CHAPTER V

THE CONCLUSION

There are some representative figures for the Muslim and Jewish characters in Renaissance Literature in English. The Muslims are Othello in Shakespeare's *Othello*, Tamburlaine in Marlowe's *Tamburlaine the Great*, the Prince of Morocco and the Turks in *The Merchant of Venice*. The Jews are Shylock in Shakespeare's *The Merchant of Venice* and Barabas in Marlowe's *The Jew of Malta*; these characters have some shared characteristics and some other different; these Shared and Similar features come as a natural output since there are similar ideological perceptions between the two religions; The two religions: Islam and Judaism, originally are monotheistic religions, believe in One God "Allah" and they believe in death and resurrection and the Day of Judgment. Islam, Judaism and Christianity are monotheistic and the share this and many other things in common. The basis of Jewish belief and practice and its most sacred text is the Torah, and the basis of Islamic belief and practice, and the source of its legal and social system is the Noble Koran, the literal word of God. Both Muslim and Jews have prayers and appreciate the prophet Abraham. Muslims and Jews are also Semitic people. It seems that these factors together with others make authors like Shakespeare and Marlowe portray the Muslim and the Jewish characters with shared characteristics. There are also historical factors that lie behind the Muslim and the Jewish character's portrayal; the two dramatists seem
to have influenced by some writers and works as well as political factors and historicity. Barakat Ahmed (1979:3) has quoted from Goiteen’s *Jews and Arabs* the following:

Goitein concludes that it seems reasonable to assume that in his early years Mohammad had close contact with Jews, Who were not very different from those portrayed in the Talmudic literature”. (1)

It is known that Muslims believe that there is only one God, Allah who deserve worshipping and obedience and that He rewards the moral and punishes the immoral; the Jews share part of this fact; Rabbi I. Epstein (939:2) States about the Jews’ belief for God “he is the One and only God, besides whom there is no other.(2) Epstein adds “The passage from polytheism to Hebrew monotheism, the parent stem of Christianity and Mohammedanism, is, as has been often remarked, and irreversible step which affects the whole quality of religion.(3) Epstein also evaluates Judaism as “a system making for holiness and moral righteousness”.(4) It is clear that there are shared principles and ideological fundamentals between Islam and Judaism and also shared characteristics between the Muslim and Jewish characters in English literature in Renaissance age.

Beginning with the Jewish character, it is presented via Shylock in *The Merchant of Venice* and Barabas in *The Jew of Malta*; the two plays are very remarkable ones in the Elizabethan Age. In both, the central character is a Jew, in both the Jew has been presented and pointed in an unfavorable color. Both reveal a bias against the Jews prevailing in that
period. Christopher Marlowe and William Shakespeare both present the Jewish character as a tragic, devilish, ambitious, villainous, cruel, revengeful, bloody, proud, lusty, materialistic, usurer, greedy, Machiavellian, selfish and dominating character. However, Barabas is more wicked, disgusting and criminal than Shylock who wins momentary sympathy of the audience when he tries to establish the Jews as human as Christian is otherwise, they possess nearly the same wicked and negative characteristics. Marlowe seems to be influenced by some historical facts and events in portraying the Jewish character in such away. Anti-Semitic feeling together with the early stages of the treason of Lopez; the story of the Jew, Roderigo Lopez’s trial and execution and the general attitude towards the Jews in that age come first; Roderigo Lopez, a Jew of Portuguese descent who was a physician to the queen, was accused of attempting to poison and kill her; his trial was held in 1594 and he was exposed as a conspirator and charged with attempting to poison the Sovereign. This trial and execution of Roderigo Lopez, together with Marlowe’s Barabas, influenced Shakespeare’s portrayal of the Jew Shylock. People in general hated the Jews in that age. The court and the citizens hated the Jews who, historically speaking, were excluded from England and some other European countries, they can not settle without making some denial of their faith. As people were ready to accept anything that was written about the wicked Jews who had a negative image; Marlowe and Shakespeare made use of the public attitude and gave such a portrayal for the Jewish
character for people’s satisfaction. This also explains why Barabas and Shylock were given the punishment of converting to Christianity. The story of the Jew, Joseph Nasi, is another historical factor. Joseph Nasi, a Portuguese Marono, was a rich Jew. He was in Constantinople in 1554. He became an influential figure at the court of the Turkish emperor Selim II. In 1566 The Turks occupied “Noxos” a small Island in the Aegean’ and ejected the Christian duke. Then, they appointed Nasi as the Duke of Naxos. Nasi urged Selim to attack Cyprus, hoping that he will be the king of Cyprus. Then he died; this is the historical background of the bloody Barabas’ betrayal of Malta to the Turks and becoming the governor, replacing the Christian one, Ferneze. But then he deceives the Turks by betraying them and finally gets the punishment he deserves. This event might also have influenced Shakespeare’s portrayal of the rich and ambitious Jew, Shylock. The ancient tale of the malevolent usurer, who tried to murder his debtor by cutting away a pound of his flesh, is the background of Shylock’s bond of pound of flesh. When Antonio forfeited the bond, Shylock prepared his knife and tried to murder him by cutting away a pound of his flesh. The Turkish siege of Malta in 1565 is the historical event that might have influenced Marlowe’s plot of The Jew of Malta. Barabas’s trick of blowing up the Turkish troops in a monastery might have been inspired by an event, during the Turkish siege of a small town in Hungary in 1543. The Christian’s trick to kill the Turks by making them walk on a false floor ultimately killed them seems to be the background of
Barabas' similar tick.

