to attain his ends. But the ambition of Barabas, the Jew of Malta, lacks the central drive of either Tamburlaine or Faustus. (33)

The Muslim character is also an ambitious character with thirst for power and reign. Othello and Tamburlaine are the representative of this ambition and thirsts in the Renaissance literature in English. Othello is inspired for more nobility and victories and Tamburlaine is thirst for power, reigns and more crowns. Othello the ambitious and the man who has thirsty for power and nobility pass his way among difficulties and hardships. He has lived a life of adventure and danger. He faces some unfortunate happenings, which seems to have driven him to the life of adventure, which he lived for a long period. He struggles for survival and has to endure the onslaughts of nature and men. In his childhood he met fatal and deadly accidents by flood and field. A greater part of his boyhood and youth had been full of wanderings in vast desert and mountainous regions. He has seen men who eat each other or whose head grown on their breasts. He has been to lands where their where deserts wild cages and mountains as high as sky. Born in a royal family, he has experienced the ups and downs of life. Once he was sold as a slave and it was difficult that he could save himself and secure his release. As he is a man of high ambition, he proves himself to be a well known general and commander who defend Venice and the Venetians from serious dangers and battles; he becomes the governor of Cyprus out of his ambition, though he was sold in the
beginning as a slave. Wilders (1988:199) points out some impressive aspects of Othello' character; he states:

    During the first act Othello himself impresses us with effortlessly natural power of his authority. He halts a street brawl with a few clipped, coolly ironical words, and goes before the senate to answer Brabantio's accusation that he abducted Desdemona with the assured conviction that his known merit will be sufficient to defend him. (34)

As for Tamburlaine, he is most distinguished and inspired character; power and crowns inspire him. His beginning and end are all ambitious; at the beginning he starts thinking how to conquer as many lands and kingdoms as he can; at his end, before his death, he asks his followers. Give me a map, and then let me see:

    How much is left for me to conquer all
    The world, (Tamburlaine, P2. V: iii. 123-24)

He is a totally ambitious leader. He is pushed by the lust for power and immortality. Daiches (1969: 235) thinks that Tamburlaine the Play is a study of lust for power and military achievement gloried in almost esthetically for its own sake.” The also refers to The Renaissance impulse of such a work where people of the age have “the interest in pride, in lust for power.” It seems that there is a desire for such characters from the Renaissance age and people; Daiches (1969:238) adds:

    The intoxication with power is perhaps the main theme of Tambulaine, and images of power abound in the play; is it not brave to be
a king, Techelles? Is it not passing brave to be a king?
And ride in triumph through Persepolis? But "the thirst of reign and Sweetness of a crown" do not represent a desire for any attainable object; nor does Tamburlaine show much interest in the fruits of power once he has attained it. His is the Faustian urge, the urge to reach beyond the limits of morality, and though his ambition manifests itself in the military conquest and often in outrageous cruelty. Daiches also describes Tamburlaine's conquests as meta physical in inspiration. (35)

It is Tamburlaine's ambition and lust for power that enables him to conquer and destroy limitless number of lands to achieve his ambitious aim that is to be the monarch of the earth. Thus, the Muslims and the Jewish Characters are both portrayed as ambitious character.

4:1.5) The Muslim and the Jewish characters as Dominating characters and Influential Figures.

All the Muslim and the Jewish characters presented in this study are powerful, dominating and influential characters; they are the heroes in the plays who dominate the play from and to end. Shylock's story, together with Portia, is the dominating and the attractive one in The Merchant of Venice; Barabas another powerful and effective character who dominates the whole play of The Jew of Malta; important and dangerous events are centered upon him, though he is a villainous and devilish character. Othello is the hero of his play and tragedy and respectable, noble and dominating tragic character in Othello.
Tamburlaine is also another Muslim character who dominates the whole play of Tambulaine in a powerful and influential way; all these characters are well known heroes, not only for the Renaissance audience and reader, but also in English literature as a whole. They are all intended to be so as the Renaissance audiences and readers were interested in such a powerful and influential heroes and dominating characters. Shylock in *The Merchant of Venice* is the most distinguished and attractive character whose bloodthirsty, misery, usury and vengeance are disgusted. He is villainous hero of the play who tries to take revenge on Antonio but finally harms himself, as Barabas also does in *The Jew of Malta*. He appears also to be the leader and the representative of the Jews and his nation, as does Barabas. Thornely and Roberts (1994:42) State about Shylock “He has been called the first great Shakespearian character”.(36) He is great in the sense that he dominates the whole play and its major events. He is the central figure of the play, the character of suspense and great tension because of his bond; story.

