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de la paix »**

***“Creative Justice, Human Rights and Responsibility as Passes to Peace”***

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## ***Revue Internationale de Langue, Littérature, Culture et Civilisation***

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### Editorial

La *Revue Internationale de Langue, Littérature, Culture et Civilisation* (RILLiCC) est une revue à comité de lecture en phase d'indexation recommandée par le Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES). Elle est la revue du Laboratoire de Recherche en Langues, Littérature, Culture et Civilisation Anglophones (LaReLLiCCA) dont elle publie les résultats des recherches en lien avec la recherche et la pédagogie sur des orientations innovantes et stimulantes à la vie et vision améliorées de l'académie et de la société. La revue accepte les textes qui cadrent avec des enjeux épistémologiques et des problématiques actuels pour être au rendez-vous de la contribution à la résolution des problèmes contemporains.

RILLiCC met en éveil son lectorat par rapport aux défis académiques et sociaux qui se posent en Afrique et dans le monde en matière de science littéraire et des crises éthiques. Il est établi que les difficultés du vivre-ensemble sont fondées sur le radicalisme et l'extrémisme violents. En effet, ces crises et manifestations ne sont que des effets des causes cachées dans l'imaginaire qu'il faut (re)modeler au grand bonheur collectif. Comme il convient de le noter ici, un grand défi se pose aux chercheurs qui se doivent aujourd'hui d'être conscients que la science littéraire n'est pas rétribuée à sa juste valeur quand elle se voit habillée sous leurs yeux du mythe d'Albatros ou d'un cymbale sonore. L'idée qui se cache malheureusement derrière cette mythologie est que la littérature ne semble pas contribuer efficacement à la résolution des problèmes de société comme les sciences exactes. Dire que la recherche a une valeur est une chose, le prouver en est une autre. La *Revue Internationale de Langue, Littérature, Culture et Civilisation* à travers les activités du LaReLLiCCA entend faire bénéficier à son lectorat et à sa société cible, les retombées d'une recherche appliquée.

Le comité spécialisé « Lettres et Sciences Humaines » du Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES) recommande l'utilisation harmonisée des styles de rédaction et la présente revue s'inscrit dans cette logique directrice en adoptant le style APA.

L'orientation éditoriale de cette revue inscrit les résultats pragmatiques et novateurs des recherches sur fond social de médiation, d'inclusion et de réciprocité qui permettent de maîtriser les racines du mal et réaliser les objectifs du développement durable déclencheurs de paix partagée.

Lomé, le 20 octobre 2020.

Le directeur de publication,

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### ***Ligne éditoriale***

**Volume :** La taille du manuscrit est comprise entre 4500 et 6000 mots.  
**Format:** papier A4, **Police:** Times New Roman, **Taille:** 11,5, **Interligne** 1,15.

### ***Ordre logique du texte***

Un article doit être un tout cohérent. Les différents éléments de la structure doivent faire un tout cohérent avec le titre. Ainsi, tout texte soumis pour publication doit comporter:

- un titre en caractère d'imprimerie ; il doit être expressif et d'actualité, et ne doit pas excéder 24 mots ;
- un résumé en anglais-français, anglais-allemand, ou anglais-espagnol selon la langue utilisée pour rédiger l'article. Se limiter exclusivement à objectif/problématique, cadre théorique et méthodologique, et résultats. Aucun de ces résumés ne devra dépasser 150 mots ;
- des mots clés en français, en anglais, en allemand et en espagnol : entre 5 et 7 mots clés ;
- une introduction (un aperçu historique sur le sujet ou revue de la littérature en bref, une problématique, un cadre théorique et méthodologique, et une structure du travail) en 600 mots au maximum ;
- un développement dont les différents axes sont titrés. Il n'est autorisé que trois niveaux de titres. Pour le titrage, il est vivement recommandé d'utiliser les chiffres arabes ; les titres alphabétiques et alphanumériques ne sont pas acceptés ;
- une conclusion (rappel de la problématique, résumé très bref du travail réalisé, résultats obtenus, implémentation) en 400 mots au maximum ;
- liste des références : par ordre alphabétique des noms de familles des auteurs cités.

### **Références**

Il n'est fait mention dans la liste de références que des sources effectivement utilisées (citées, paraphrasées, résumées) dans le texte de l'auteur. Pour leur présentation, la norme American Psychological Association (APA) ou références intégrées est exigée de tous les auteurs qui veulent faire publier leur texte dans la revue. Il est fait exigence aux auteurs de n'utiliser que la seule norme dans leur texte. Pour en savoir

plus, consultez ces normes sur Internet.

### **Présentation des notes référencées**

Le comité de rédaction exige APA (Auteur, année : page). L'utilisation des notes de bas de pages n'intervient qu'à des fins d'explication complémentaire. La présentation des références en style métissé est formellement interdite.

### **La gestion des citations :**

**Longues citations :** Les citations de plus de quarante (40) mots sont considérées comme longues ; elles doivent être mises en retrait dans le texte en interligne simple.

**Les citations courtes :** les citations d'un (1) à quarante (40) mots sont considérées comme courtes ; elles sont mises entre guillemets et intégrées au texte de l'auteur.

### **Résumé :**

- ✓ Pour Pewissi (2017), le Womanisme transcende les cloisons du genre.
- ✓ Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

### **Résumé ou paraphrase :**

- ✓ Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

### **Exemple de référence**

#### **Pour un livre**

Collin, H. P. (1988). *Dictionary of Government and Politics*. UK: Peter Collin Publishing.

#### **Pour un article tiré d'un ouvrage collectif**

Gill, W. (1998/1990). "Writing and Language: Making the Silence Speak." In Sheila Ruth, *Issues in Feminism: An Introduction to Women's Studies*. London: Mayfield Publishing Company, Fourth Edition. Pp. 151-176.