Shakespeare's treatment of the Jewish character had been influenced by Marlowe's treatment of Barabas and Roderigo Lopez's trial and execution. However, Marlowe's treatment of Barabas was influenced by the people's attitude of his time towards the Jew and some facts of the Jews; Marlowe's treatment of the Jewish character is more original than that of Shakespeare who also has produced and portrayed and influential character of Shylock, which is no less than Barabas. These historical facts influence the Jewish character's portrayal in English literature in the Renaissance Period.

In *The Jew of Malta*, Barabas is presented as a Machiavellian, villainous and devilish character from end to end. His wealth comes out of Machiavellian, devilish and villainous means; Machiavellian says in the very beginning of the play while he talks about Barabas:

> But to present the tragedy of a Jew, Who smiles to see how full his bags one cram'd, Which money was not got without my means? (Prol. 30-32).

Machiavelli reveals Barabas Machiavellianism and materialism in these lines. Barabas himself confesses his villainy and feels proud of it; while addressing Ithamore his slave, he says:

> We are villains both: Both circumcised, we hate Christians both. (11.iii.216-17)

Moreover, Barabas is a cruel character; he feels proud of his bloody and criminal deeds and says:
As for myself, I walk abroad on nights
And kill sick people groaning under walls:
Sometimes I go about and poison wells.
(11.iii.175-77)

His cruelty leads him to poison his only daughter, slave and the nuns;
he uses to take poison as his companion. Barabas is also a revengeful
and treacherous character. He uses tricks frequently to kill his enemies
(Lodowick, Mathias, and the Friars, the nuns, his slave, the courtesan
and the Turks.) Once he sees Lodowick and expresses his desire for
revenge; he says:

As sure as heaven vain’s manna for the Jews,
So sure shall he and Don Mathias die?
His father was my chiepest enemy.
(11.iii.249-51)

Barabas dose not believe in principles or religions; he counts religion
but a childish toy” (Prol. L.14) and he instructs his daughter to delude
Lodowick, he says:

Lodowick, I mean
Must be deluded: let him have thy hand
But keep thy heart till Don Mathias comes.
(11.iii.307-09)

Then he tells her:

It is no sin to deceive a Christian
(11-iii-311)

Abigail characterized her father as a hardhearted and an unkind man;
when she discovers his crime in which he kills Mathias and Lodowick,
She says:

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"Hard hearted father, unkind Barabas. 
(111-iii.39)

Then she passes a judgment that:

There is no love on earth, 
Pity in Jews, nor piety in Turks. (111.iii.49-51)

Barabas is also a selfish and greedy character; he neglects all his far and near ones including his only daughter Abigail and his slave Ithamore to save himself and wealth. He stands also as a representative of the Jewish character in general; he repeatedly uses, "We Jews, our nation" and uses a lot of Biblical allusions and religious stories from Judaism. In The Merchant of Venice, Shylock is also presented as a villainous, devilish, cruel and revengeful character. He expresses his hatred for Antonio, his materialism and usury as well as his lust for revenge early in the play. He gives reasons for hating Antonio:

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. 
(1.iii. 37-42)

He is described as a devilish, villainous and hypocrite character; Antonio compares him to a devil and says:

The devils can cite scripture for his purpose, 
An evil soul producing holy witness 
Is like a villain with smiling cheek (1. ii. 93-96)