George Brandes (1963:194) Points out:

The central figure of the play, however, in the eyes of modern readers and spectators, is of course, Shylock, though there can be no doubt that he appeared to Shakespeare's contemporaries a comic personage, and, since he makes his final exit before the last act, by no means the protagonist. In the human view of a later age, Shylock appears as a half pathetic creation, a scapegoat, victim; to the
Elizabethan public, with his rapacity and his miserliness, his usury and his eagerness to dig for another the pit into which he himself falls, he seemed, not terrible, but Ludicrous. (87)

In fact, Shylock is evaluated to be the most famous Jewish character together with Barabas in the world of English drama because of their powerful portrayal and influential image. Readers and audiences of The Merchant of Venice wait to see the end of Shylock and his band anxiously. Barabas is also on influential, powerful and dominant character in The Jew of Malta; the play is named after him as he is the Jew of Malta; He dominates the play and its events from the very start; the play opens with a prologue compliments Barabas whom appears to be an apt student. Barabas also appears in first scene of the first act with heaps of gold before him; he is proud of setting such a limitless wealth that might “ransom great kings from captivity”. Throughout the whole play and its plot, Barabas is the dominating devilish character; he is a powerful figure with tragic deeds and career; he causes the sufferance of the others. His devilish conspiracies reach those far and near; he uses to kill, poison, mislead, feign and destroy. But of his policy he returns his wealth, gold and money which were confiscated by the Christian governor of Malta; To satisfy his revenge he kills the two friends; Mathias and Lodowick; to keep his secrets hidden he poisons his daughter, the nuns and his slave together with Courtesan; he betrays

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Malta to the Turks and betrays the Turks to the Maltese and arrange for Turkish destruction; he is a dominant character of tragic life and death; he fells on a vessel of boiling water and die. He directs the events of the play and he has a hand in all its events and people's hardships and difficulties. He is the central and leading figure in the play, though he is a villainous devil.

Parrott and Ball (1958:85) Comments on Barabas and call him the central figure of the play is a deliberate and unmistakable villain. He is a Machiavellian, as Machiavellian was understood, or misunderstood in Elizabethan England, self centered, treacherous, and revengeful. No such protagonist had yet appeared on the English stage. (38)

As for the Muslim characters, Othello and Tambulaine, they are also totally dominating and influential characters and heroes; they are well known heroes not only in English Renaissance, but also in English Literature. It is natural to find the heroes of the plays the dominant; the central and important characters in their plays are Tambulaine and Othello; they manage the great events in their plays; their names are attached with battle's victories, leadership and powerful deeds. The two plays "Othello and Tambulaine" are named after the great, influential and powerful heroes; Othello and Tamburlaine; in the two plays, the major events and the most important ones are centered on Othello and Tamburlaine; In fact, the two plays; plots and stories talk about Othello and Timberline; Othello tells the story and the details of a brave
Moorish Commander in Venice and Cyprus who has a beautiful wife, Desdemona and a devilish Satan and traitor Iago. In *Tamburlaine*, the two parts narrate the victories and great conquestion of Tamburlaine the caveat; the first part deal with the vise to power of Tambulaine, the Scythian Shepherd. Whose terrible ambition drives him ever onwards to more power; his armies conquer vast lands and numberless places; the second part talks about Tamburlaine’s victories, his instructions to his sons, the death of his wife and his death; hence, it seems that the two characters; Othello and Tamburlaine are the dominant are influential characters as shylock and Barabas.

4.2) The Muslim and the Jewish Characters: A Contrastive Study.