#### **Utilisation de Ibid., op. cit, sic entre autres**

**Ibidem (Ibid.)** intervient à partir de la deuxième note d'une référence source citée. Ibid. est suivi du numéro de page si elle est différente de

référence mère dont elle est consécutive. Exemple : *ibid.*, ou *ibidem*, p. x.

**Op. cit.** signifie ‘la source pré-citée’. Il est utilisé quand, au lieu de deux références consécutives, une ou plusieurs sources sont intercalées. En ce moment, la deuxième des références consécutives exige l’usage de *op. cit.* suivi de la page si cette dernière diffère de la précédente.

### **Typographie**

-La *Revue Internationale de Langue, Littérature, Culture et Civilisation* interdit tout soulignement et toute mise en gras des caractères ou des portions de textes.

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### **Tableaux, schémas et illustrations**

Pour les textes contenant les tableaux, il est demandé aux auteurs de les numérotter en chiffres romains selon l’ordre de leur apparition dans le texte. Chaque tableau devra comporter un titre précis et une source propre. Par contre, les schémas et illustrations devront être numérotés en chiffres arabes et dans l’ordre d’apparition dans le texte.

La largeur des tableaux intégrés au travail doit être 10 cm maximum, format A4, orientation portrait.

### **Instruction et acceptation d’article**

A partir du volume 2 de la présente édition, les dates de réception et d’acceptation des textes sont marquées, au niveau de chaque article. Deux (02) à trois (03) instructions sont obligatoires pour plus d’assurance de qualité.



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## **LITTERATURE**

## **Anti-Semitism and the Issue of Human Rights in Christopher Marlowe's *The Jew of Malta***

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### **Abstract:**

This study aims at analyzing how the Jews are abused and denied their human rights as foreigners in Malta in Marlowe's *The Jew of Malta*. The study highlights the effects of anti-Semitism in Renaissance England. From the perspective of the society, the study is meant to contribute to the sensitization of people for the preservation of human rights and the promotion of a peaceful living together. Through the implementation of Marxist approach based on class, racial discrimination and responsibility of individuals, the study has shown that anti-Semitism deprives Jews of their human rights and causes them a lot of hardships jeopardizing interactions with other people of the world.

**Key Words:** Maltese, Jews, anti-Semitism, human rights, peace.

### **Résumé :**

Cette étude vise à montrer comment les juifs sont maltraités et privés de leurs droits en tant qu'étrangers à Malte dans la pièce *The Jew of Malta* de Marlowe. L'étude met en évidence les effets de l'antisémitisme dans la Renaissance anglaise. Du point de vue de la société, l'étude vise à contribuer à la sensibilisation des peuples pour la préservation des droits humains et la promotion du vivre-ensemble apaisé et pacifique. Grâce à la mise en œuvre de l'approche marxiste basée sur la discrimination selon les classes, la race et la responsabilité des individus, l'étude a montré que l'antisémitisme prive les juifs de leurs droits humains et leur cause beaucoup de torts, mettant en péril leur interactions sociales avec les autres peuples du monde.

**Mots clés :** Maltais, Juifs, antisémitisme, droits humains, paix.

## Introduction

Marlowe's *The Jew of Malta*, is a tragedy of blood or revenge tragedy initiated in classical literary times by Seneca. Retaliation and vengeance shape the play from the beginning to the end. The play functions in line with the Marxist ideology of action and reaction, offense and defense, creating thus a theatrical boomerang. Because Jews are strangers on their land, the Maltese government requires all Jews on the island to pay half of their estate in order to help them pay tribute to the Turks to whom the island has not paid the tribute for ten years and has accumulated, as a result, a huge amount of debt. This situation pushed Barabas the rich Jew of Malta to swear revenge on the Maltese for their unfair treatment of Jews with whom they have been living together on the island for years.

The Jews are not the only people living on the island of Malta; why should the Maltese government then demand the Jews alone to contribute with half of their wealth to pay tribute to the Turkish government which is the colonizing power while leaving the native Maltese unworried? All the Maltese Jews will surely see this requirement as a provocation, a blatant manifestation of anti-Semitism that denies the Maltese Jews of their basic human rights to be treated equally and fairly as all other Maltese living on the island of Malta.

So from the very beginning, the play is predisposed to have a bad outcome because of the discriminatory injustice that the Jews are meant to suffer on the island. A tragic end is then predictable from the onset of Marlowe's drama which abides by the Aristotelian rules, according to which, a tragedy is an imitation of a serious action that is complete and of certain magnitude. Indeed, the seriousness of the dramatic action can be felt from the arbitrary imposition of taxes by the Maltese government on the Jews in violation of the 17<sup>th</sup> article of the United Nations' Universal Declaration of Human Rights<sup>5</sup>, the completion is shown in the suspense such an arbitrary imposition of taxes, creates in the audience's mind, and the magnitude is finally shown in Machiavellian machinations that will

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<sup>5</sup> The Article 17 of the Universal Declaration of Human Rights states that, no one shall be arbitrarily deprived of his property.

be later undertaken by the rich Jew to fight back the Maltese injustice expressed in an unfair treatment of the Maltese Jews.

Therefore this work, while enacting Marxism as a literary approach, purports to show the way anti-Semitism, which is the hatred of Jews in Marlowe's *The Jew of Malta*, denies the Jews of their unalienable human rights and compromises a peaceful living together on the island of Malta in the Renaissance England. Consequently, this paper lays emphasis on the tragic consequences of anti-Semitism, undergone by both the Jews as the victims, and the Maltese as the perpetrators according to Marxist dialectics in the play.

### **1. Anti-Semitism as a Breach of Human Rights in the Play**

According to *Microsoft Encarta Dictionary*, anti-Semitism refers to the behaviour discriminating against Jews. Anti-Semitism consists of policies, views or actions that discriminate against Jews. Thus, the play functions on the Marxist ideology of action and reaction, offense and defense in an atmosphere of frustration, desolation and negation of the Jews according to the rationale of Marxist critical theory which is considered by Davies (2006: 143) as "ideological forms in which men become conscious of this conflict and fight it out." As a result, the play *The Jew of Malta* set in Malta, an island on which both the Maltese and the Jews live together. It is clear that Malta is not a Jewish land. But Jews migrated there according to the norms of the Universal Declaration of Human Rights<sup>6</sup> for business because Malta is a trading port connecting the Great East to the rest of the world.