Shylock's deeds are also devilish ones. He is so cruel and so miserly that
he is deserted by nearest ones, his daughter Jessica and his slave Launcelot. Jessica compares her father’s house to a hell. (11. iii. 2), and she feels ashamed of being the Jew Shylock’s daughter (11.iii.17). When Salerio asks Shylock replies: “It will feed my revenge”. (111. I. 48). Shylock’ bloody, cruel, revengeful, devilish, ambitious, and criminal character can be best seen in the trial scene. When Bassanio asks him about the aim of carrying the knife, Shylock replies: “To cut the forfeiture from that bankrupt there!” (Iv. I. 122) When Bassanio offers him six thousand ducats Shylock reveals his lust for blood and revenge:

If every ducat in six thousand ducats were in six parts, and every part a ducat I would not draw them, I would have my bond.1) (IV.I.85-87)

Shylock has an unfortunate life. He is deserted by his own daughter and his slave and becomes a lone; he loses his wealth and life by the end of the play. He justifies his acts in the following line:

I am a Jew, hath not a Jew eyes? Hath no a Jew hands, organs, dimensions, affections, passions, fed with the same food, hart with the same weapons. (III. I. 52-67)

He wins the audiences’ sympathy for a while; then he loses it when he turns into a cruel, bloody, hard-hearted and revengeful character in the trial scene. Shylock also stands for the Jewish nation; he depends on some biblical allusions and stories as Barabas does to justify his greed and vengeance. He uses such expressions as “we Jews” and “our “nation”, “hath a Jew” which give the impression of his being a spokesman of the Jews. Barabas and Shylock are ambitious, proud,
dominating and tragic figures. Their ambitions guide them to get more wealth and revenge; their pride is clear in their being proud of nation, religion, wealth and devilish policy and plan. They have tragic careers and ends; their lives are full of tragic and devilish events and they also get tragic and devilish events and they also get tragic end; Shylock's wealth is confiscated by the end of the play and he has to convert into Christianity; he loses his wealth, life, daughter, religion and mind. Barabas also causes the miseries and the sufferance of the other via tragic deeds, and finally he died in a vessel of boiling water. The two characters are also dominating, powerful and influential characters in their plays.

The Muslim character's portrayal also has a historicity, which can be clearly traced. The Muslim character's portrayal in the Renaissance literature is influenced by the influence of the Islamic civilization and invasions on Europe in the fourteenth and fifteenth centuries. The Muslims left a great impact on Europe including Spain and England in different walks of life, especially, the scientific and intellectual aspects which are reflected in the works of the writers of the age. The Muslim character is presented as a superficial, brave, jealous, proud, egotist, ambitious, tragic, cruel, respectable, passionate and leading figure. A part from the racial and ethnic prejudices or admiration, the Renaissance portrayal of the Jew and the Muslim seems deeply rooted in the historical and ideological perceptions of these two communities in Europe. The current wave of anti-Semitism in the fourteenth century
Europe generated hatred and animosity towards the Jews that acquired continental proportions. Europe’s fascination for the East created almost euphoria about the legends and glory of the Arab and Muslim world. The Muslim usual attacks on Cyprus, Venice, Malta, Sicily, Constantinople, and Rhodes has a historical record and background; Othello and Tamburlaine also have some historical origin and portrayal. The Muslim were superiors in the fielded of sciences, navy and multiracial forces so that they use to attack these famous islands and strategic places to extend the border of the Islamic land to convey Islamic religion and faith to the people there. Abul-Hasan Al Nadwi (1932: 104) refers to these facts and states:

The Turkish navy was so powerful that the combined maritime strength of Europe could not vie with it. In 1547, the combined fleets of Rome, Venice, Spain, Portugal, and Malta were badly beaten. Daring the reign of Sulaiman. The great, the Ottoman Empire stretched over an area of 4,00,000 square miles from the river Sava in the north to the Mauth of the Nile in the South and from the Caucasus in the east to Mt. Atlas in the west. Every important city of the ancient world, with the solitary exception of Rome, was included in it. The Ottoman fleet consisted of 3,000 Ships. Many a Christian monarch solicited the favors of the ottoman Sultans. (5)

Constantinople was also a city of vital strategic importance on the map of the world. The Islamic fleets and forces occupied it and threatened the whole Europe. Swain (1647: 289) points out:

In the middle of the 15th century, The Ottoman
Turks, having accepted Islam, conquered Constantinople and pushed northward through the Balkan Peninsula to the very gates of Vienna, where they were stopped in a bloody battle in 1529. Twice the Mohammedans made a serious threat to overrun Europe; twice, Christendom had a narrow escape. (6)