This part of this chapter aims at examining the differences between the Muslim and the Jewish characters as the first port provide the similarities. The most distinctive and contrastive aspect is that the Muslim characters portrayal has a positive view while the Jewish character has a negative one. Though the two characters are both portrayal as heroes and dominating characters, nobility, courage, passion and loyalty are attached to the Muslim character (Othello and Tamburlaine) whereas the Jewish character has devilish, villainous, Machiavellian, bloody, revengeful and greedy aspects. While the Muslim character seems to be passionate, noble, direct, and brave and has a sense of humanity, the Jewish character appears to lack such kind, noble, passionate, noble and human senses; the Jewish character is portrayed as a character that is empty of passions and humanity he

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locks human, sense and passion. As a hard-hearted father, Shylock wishes that if his daughter were dead of his foot and the Jewels in her ear; *The Merchant of Venice* (111.i.77). He wishes that his daughter were lying dead at his feet, with the jewels in her ears. Shylock seems to be senseless and the same is Barabas. Beginning with Jewish character’s distinctive features; it is character’s distinctive features; it is characterized as a revengeful, devilish villainous, usurer, selfish, greedy, treacherous, hypocrite, Machiavellian bloody and wicked character. Both of the two characters, shylock and Othello search. Revenge on Antonio and he declares openly while referring to Antonio.

> If I can catch him once upon the hip, I will feed
> fat the ancient grudge I bear him.”
> *The Merchant of Venice* (i.iii.40-41)

When Salerio asks Shylock about the value of a pound of human’s flesh, Shylock replies:

> If it will feed nothing else, it will feed my revenge. (III.i.40-41).

In the trial scene, they pay him double his sum, but he insists to take the pound of Antonio’s flesh, as he is a revengeful character. He appears to be a villainous devil that is bloodthirsty; he is searching for Antonio’s blood. Barabas is also another villainous, devilish, bloody and revengeful one. Parrot and Ball (1958:85) describes Barabas dramatic cancer is full of horrible, bloody and devilish crimes. John Wilders (1969:47) has remarkably pointed out while he compares Barabas to Shylock:
Though for more of a villain, he has the same traits of craft and cruelly, the same unctuous friendliness hiding a thirst for a Christian’s blood, the same thirst for blood outreaching his greed for gold, and the same spirit of unrelieved egoism which thrusts aside the claims of his family, his notion, or even his faith. (39)

Barabas has degenerated into a pure villain in the last three acts. His later career of villainy and viciousness is a return to his original nature and not a new change in his characters Judith O’ Neill (1969:42) considers Marlowe to be “the devil’s advocate” because of his choosing a Jew like Barabas as hero; O’ Neill states:

Marlowe was never more the devil’s advocate than when he choose a wandering Jew for his hero. Thus, Barabas, acts and words in the play established him as a villain with no pity and no qualms of conscience. (40)

While comparing shylock to Barabas, O’ Neill (1969:56) points out:

Though not an ogre or scarecrow like Barabas, he is villainous enough and comic enough, as it were, in his own right. He is a trickster, a whining and fawning hypocrite. (41)

The Jewish character appears also as a selfish, greedy, usurer, Machiavellian and treacherous character. The Jew of Malta and The Merchant of Venice are influenced by the idea of materialism and Machiavellians from end to end. Shylock is a famous merchant and usurer in Venice so that Antonio finds no one to borrow money from unless Shylock. Shylock is a moneylender by profession; he tries to
enrich himself and to accumulate wealth by exploiting the financial needs of others like Antonio. One reason why he hates Antonio is that Antonio lends money to needy persons without charging any interest at all, and Antonio thus brings down the rate of interest in Venice. Shylock has already hoarded a lot of wealth by his usury, but his craving for more money is not yet satisfied. This makes him a contemptible person in the play; being a usurer, Shylock is a typical Jew, as it is traditionally known that Jews are usurers. Barabas is another materialistic and Machiavellian character; he appears at they very start of the play with heaps of gold before him; then he enumerates his limitless merchandises and feels proud of such a wealth that "can ransom great at the root of the struggle and most of the tragic events and crimes that occur in the play; in fact, the play itself is full of rich images and materialistic aspects. Machiavelli describes Barabas very early in the prologue as "a Jew who smiles to see how full his bags are crammed, which money was not got without my means. The Jew of Malta (Prologue. 30-32) Hence, Barabas is presented from the very beginning of the play as a Machiavellian and materialistic character; The seed of his struggle with the Christians is the confiscation of his wealth; he plans how to return his wealth and then how to revenge on those who confiscated his wealth; then a series of devilish and horrible crimes were committed by him. When his daughter returns his wealth and gold, he cries in happiness and joy;