The native Maltese are apparently jealous of the Jews because of their prosperous businesses. It is worth knowing that the richest person in Malta is not a native Maltese but rather a Jew, an immigrant in Malta whose name is Barabas. As the story goes, the Maltese are not happy that strangers control their economic and financial activities. It is obvious from the rising crisis that the Maltese have been living this situation of anger and jealousy for long without knowing what to do to disgrace the

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<sup>6</sup> According to the Universal Declaration of Human Rights, Article 15, point 1, everyone has the right to a nationality, point 2, no one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

prosperous Jews. They had to wait until an opportunity shows up to deal mercilessly with the Jews, the unwanted guests on their island. What is unfortunate for the Jews is that, the Turkish government which is controlling Malta is in need of money and must get it from Malta, a colony that has not paid the tribute money for ten years and has thus amassed a huge amount of debt to clear for fear of a merciless repression.

As a matter of fact, there is an urgency; the Maltese government must do something quickly to avoid the Turkish wrathful repression. Now, instead of asking all the citizens of Malta to collect the tribute money required by the Turks, the Maltese government rather asks discriminately the Jews only to raise the necessary money by contributing with no small amount, but half of all their estate, that is all their collective properties and assets.

This decision constitutes a form of discrimination or a denial of Jews' human rights to live as full Maltese citizens, pushes Barabas the rich Jew of Malta to swear revenge on the Maltese for their unfair treatment of the Jews with whom they have been living for long on the island. It is true, Jews are immigrants on the island of Malta and the Maltese are indigenes. However, the Jews have become part and parcel of the Maltese citizenship, because they have been living there since time immemorial. As a result, the Jews are meant to enjoy the same rights as the indigenous Maltese, this means that they must be treated equally and fairly with other Maltese living on the island of Malta. Despite this principle of equal treatment advocated in the 7<sup>th</sup> Article of the Universal Declaration of Human Rights<sup>7</sup>, the Maltese government demanded the Jews alone to contribute with half of their wealth to pay tribute to the Turkish government, their colonizing power.

The following dialogue between the Maltese officer and Barabas the rich Jew, will get the audience become aware of the problem in question:

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<sup>7</sup> According to the Universal Declaration of Human Rights, Article 07, all are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

*Off. [reads] First, the tribute-money of the Turks shall all be levied amongst the Jews, and each of them to pay one half of his estate.*

*Barab. How! Half his estate! – I hope you mean not mine.*

*[Aside.]*

*Fern. Read on.*

*Off. [reads] Secondly, he that denies to pay, shall straight become a Christian.*

*Barab. How! A Christian! – Hum, - what's here to do?*

*[Aside.]*

*Off. [reads] Lastly, he that denies this, shall absolutely lose all he has.*

*Three Jews. O my lord, we will give half! (Act I: 16)*

In fact, the information the officer gives to Barabas the rich Jew in the dialogue above is a bad news in many regards. First of all, the requirement is unexpected; it just falls on the Jews' heads without any warning. Secondly, the requirement is purely an imposition; it is forced on the Jews without their consent or any prior agreement. Thirdly, the imposition is discriminatory, because the Jews alone will have to levy the tribute money. Fourthly, the imposition is abusive and exaggerated; the Jews will have to lose half of their cash, assets and estates all of a sudden without any good reason.

According to Summers (1974: 101), the taxation is quite excessive and plainly unfair. Moreover, the requirement came along with a threat, an intimidation, whether they like it or not, all Jews will have to do what they are required to do; if they refuse to obey, they will have to lose all they have, including their own identity, which is their cherished Jewish religion. All these degrading treatments in violation of human rights, show clearly to the audience that the play is a good plate of anti-Semitism whereby the Maltese Jews fall victims to the Maltese government that denies them all their human rights of freedom, justice, fairness and peace proclaimed in the Universal Declaration of Human Rights of December 1948.

Even if, one hates people, one has no right to get them lose their identity, their culture or religion, knowing that the freedom of religion is one of



the cardinal freedoms stated in the Universal Declaration of Human Rights, article 18. Therefore, it is a crime to force people to forfeit their religious beliefs that serve as the background or backdrop of their identity. Here below, Ferneze the Governor of Malta insists again that if Barabas refuses to pay he will be converted to a Christian: “*Fern.* Why, Barabas, wilt thou be christened? / *Barab.* No, governor, I will be no convertite. / *Fern.* Then pay thy half” (Act I: 16).

It is obvious from the dialogue above that Ferneze, the Governor of Malta is not fair in his treatment of his citizens; he openly discriminates against Jews whom he viscerally hates and despises. He denies them their basic rights and wants them to pay by force for fear of losing all, even their cherished religion Judaism which is a source of blessing for them. Why will the Governor want the Jews to become Christians knowing that the Maltese Christians are poor and it is only Jews who are rich in Malta? He would rather ask the Maltese Christians to become Jews and discover their business secrets that get them prosperity, which attracts people’s hatred against them. It is as if the governor wants his whole island to become poor by asking Jews to become Christians. If all the Maltese become Christians and poor where will he get the money to pay the tribute required by the Turks? The Turks will probably destroy Malta one day, just because they are incapable of paying the tribute money to them. Indeed, Governor Ferneze’s despotism denotes a case of anti-Semitism in the play.