Muslims were also superiors in many branches of sciences and they influenced Europe. Swain (1947:291-292) states:

Medicine, astronomy, mathematics, physics, chemistry, and art of the west depended much upon Arabic knowledge. (7)

Mausudul-Hasan talks about the Muslims attack on Venice and Rhodes and their sieges, which were referred to in The Jew of Malta (1.i.3), Hasan points out:

After the war with Venice was over in 1979 C. E. The knights of Rhodes offered stiff resistance, and the Turks lifted the siege of the Island. After the defeat of Venice, the rood to Italy lay open to the Turks. Mohammad II planned the Conquest of Italy. (8)

The Muslims get a respectable appreciation from those whom contact with; this image is depicted in English Literature “Prince of Morocco, the Turks, Othello, and Tamburlaine”; Thomas Arnold (2002: 145, 146) gives and example of the appreciated Muslims treatment to the others; Arnold states:

One of the first steps taken by Muhammad II, after re-establishment of order in that city, was to secure the allegiance of the Christians, by
proclaiming himself the Protector of the Greek Church. Persecution of the Christians was strictly for bidden. (9)

Marlowe's portrayal of the Turks "Muslims" in *The Jew of Malta* as money or tribute collectors also has a historicity; Thomas Arnold (2002: 152) states:

The Christian subjects of the Turkish Empire had to pay the capitation tax, in return for protection and lieu of military service. The rates fixed by the Ottoman law were 2.5, 5 and 10 plasters a head for every full-grown male, according to his income, women and clergy being exempt. (10)

The Muslim Turks asks for tribute for the sake of defending people who pay it. Sicily is another important island mentioned by Marlowe in *The Jew of Malta* also has a historical record's. Syed Amir Ali (2001: 584) points out:

The Arabs had long possessed a settlement in the south of Sicily. The systematic subjugation of the island was undertaken under Anglesite sovereign. (11)

The character of Othello and Tamburlaine are also depicted from history. Beginning with Othello, critics and writers seem to agree on the fact that Shakespeare's main source for Othello is a short story of Giraldi Cinthio's *Hecatommithi*, namely, *Desdemona and the Moor of Venice*; among those writers and critics are David Daiches (1969:274), Honigmann (1977:363). Shakespeare's Othello is portrayed according to the Moorish Ambassador's portrayal that arrived in England in (1600);
Shakespeare makes use of this Moorish Ambassador in creating and characterizing his Moorish hero, Othello. Honigmann (2000:2) talks about the Moorish Ambassador who arrived in England in (1600), before composing Othello, which was dated on (1600-01); Honigmann states:

Being Muslims and strange in their ways, he and his retinue caused a stir. Shakespeare’s company, the lord chamberlain’s Men, Performed at court in the Christmas season (1600-1), before the ambassador’s departure, theatre, so we may take it that the dramatist must have encountered ‘the Barbarians”, as they were called, and that the first audiences of Othello could compare Shakespeare’s Moor with these much discussed foreigness. (12)

Then Honigmann (2000:2-4) with assurance declares:

The portrait of the Moorish ambassador to Queen Elizabeth settles the question of this Moor’s ethnic background and, I think, has a bearing on Othello’s. I would go further; the ambassador’s intense and aristocratic face seems to me right for Othello. And his age (42, inscribed on the portrait together with the date, 1600) about right as well. Is it too fanciful to suppose that this very face haunted Shakespeare’s imagination and inspired the writing of his tragedy? (13)

Moreover, the characteristics of Othello, as pride, ambition, jealousy and courage nearly seem to be the same of a Muslim character and leading figure. Thus, it is clear that Othello the hero is a dramatic representative of the Moorish, Muslim ambassador.
Tamburlaine is also character with a historical background; he is the dramatic representative of the famous Muslim leader and conqueror, Amir Timur Khan; Tamburlaine's image and portrayal is borrowed, to a great extent, from the real Muslim conqueror, Timurlame or Timurlaink who is originally from Mongol; he fought Islam and Muslims at the beginning, but than, having accessed and converted to Islam, he struggled and contributed a lot to enlarge the land of Islam. He became a very famous warrior, leader and conqueror; he was the greatest ruler and conqueror of the world in the fourteenth century; he was born in 1336 and died in 1405, in central Asia; he was a Mongol. Professor, Masudul Hasan (2000:114) points out:

During the fourteenth century, central Asia produced another world conqueror, Amir Temur. Amir Temur was a Muslim who carried the Muslim arms to non-Muslim lands and extended the frontiers of the Muslim world. During the fourteenth century, Amr Temur was the greatest ruler of the world. After Amir Temur, central Asia has not produced any conqueror or ruler of his caliber.\(^{(14)}\)

Timurlang is one of the most outstanding figures in the history of the world; in spite of his being lame, he is considered to be one of the most courageous and ambitious generals in the history. Timur lame as recorded in the history conquers most of the names of the places and countries mentioned in the play of Marlowe, *Tamburlaine*, which are conquered by Tamburlaine. Samarkand, Persia, Syria, Baghdad, Egypt,
and many other countries and cities were occupied by Timurlame, Masudul Hasan (2002: 119) Points out:

At the time of the death of Amir Temur his empire extended from Ganges in the east to the Mediterranean in the west. He was an able man and his place is among the great generals of history. Indeed, the conquests of Amir Temur exceed the conquests of other generals known to history. Amir Temur never lost a battle, and whatever battle he fought, victory followed his footsteps. Those who submitted to him survived; those who submitted to him survived; those who chose to resist him perished. He swept over the plains and mountains as a variable hurricane. Thousands upon thousands had to pay for their lives for resistance to him. (15)

Tamburlaine's portrayal is nearly similar to these descriptions and details mentioned by Masudul Hasan. Thus, Othello, Tamburlaine and the Turks in The Jew of Malta all have historical background. Consequently, the Muslim character is presented as a brave conqueror and warrior, respectable leader, proud, ambitious, cruel, noble, jealous, superficial and passionate character.

Othello and Tamburlaine are both presented as brave and expert warriors and leaders, noble and proud; Othello appears early in the play as a brave general and famous warrior. It is because of his courage and his successful leadership he acquires a high state and position in Venice and Cyprus. He reveals his pride and bravery when he tells Iago while referring to Brabantio, Desdemona's father:

Let him do his spit,
My service, Which I have done the signatory, shall out tongue his complaints Tis yet to know which, when I know that boasting is an honor, I shall promulgate I fetch my life and being from men of royal siege, and my demerits may speak unconnected as proud of a fortune as this that I have reached.
Othello (I. II. 18-24)

Then he expresses his passion and love to Desdemona:

For know, I ago,
But that I love the gentle Desdemona.
(I-ii-25)

Brabantio attacks Othello whereas, Othello the noble and respectable character and leader refuse to attack him and he tells Brabantio:

Keep up your bright swords, for the dew will rust them.
Good Signior, you shall more command with years;
Than with your weapons (I. ii. 59-60).

As a noble, loyal and brave leader and commander, Othello immediately agrees to lead the Venetian fleet against the Turks within hours of his marriage which reveals his nobility, morality to his employers and proves that he finds more pleasure and delight in battles. His tragic and cruel character appears in the second scene of the fifth act where he changes into a cruel and tragic figure with his wife; the following dialogue between Othello and his beloved wife Desdemona reveals this in a proper way:

Des. O, banish me, my land, but kill me not!
Oth. Down, strumpet!

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Des. Kill me tomorrow, let me live tonight!
Oth. Nay, if you strive.
Des. But half an hour.
Oth. Being done, there is no pause.
Des. But while I say one prayer!
Oth. It is too late.
Des. O land, Land! Smothers her
(P2, N. i. 183)

His tragic end can be seen when he discovers that Desdemona was innocent and faithful to him, he stabs himself and regretfully says:

I kissed thee are I killed thee: no way but this
killing my self, to die upon a kiss. Kisses
Desdemona, and) Dies.

Thus, Othello is presented as a brave, proud, ambitious leader and warrior, noble leader, cruel, passionate and tragic character; Tamburlaine is also presented as a proud, cruel, ambitious, great conqueror and warrior, brave and noble leader, cruel, passionate lover and tragic character. Being the scourge of God Tamburlaine conquers vast areas and land courageously; he is introduced early in the prologue thus:

We'll lead you to the stately tent of war,
Where you shall hear the Scythian Tamburlaine,
Threatening the world with high astounding terms
And scourging kingdoms with his conquering sword.
View but his picture in this tragic glass,
And then applaud his fortunes as you please.
Tamburlaine: (Prol. 3-8)
He believes that he is the scourge of God and calls himself so more than once (P2, N.i.183), (P2, V. III. 177), (P2, V. III. 248)