O girl, O gold, O beauty, O my bliss (11-1-54)
Shylock and Barabas are also presented as treacherous and selfish characters; Shylock is a deceitful and crafty man. He agrees to give the loan to Antonio but he lays down the condition that he might take a pound of Antonio’s flesh instead the sum if Antonio fails to repay the loan. Shylock employs cunning and tricks to have his bond signed; he tells them that this bond is a mere joke, but then uses it as a weapon to kill Antonio. Barabas is also a treacherous and deceitful character. He uses to feign, dissemble and delude to mislead the others; He betrays Malta to the Turks and then betrays the Turks to get money. He is out and out a treacherous and selfish character; hypocrisy is one of his ways to cheat the others. When he discovers that his daughter has revealed his secrets, he says in the aside. “But I must dissemble” then he asks the friars:

    O, holy friars, the burden of my sins lie heavy
    on my soul; then pray you tell me, Is it not too late now to turn Christian? The Jew of Malta,
    (IV. I. 47-50).

Falsely, he pretends regression and pain for his past as a Jew; he deludes and feigns as a hypocrite character to mislead the friars. When Lodowick enters, Barabas asks his daughter, Abigail and instructs her to:

    Use him as if he were a Philistine. A side (to big) Dissemble, Swear, protest, vow to love him; He is not the seed of Abraham.

Furthermore, he instructs her to:

    Kiss him,  
    Speak him fair, 
    And like a cunning Jew so cast about

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That ye be both made sure ere you come out.
(II.iii.230-32, 236-38)

He instructs her to mislead Lodowick thou he is not her love; he asks her to dissemble and to vow and swear to love him, though this is not true, as he believes, like all the Jews, that it is not a sin to mislead anyone who is not of the seed of Abraham. He also instructs his daughter to dissemble and to be hypocrite with the nuns to regain his wealth as it happens in the second scene of the first act of the play. Shylock and Barabas are also selfish characters; pronouns (I, my, me) are used by them frequently; when Shylock hears about the damages of the others he feels happy, and when he is reminded with his own defects he feels so sad as it happens in the first scene of the third act when he talks with Tubal. He wishes the death of his daughter at his foot as long as he personally can get the gold, which is in her ear. Barabas is also another selfish one; when three Jews come Christians who asks for money from them to pay the Turkish tribute, Barabas say in the aside:

Nay let’em combat, conquer, and kill all, so they spare me, my daughter and my wealth.
The Jew of Malta (aside) (1.1.151, 52)
Then, later he tells the Jew:
Assure yourself I’ll look unto myself (aside) (1.1.172)

When the Christian officer reads the decree which points out that the tribute of the Turks shall be levied among the Jews, and each of them to pay one half of his estate, Barabas sy in the aside (I hope you mean not
mine) (I.II.71). Then he poisons his daughter to enjoy only himself. To sum, the Jewish character is presented as a revengeful, bloody, vicious, villainous, devilish, treacherous, Machiavellian, materialist, usurer, greedy and selfish character.