Marxist aesthetics is loud in this analysis whereby one class is ready to exploit another; the powerful Maltese want to violate the rights of the powerless Jews on their land following the Marxist binary opposition. Pewissi (2017: 122), has it that, “when Marxism enters literature, it becomes a metaphor for social injustice with the idea of class expanded to areas such as politics, religion, culture and ideology.” According to the Human Rights Charter, everybody is entitled to the freedom of religion, there is no way the Maltese Governor can impose Christianity on the Jews as a punishment for their failure to pay the tribute money. There is every reason to say that, the Governor of Malta acts on the basis of arbitrariness without any rationality or humanism. Barabas, the rich Jew will even talk of theft: “*Fern.* Sir, half is the penalty of our decree; /

Either pay that, or we will seize on all. [...] *Barab.* Will you, then, still my goods? / Is theft the ground of your religion?" (**Act I: 16**)

The audience will not blame Barabas for talking of theft, because the requirement comes from a legal government. It is not an abuse of language on the part of Barabas, because the procedure of the Maltese government is not reasonable and respectful of Jews who are fully integrated citizens of Malta. Indeed, the Maltese government is trapped in a fraud, a swindle or a scam. The Jews of Malta, being full citizens of Malta, are normally entitled to all the rights and duties of Malta without discrimination whatsoever. By discriminating against Jews, the Governor wants to bring trouble on his island. He is then going to seize by force Barabas' goods which amount to more than half the wealth of the whole Malta in addition to half the goods of all other Jews: "*Now, officers, have you done? 1<sup>st</sup> Off.* Ay, my lord, we have seiz'd upon the goods/ And wares of Barabas, which, being valu'd,/Amount to more than all the wealth in Malta:/And of the other we have seized half" (**Act I: 17**).

The dialogue above shows clearly that the Governor has really ordered the seizure of the Jews' properties without their approval. The Governor has ruined the lives of the Jews by seizing all the wealth they have toiled day and night to have. Barabas inquires whether the Governor is happy ruining the Jews' happiness by snatching all their possessions that give them the joy to live on the island: "*Barab.* Well, then, my lord, say, are you satisfied? You have my goods, my money, and my wealth, / My ships, my store, and all that I enjoy'd; [...]" (**Act I: 18**).

The reader can sympathize and imagine the pain Barabas and his people go through for having lost all their belongings because of the simple fact that they are Jews in a foreign country. They have committed no crime to deserve this unfortunate situation. The only crime they are convicted of is the fact of being Jews. This is the reason why Bevington (1974: 149) thinks that the Maltese Governor Ferneze's method of taxation is patently despotic. Barabas, the rich Jew, is brooding, pondering and yet does not realize what can justify such an injustice the Jews are going through on the island of Malta. Finally, Barabas would like to know if religion can authorize such an evil, or whether religion can allow so blatant an

injustice: “*Barab.* What, bring you scripture to confirm your wrongs? [...] *Fern.* Out, wretched Barbara! [...] / Excess of wealth is cause of covetousness, O, ‘tis a monstrous sin! (**Act I: 17**)

The dialogue above denotes of the Governor’s immaturity and lack of knowledge of the Bible. He interprets the word of God wrongly. It is written nowhere in the Bible that excess of wealth is a sin. Being rich is no sin, sin comes in terms of the way the wealth is acquired and managed. There are millions of people like the Governor who found their discriminations and evildoing on wrong and erroneous interpretations of their religions, ideologies and human laws. Winder (2005: 48) writes, “Resentment of the Jews slowly hardened into official disdain. In the thirteenth century, Henry III not only plundered them, but began to destroy their legal rights. One by one, they were expelled from town after town, including Leicester, Lincoln, Warwick, Southampton, Nottingham, and Newbury.” Indeed, Winder’s quotation relates Jews’ plight in medieval England which has probably inspired Marlowe to write *The Jew of Malta* in Renaissance period.

## **2. The Implications of Anti-Semitism in the Play**

### **2.1. The Victimization of Barabas the Rich Jew in the Play**

Anti-Semitism gets Barabas into a great distress in the play because of all his losses. Barabas, the rich Jew of Malta, has experienced almost the same fate as Job in the Bible. Barabas even claims his plight is much worse than that of Job in the Bible, because he has more to lose than Job in the Bible. The Maltese anti-semitic policies have got Barabas and his people into great distress. Gentillet & Machlavel (1964: 282) write that, for the Maltese Governor, "any cruelty is good and acceptable as long as it leads to the desired end". Barabas suffers Maltese anti-Semitism much like ancient Egypt undergoing the curse of heaven, the eleven plagues, the wrath of the Hebrew God, and the hatred of the Israelites: “*Barab.* Ay, policy! that’s their profession, And not simplicity, as they suggest. – The plagues of Egypt, and the curse of heaven, / Earth’s barrenness, and all men’s hatred, [...] (**Act I: 18**).

All these biblical allusions in Barabas' speech above imply a great deal of disaster and sufferings. Just as the Hebrew God made the Egyptians suffer heavenly judgment of all kinds, Barabas and his people are made to suffer in the hands of the Maltese government. A total of eleven plagues gnawed and ruined the lives of Pharaoh and his people for their stubborn refusal to let Hebrews make way for Canaan, their promised land. For being stubborn, Pharaoh and his people have paid a great price, the ultimate price, the supreme price, the price of blood which consisted of the death of the first born of all living beings including cattle and human beings.

Likewise, Barabas and his people have paid a great price for refusing to obey the governor's arbitrary orders. There is no great challenge with the Egyptian plagues because Pharaoh was abusing the Hebrews and refused to set them free on the recommendation of the Hebrew God. So, there is really a situation of injustice and the plagues came as a result of a just punishment for exploiting people and refusing to release them on the injunction of the Mighty God. But, things are different with Barabas and his people; they are made to suffer without sensible reasons that can justify their poor plight.

Moreover, compared to Job again in the Bible, Barabas claimed to suffer more than him, because Job's losses were nothing compared to his losses:

*1<sup>st</sup> Jew.* Yet, brother Barabas, remember Job.

*Barab.* What tell you me of Barabas? I wot his wealth /  
Was written thus; he had seven thousand sheep, / Three  
thousand camels, and two hundred yoke / Of laboring  
oxen, and five hundred / She-asses: but for everyone of  
those, / Had they been valu'd at indifferent rate, / I had at  
home, and in mine argosy, / And other ships that came  
from Egypt last, / As much as would have bought his  
beasts and him, / And yet have kept enough to live upon; /  
So that not he, but I, may curse the day, / Thy fatal birth-  
day, forlorn Barabas; ...