He is sent with a punishment message to destroy those who resist and disobey everywhere. His tragic career can be moralized only by explaining him as a scourge of God who mainly comes to punish and demolishes the wicked, tyrants and unjust. Tamburlaine the scourge of God conquers so many lands and countries (i.e. Persia, Samarkand, Syria, Egypt, Argier....) bravely and becomes the “monarch of the world due to his strong will and high ambition”; his ambition has no limits; Brad brook (1979:138) states:

Tamburlaine’s ambition has no definite object; it exists in and for itself. His aspiring mind is drawn upwards as naturally as gravitation draws a stone downward. (16)

Tamburlaine’s pride, ambition and passion can be traced clearly in his proudly speech to Zenocrate:

I am a lord, for so many 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.
(I.ii.34-40)

He seems to be a confident conqueror and leader, proud, inspired, passionate and powerful leader as portrayed in his speech. Tamburlaine, the expert conqueror and leader declares with assurance:

And we will triumph over the entire world

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I had the fates bound fast in iron chains,
And with my hand turn fortune’s wheel about,
And sooner shall the sun fall from his sphere
And as a sure and grounded argument
That I shall be the monarch of the East.
( I. ii. 173-176, 184-85)

Hence, Tamburlaine is an expert conqueror, proud, ambitious character
from end to end. As Barabas has lust for wealth, blood and revenge,
Shylock has lust for revenge, Christian’s blood and wealth, Othello has
lust for power and nobility, Tamburlaine has a thirst of reign and
sweetness of a crown and has a lust for power.

Daiches (1969: 235) rightly points out:

The interest in pride, in lust for power, in man
as master of his own dusting, 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
and angle 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. (17)

Tamburlaine also is a passionate and tragic hero: he expresses his
passionate feeling and impressions to Zenocrine when he describes her
as:

Zenocrine, lovelier than the love of Jove,
Brighter than is the silver Rhode,
Fairer than whitest snow on Scythian hills,
Thy person is more worth to Tamburlaine,
Than the possession of the Persian crown
Which gracious stars have promised at birth?
Then he adds:

My martially prizes with five hundred men,
Won on the fifty headed Volga's wanes,
Shall all we after to Zenocrine
And then myself to fair Zenocrine.
(I. II. 87-105)

This passage reveals Tamburlaine’s passionate character; moreover, he is seen so weak at the death of his beloved Zenocrine when he says:

For she is dead? Thy words do pierce my soul:
Ah sweet Theridamas, say no more,
Though she be dead, yet let me think she lives.
And feed my mind that dies for want of her!
Where’re her soul be, thou shalt stay with me.
Till he says:
And here will I set up her statue,
And march about it with my mourning camp,
Drooping and pining for Zenocrine.
(I.IV. 125-142)

These lines reveal Tamburlaine’s deep passion and affection towards Zenocrine. His tragedy begins with the death of his passionate love Zenocrine and ends by his death when he declares, “the scourge of God must die.” As a cruel character and leader he mistreats his captives as Bajazeth and his wife, destroys those occupied places mercilessly; he tells Techelles drown them all, man, woman, and child, leave not a Babylonian in the town. (P2. V. i. 168-69)

To sum up, the Muslim character is presented as a brave leader, conqueror, and warrior, proud, inspired, noble, respectable, cruel, tragic, superficial and passionate character. Together with the Jewish character, they both share being cruel, tragic, ambitious, proud, and
have a sense of lust; however the Muslim has attractive and positive portrayal and image, while the Jewish has a disgusting and hateful image and portrayal. The Muslim character’s portrayal is influenced by the history of Islamic civilization and historical leader’s impact on Europe and England in the middle ages, while the Jewish character’s portrayal is influenced by the common hatred against the Jews in the middle ages; thus, European and English fascination in the Muslim’s civilization and historical and political heroes, and the European and English anti-Jewish feelings stand behind such a portrayal of the two characters. Shakespeare’s Shylock was influenced by Marlowe’s Barabas, and the two were influenced by Dr. Lopez’s trial and the anti-Jewish feeling of the age; Othello is influenced by the Moor of Venice in Cinthio’s novel Desdemona of Venice and the Moorish Captain, and by the Moorish ambassador to queen Elizabeth in 1600, while Tamburlaine is influenced by the famous Muslim heroic leader and conqueror Timurlame.

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REFERENCES: CHAPTER V

3. Ibid.
4. Ibid.
7. Ibid., p. 291. 291-293.
10. Ibid., 152.
13. Ibid., p.2-4.
15. Ibid., p. 119.

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