However, The Muslim character is presented as a brave, noble, proud, warrior, leader and passionate character. Othello and Tambulaine stand as a clear representative of brave leaders, warriors and conquerors, proud and passionate characters; Othello appears from the beginning of the play to be respected and noble general and commander. He is a totally distinguished and appreciated character in his personality and appearance; Othello is introduced to us the general of the Venetian forces and Shakespeare does not enlighten us as to when and how he come to be appointed as the general. However we learn of his background from his own mouth. "I fetch my life and being from men of royal siege" he is a great soldier and commander who has spent a great part of his life in battles and vast deserts; War and bottles are his profession and delight. Tamburlaine also another noble, brave conqueror and mighty character. Those who around him as Theridamas, Techelles, and Usumcasane as well as his fair wife Zenocrate all respect and appreciate him as a noble and mighty character. He is also great conqueror, warrior, leader and commander who occupy vast lands and numberless places. He is, as states in the prologue;

Threatening the world with high astounding terms. and scourging kingdoms with his
conquering sword. Tamburlaine (prologue 1.5-6)

His beginning and end in the play are related with conquest and invasion. Early in the play he announces that:

I am a lord, for so my deeds shall prove, And yet a shepherd by my parentage: But, lady, this fair face and heavenly hue must grace his bed that conquers Asia: And means to be a terror to the world, Measuring the limits of his empery by east and west as Phoebus doth his course: Tamburlaine (I.i.34-40).

He asks for a map to see what is left for him to conquer the entire world and entrusts his son to "reign my son, scourge and control these slaves". (V.iii.228) It seems that Tamburlaine's career is full of conquests, battles and war. He is described as Mighty Tamburlaine, Tamburlaine the great and noble Tamburlaine, in the titles of the play as well as from those who are around him. The two characters, Othello and Tamburlaine are proud of their strength, power, brave and military superiority. They are also passionate characters: early in the beginning, Othello appears while he is with Desdemona whom has eloped with him; passionately she declares to the duke, her father and other attendants. That:

I did love the Moor to live with him my dowering violence and scorn of fortunes may trumpet to the world. My heart's subdued even to the very quality of my lord: Is seen Othello's visage in his mind. And to his honors and his valiant pants. Did I my soul and fortunes consecrate so that, dear lords, if I be left behind A month of peace, and he go to the
war, The rites for which I love him are bereft me, and I a heavy interim shall support By his dear absence. Let me go with him. *Othello* (I.iii. 249-260).

Then Othello expresses his feelings towards Desdemona thus: come, Desdemona, I have but an hour of love, of worldly matter and direction to spend with thee. We must obey the time. (I.iii. 299-301), he also early declares:

> I love the gentle Desdemona. I would not my un housed free condition put in circumscripton and confine for the sea’s worth. (I.ii.25-27)

Tamburlaine is another Muslim and passionate character, He appears in the very start of the play and in his first appearance while he is leading Zenocrate; He appreciates Zenocrate passionately thus:

> Disdains Zenocrate to live with me?  
> Or you my lords to be my followers?  
> Think you I weigh this treasure none than you?  
> Not all the gold in India’s wealthy arms.  
> Shall buy the meanest soldier in my train.  
> Zenocrate, lovelier than the love of Jove.  
> Brighter than is the silver Rhode.  
> Fairer than is whitest snow on Scythian hills,  
> Thy person is more worth to Tamburlaine”.

Then he enumerates several valuable things which he:

> Shall all we offer to Zenocrate?  
> And then myself to fair Zenocrate. (I.II. 32-90, 104-105)

He expresses his sincere, emotional and passionate feelings to his fair
love Zenocrate. He wins the sympathy of the readers when he appears saying at the death of his fair, beloved Zenocrate:

Zenocrate had been the argument of every epigram or elegy.
For she is dead? The words do pierce y soul:
Ah sweet Theirdamas, say no more,
Though she be dead, yet let me think she lives.
(P2, 11-iv. 94-95, 125-27)

He is snacked and he becomes so weak when he looses his passionate, fair beloved Zenocrate. Thus, The Muslim character is presented as a passionate, noble, proud, brave leader and conqueror.

These are the contrastive aspects between The Muslim and the Jewish characters in Renaissance Literature in English.
REFERENCES: CHAPTER IV

3. Ibid., P. xxxviii
5. Ibid., p. 25.
9. Ibid.
15. Ibid., p. xviii.
22. Ibid., p. 205.
38. Ibid., p. 85.

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