*2<sup>nd</sup> Jew.* Good Barabas, be patient.

*Barab.* Ay, I pray, leave me in my patience. You, that /  
Were ne'er possess'd of wealth, are pleas'd with want;  
But give him liberty at least to mourn ...  
*2<sup>nd</sup> Jew.* On, then: but, trust me, 'tis a misery / To see a  
man in such affliction. - / Farewell, Barabas (**Act I: 19**).

The conversation above is much telling about Barabas' misery compared to that of Job in the Bible. In fact, Barabas argues that his money could buy Job and his lost wealth altogether and much of the money will remain. Through this parallel, Marlowe would like to inform his reader that Barabas, the rich Jew of Malta, is much richer than Job in the *Bible* and therefore, a great loser in the hands of the unfair Maltese government that denies Jews of their human rights. This is the reason why Barabas refuses to be consoled with the example of Job that other Jews give him. For him, Job's trouble is no problem at all and he did not have to curse his birthday. If there is someone qualified to curse his birthday, it should be Barabas, the rich Jew of Malta, who is offended above measure with no word really able to fathom his misery. If people can remember Job as a champion of longsuffering, Barabas' case is doubly worse in Marlowe's *The Jew of Malta*.

## **2. 2. Barabas' Retaliation in the Play**

According to Greenblatt (1978: 292), "[Barabas'] actions are always responses to the initiatives of others: not only is the plot in Marlowe's play set in motion by the Governor's expropriation of his wealth, but each of Barabas' particular plots is the reaction to what he perceives as a provocation or a threat." In fact, Shakespeare writes in his play *The Merchant of Venice* that Jews are like any other people on earth. They are endowed with the five senses like any human being in such a way that, they have the same feelings and resentment like all human beings. Jews share the same strengths and the same weaknesses with the rest of mankind. If they are wronged or offended they will surely feel pain and avenge themselves as a result. Revenge is part of human nature, and it is part of human experience. Jews are human beings, consequently, they do not keep quiet when they are cheated upon and denied their bare human rights.

First of all, Barabas proceeds by using his daughter cunningly to get back his money stolen from him by the Christian Maltese. In fact, his daughter Abigail feigns repentance and conversion into the Christian religion in order to avoid the afflictions that the Christians say will befall on his sinful father if he refuses to repent. Therefore, Abigail will deceive the nuns to accept her in the monastery which happens to be her father's estate so that she gets her father's money hidden there for him. In Act I, Abigail lies to the monks and nuns about her decision to join them in their Christian religion to save her life and avoid the wrath of God which her father will undergo according to them: "Abi. Fearing the afflictions which my father feels/Proceed from sin or want of faith in us, / I'd pass away my life in penitence, / And be a novice in your nunnery, / To make atonement for my labouring soul" (**Act I: 23**).

Consequently, Abigail is accepted by the nuns to live in penitence and mortification so as to have her sins forgiven by the Christian God. Being now with the nuns, Abigail finds her father's bags of money which she steals stealthily and discreetly one night for him. Marlowe shows how happy Barabas was when he realized that the plan he has arranged with his daughter thrived, and that his bags of shekels are back safe to him through the wisdom and intelligence of his daughter:

*Abi.* Who's that?

*Barabas.* Peace, Abigail! 'tis I.

*Abi.* Then, father, here receive thy happiness.

*Barabas.* Has thou't?

*Abi.* Here. [*throws down bags*] Hast thou't? / There's more, and more, and more.

*Barab.* O my girl, / My gold, my fortune, my felicity, / Strength to my soul, death to mine enemy; / Welcome the first beginner of my bliss! / O Abigail, Abigail, that I had thee here too! / Then my desires were fully satisfied: / But I will practice thy enlargement thence: / O girl! O gold! O beauty! O my bliss! [*Hugs the bags*]

*Abi.* Father, it draweth towards midnight now, / And 'bout this time the nuns begin to wake; / To shun suspicion, therefore, let us part (**Act II: 28**).

After this first experience with the Maltese religious people who support his discrimination by the Maltese government that gave them his estate to serve the Christians' religious purpose of a monastery, Barabas decided resolutely to make the Maltese authorities pay back by the same coin. His daughter Abigail left the nunnery to join him and he prepared her together with Ithamore, his Jewish servant, for a real revenge on the Christian Maltese. Barabas gives strong instructions to Ithamore on how he should behave with him for both to achieve their Machiavellian goal of revenge:

*Barabas.* Hast thou no trade? Then listen to my words, /  
And I will teach thee that shall stick by thee: / First, be  
thou void of these affections, / Compassion, love, vain  
hope, and heartless fear; / Be mov'd at nothing, see thou  
pity none, / But to thyself smile when the Christians  
moan.

*Itha.* O, brave, master! I worship your nose for this (**Act II: 35**).

Barabas argues that both Ithamore and he himself should act without any pity, both are already known to Maltese Christians as villains, therefore they should act accordingly so as to take total revenge on them. Therefore, about Barabas' revenge based on the dynamism of duplicities, Humphreys (1987: 279) will write: "Shakespeare, myriad-minded and richly humane, explores the varying shades and colors which make up human nature. Marlowe, in a play impelled by the dynamism of duplicities, rivets [the reader] to the intense theme of vengeful outwitting." Thus, this quotation sheds light on the fact that Barabas uses duplicity to reach his goal of revenge which is part of human nature of which Shakespeare is a specialist, taking inspiration from Marlowe.

Barabas hammers to Ithamore that Christians say we are villains, we Jews; then, let us show them our Machiavellian villainy: "*Barab.* Why, this is something: make account of me / As of thy fellow; we are villains both; / Both circumcised; we hate Christians both: / Be true and secret; thou shall want no gold. / But stand aside; here comes Don Lodowick" (**Act II: 36**). Moreover, Barabas gets his daughter against her will to

deceive Lodovick the son to the Governor of Malta and Mathias a gentleman and the son of Katherine, a woman from the Maltese aristocratic class which sides with the Maltese government to ruin all the Jews. Indeed, Abigail only loves Mathias, but her father wants her to claim to love Lodovico who woos her also, so that the two suitors get into fight and kill one another to serve his vengeful purposes. Abigail is reluctant, but her father forces her to act according to his plans to quench his thirst for vengeance. Thus, Barabas leads the two lovers who come for his daughter to abuse each other whenever they find themselves alone with the girl. Barabas, the father in-law, therefore incenses them to fight and die for Abigail. Talking of Mathias and Lodovico, Abigail argues: “Father, why have you thus incens’d them both?” (Act II: 40)

This question infers that Abigail does not agree with her father, but her father does not need her consent to avenge himself on his enemies. For Barabas, his daughter had rather go with Jews than dating with Christians who abuse them and discriminate against them, ruining their lives in Malta. Barabas will disdainfully wonder why his daughter Abigail has to go with scornful Christians instead of Jews his kin people: “Barab. You’ll make ‘em friends! Are there not Jews enow in Malta,/But thou must dote upon a Christian? [sic]” (Act II: 40)

Eventually, the suitors of Abigail incensed by Barabas fight and die to the full satisfaction of Barabas: “O, bravely fought! And yet they thrust not home./ Now, Lodovico! Now, Mathias! – So; [*Both fall.*] / So, now they have shew’d themselves to be tall fellows. / [*Cries within*] Part ‘em, part ‘em! / Barab. Ay, part ‘em now they are dead. Farewell, farewell!” (Act III: 44)

This scene shows that Barabas has successfully carried out his vengeance against his enemies who are Maltese Christians. Indeed, the death of their sons will affect the parents deeply. Both, the Governor Ferneze and Katherine an aristocratic lady will be deeply shocked to hear the bad news of their sons’ death. To their full knowledge, their sons have been friends so far loving each other, how come they fight and kill each other then? This is how their worries are expressed: “*Kath.* Who made them



enemies? / *Fern.* I know not; and that grieves me most of all. / *Kath.* My son lov'd thine. / *Fern.* And so did Lodowick him" (**Act III: 44**).

This conversation shows that the two parents are simply taken aback by the news of their children's sudden fight and death. This is what is the more shocking. They are sorrowing and lamenting the sudden disappearance of their beloved children, but for Barabas it is well done, when the beard is drawn the mouth will be opened. He has caused the death of the children so that the parents suffer the pangs of vengeance; an eye for an eye, a tooth for a tooth. The talion law of vengeance is fully carried on successfully. Barabas' servant approves of this vengeance that is carried on with full satisfaction and success: "*Itha.* Why, was there ever seen such villainy, / So neatly plotted, and so well perform'd? / Both held in hand, and flatly both beguil'd?" (**Act III: 45**)

As if this crime was not enough to atone all the evil the Maltese people have done against him, Barabas continues in his retaliatory action advocated by Marxist dialectics, moving from one crime to another in a Machiavellian way. In fact, this will not have happened if the Maltese Governor Ferneze has not taken the wrong and discriminatory decision to take half of properties the Maltese Jews possess. As a result, Barabas believes that no crime, no offense against the Maltese will be enough to repair the wrongs the island of Malta has caused to the Jews living there. As Pochopová (1969: 44) would argue, "Barabas has to equal or even surpass his enemies in selfishness and hypocrisy in order to secure himself against their malice."

Therefore, he planned again with his servant Ithamore to murder the Maltese nuns and friars who claimed to convert him to Christianity for his soul to be saved by their Christian God. The Maltese nunnery is used to receiving alms from many rich donators who want to support religious works and be blessed in their businesses. Thus, the nuns regularly welcome alms in the form of food and other useful goods. Barabas who is endowed with a Machiavellian brain which is fertile in evil production, seizes an opportunity to send poisoned food to the nunnery to end the lives of all the nuns that will taste the food as usual. Barabas therefore addresses Ithamore:

This even they use in Malta here, - 'tis call'd / Saint Jaques, bear' Even, - and then, I say, they use / To send their alms unto the nunneries: / Among the rest, bear this, and set it there: **(Act III: 49)**

There's a dark entry where they take it in, / Where they must neither see the messenger, / Nor make inquiry who hath sent it them. **(Act III: 50)**

*Itha.* Here's a drench to poison a whole stable of Flanders / mares: I'll carry't to the nuns with a powder **(Act III: 53).**

As these lines above attest, giving alms is popular in Malta, one can bring food to the nunneries and leave it at the entrance and go away unnoticed; the nuns will just come and get the food. Therefore, Barabas sends Ithamore with a poisoned food to the nunneries at Saint Jaques' congregation. They threw themselves on the poisonous food as usual, with a passionate desire to enjoy a delicious meal after a religious thanksgiving session to the providence that has shown them great compassion by moving good-hearted people toward them. But, alas! This time, the alms proved a criminal device, the devil-possessed Jew wanted to ruin their lives. Indeed, the result of this wicked service is disastrous, because all the nuns are dead:

*Friar J.* O brother, all the nuns are dead! Let's bury them **(Act III: 53).**

*Barab.* ... now the nuns are dead... Now all are dead, not one remains alive **(Act IV: 55).**

Still driven by the same motive of vengeance, Barabas plans with Ithamore his servant and partner of crime to poison the monks who are the male counterparts of the nuns:

*Itha.* ... let me poison all the monks.

*Barab.* Thou shalt not need; for, now the nuns are dead, / They'll die with grief **(Act IV: 55).**

These lines above, assert Ithamore's desire to go for more crimes. He lets us understand that they have poisoned the nuns to death; now, it remains the monks so that the filthy and bloody mission becomes completely

fulfilled. However, his master Barabas lets him know that the monks will also die of grief, they will sorrow and lament the death of the nuns until they die all. Nevertheless, Barabas will not be satisfied with this declaration, he feigns repentance to entice a Friar whom he chokes together with Ithamore to death: "Itha. Ay, and our lives too: - therefore pull amain. [*They strangle the Friar.*] /'Tis neatly done, sir; here's no print at all" (Act IV: 59).

A proverb goes that, once the wine is drawn, it must be drunk; the forces of evil are set into motion and nothing will stop them. Barabas, the Jew of Malta is pushed to retaliation, to evil action which he will never stop until he loses his own life in the process of fighting back according to the Marxist idea of reaction to evil exploitation. Marlowe has probably created Barabas as a Machiavellian figure in order to avenge himself fully on the wrongs done to the Jews of Malta. Many readers will criticize Barabas for being too wicked; however, for Harbage (1964: 52), the idea that Barabas is depicted as an honestly wicked character in a dishonestly wicked world is erroneous. Barabas is not honestly wicked, but flagrantly self-righteous.

### **3. The Violation of Human Rights and the Tragic End of the Play**

For Kostic (2013: 96), Marlowe uses Barabas as Machiavel not as a mere stereotype, but to make some valid criticism of the Maltese society where every alliance has its price, and all men are ready to betray each other in the pursuit of greater profit. Thus, in a daisy chain of actions and reactions followed by unthinkable consequences, Barabas the Jew of Malta is going to continue his provoked Machiavellian assignment of revenge and will, therefore perish with a sympathetic audience pitying and lamenting his loss and waste away with the anti-Semitic behaviour at the root cause in Malta. It is said that evil begets evil, but it is also said that he who lives by the sword will die by the sword. Barabas is not a Machiavellian villain by nature, he is pushed to this misdemeanor by the hatred of Jews in Malta. Barabas did not start evil, but he is made to succumb to evil, selling his soul totally to the devil and ruining the Maltese people's lives in retaliation; he also causes the death of the Turkish soldiers during the repression and the loss of his own family. In

fact, his evildoing in search of self-justice will cause the premature death of his daughter Abigail whom he sought to kill for betraying him later, to Maltese Christians.

Because of his excessive desire for vengeance, Barabas' partners in retaliation, namely his daughter Abigail and his servant Ithamore desert him and even betray him. His servant Ithamore takes advantage of his master's weak situation to satisfy his personal interests. The prostitute Bellamira and her attendant Pilia-Borza take advantage of Ithamore's lack of character strength to manipulate him to sell off his master Barabas to them. Ithamore is therefore easily and foolishly led by the nose to betray his master with the promise to win the charm of Bellamira, the seducing prostitute. Bellamira and her attendant Pilia-B teach Ithamore the techniques to use in order to extort great sums of money from Barabas who is already complaining that Malta has robbed him of all his wealth: "*Pilia-B*. Tell him you will confess. / *Itha*. [*writing*] *Otherwise I'll confess all*. – / Vanish, and return in a twinkling. / *Pilia-B*. Let me alone; I'll use him in his kind" (**Act IV: 63**).

The conversation above shows that Pillia-B wants to use Ithamore to rob Barabas of his finances. He wants Ithamore to claim huge sums of money from his master by threatening him with betrayal to bring him grant his embarrassing demand. Therefore, Ithamore obeys the injunctions of Pillia-B to write a letter to his master obliging him to pay a huge amount of money for fear of disclosing all his secret vengeful crimes against Malta:

Enter Barabas, reading a letter.

*Barabas*. *Barabas, send me three hundreds crowns; -*

Plain Barabas! O, that wicked courtesan! ...

*Or else I will confess ...* (**Act IV: 65**).

*Barab*. I am betray'd.- [*Aside*.]

'Tis not five hundred crowns that I esteem; / I am not mov'd at that: this angers me, / That he, who knows I love him as myself, / Should write in this imperious vein. Why, sir, / You know I have no child, and unto whom / Should I leave all, but unto Ithamore? (**Act IV: 66**)

The ongoing conversation shows that Barabas is betrayed by his own servant who is at the mercy of a prostitute and her attendant Pilia-B who manipulate him to precipitate his master toward a tragic end. Consequently, Ithamore reveals all the hidden crimes he has committed with his master Barabas to his manipulators on whom Barabas will not delay to seek revenge by sending them poisoned flowers which they will have to scent and die. Seduced by Bellamira's beauty Ithamore will not respect the vow of secrecy he made with his master Barabas earlier on to keep all their revengeful crimes a secret to save their own lives:

*Itha.* You knew Mathias and the governor's son; he and I  
/ killed 'em both, and yet never touched 'em.

*Pilia-B.* O, bravely done!

*Itha.* I carried the broth that poisoned the nuns; and he /  
and I, snicle hand too fast, strangled a friar (**Act IV: 67**).

Through the conversation above Ithamore accounted for the crimes he has committed with his master Barabas against Pilia-B the attendant of Bellamira the prostitute. Ithamore named the crimes he has committed with his master one by one explaining them practically the way they managed everything. This betrayal on the part of Ithamore will lead his master Barabas to plot the death of Ithamore's new companions by sending them poisoned flowers that will kill them all: "*Bella.* How sweet, my Ithamore, the flowers smell! [...] / *Barab.* So, now I am reveng'd upon 'em all: / the scent thereof was death; I poison'd it [*Aside*]" (**Act IV: 68**). Through the utterances above, the audience can learn that Bellamira has received some beautiful flowers from Ithamore she is pretending to love, without knowing that these good-smelling flowers are poisoned by Ithamore's master who is seeking revenge on them all. Barabas argues that, to scent these flowers is to die, meaning that Bellamira together with all her company that will smell the flowers will die to the pleasure and full satisfaction of Barabas.

Moreover, Barabas' obstination and perseverance in evil have also rendered his daughter Abigail hopeless, ready to die while praying for the conversion of her father to the Christian religion which can save his

retaliatory sinful soul: “*Abi*. So I have heard; pray, therefore, keep it close./ Death seizeth on my heart: ah, gentle friar, / Convert my father that he may be sav’d, / And witness that I die a Christian! [*Dies*]” (**Act III: 53**).

Through her speech, Abigail shows clearly her exasperation and intention to die a Christian and also have her father converted to Christianity like her. Barabas sees his daughter’s decision as a complete betrayal, an intolerable behaviour. How will his daughter renounce her own religion for an oppressing Christian one? And as if it was not enough, wishing him the same mistake she makes. Admittedly, his servant Ithamore and his daughter Abigail are precipitating his tragic end which will not delay. It is said that a house that is divided against itself will not stand.

Above all, the greatest act of revenge Barabas has committed in the play is that of treason; the tragic move of the play will lead him to literally sell Malta to the Turks, the colonizing powers who set the machine of evil into motion from the beginning of the play by asking Malta to pay the tribute money. His powerful ingenuity in evil doing, coupled with his will to take revenge at all costs, led Barabas to sell the defense strategies of Malta under the rule of the Spanish powers. Indeed, the fact that he betrayed Malta to the Turks will make him a governor of Malta as a reward:

Caly. ‘Twas bravely done: but tell me, Barabas,/ Canst thou, as thou report’st, make Malta ours?

Barab. Fear not, my lord... (**Act V: 73**).

Caly. If this be true, I’ll make thee governor.

Barab. And, if it be not true, then let me die (**Act V: 74**).

These conversations show that Barabas is ready to betray the island of Malta to Selim Calymath, the son to the Grand Seignior of Turkey. In exchange for this treason, the son of the Turkish leader promised to make him the Governor of Malta at the place of Ferneze the current Governor of Malta who is causing troubles to the Maltese Jews by robbing them of half of their possessions.

Eventually, Barabas executed the treason he has planned and became the new Governor of Malta to the anger of the Christian Maltese who will never give the leadership of their island to a stranger, let alone to a Jew. Barabas boasts proudly: “I now am governor of Malta; true, - / But Malta hates me, and, in hating me, / My life’s in danger; and what boots it thee, / Poor Barabas, to be the governor [...] **(Act V: 75)**).

The reader can sense that Barabas is having a poisoned present from the Turks as a recompense. Barabas is proud of his new status of Governor of Malta, but at the same time he does not feel safe, because the Christian Maltese, his enemies will not allow him to rule over them in peaceful terms. So, what will he do with a gift that will not serve him if he does not sell it to get something more profitable? Because of these reasons, Barabas gets involved in a sound introspection, a kind of inner thoughts which reveals to him that betraying Malta to the enemies will not be a good solution to his troubles. In fact, even if he has problems in Malta, it has nevertheless contributed to his achievement in business:

In Malta here, that I have got my goods, / And in this city  
still have my goods, / And in this city still have had  
success, / And now at length am grown your governor...

Fern. Will Barabas recover Malta’s loss? / Will Barabas  
be good to Christians?

Barabas. What will thou give me, governor, to procure / A  
dissolution of the slavish bands ...

Fern. ...

Great sums of money for thy recompense: / Nay, more, do  
this, and live thou governor still **(Act V: 76)**.

The exchange between Barabas and Ferneze, the former Maltese Governor whose place the invading Turks have given him, shows that Barabas is ready once again to betray the Turks in turn in order to be in good terms with the Governor of Malta who promises him great sums of money for recompense, which is much wiser than allowing the enemies to control Malta. Ferneze pretends to agree with Barabas’ new decision of betraying and entrapping the Turks in turn, so that he can achieve two goals. The first goal is that, Ferneze will have Barabas avenge Malta over

the Turks as the colonizers, and the second is to be avenged on Barabas himself for betraying Malta.

Governor Ferneze knows well that Barabas' Achilles' tendon is his excessive love for money. Barabas is money-grabbing, therefore he will put money forward as a bait to get Barabas in his own trap he lays for the Turks. Thus, in his plot to kill the Turkish soldiers and their military leaders, Barabas as the Governor of Malta invites Calymath to Malta for a banquet:

Mess. From Barabas, Malta's governor, I bring / A message unto mighty Calymath: / hearing his sovereign was bound for sea, / To sail to Turkey, to great Ottoman, / He humbly would entreat your majesty / To come and see his homely citadel, / And banquet with him ere thou leav'st the isle (**Act V: 77**).

Caly. Well, tell the governor we grant his suit; / We'll in this summer-evening feast with him (**Act V: 78**).

Through the utterances above, it is clear that the Turkish Sovereign accepted the poisonous invitation without knowing that it is a plot devised to destroy his army and his military power that enable him to control Malta economically by asking the Maltese to pay them tribute money. However, the following conversation shows that Barabas himself will not survive his own plot to take revenge on the Turks who control Malta:

Fern. [*coming forward*] Stay, Calymath; / For I will shew thee greater courtesy / Than Barabas would have afforded thee.

Knight. [*within*] Sound a charge there!

[*A charge sounded within: Ferneze cuts the cord; the floor of the gallery gives way, and Barabas falls into a caldron placed in a pit*]

Caly. How now! What means this?

Barab. Help, help me, Christians, help!

Fern. See, Calymath! This was devis'd for thee (**Act V: 80**).



Caly. Treason, treason! Bassoes, fly!  
 Fern. No, Selim, do not fly: / See his end first, and fly  
 then if thou canst.  
 Barab. O, help me, Selim! Help me, Christians!  
 /Governor, why stand you all pitiless?  
 [...]  
 Barab. You will not help me, then?  
 Fern. No, villain, no.  
 Barab. And, villains, know you cannot help me now. –  
 ...  
 Know, Calymath, I aim'd thy overthrow:  
 ...  
 Damn'd Christian dogs, and Turkish infidels!  
 ...  
 Die, life! Fly, soul! Tongue, curse thy fill, and die! [*Dies.*]  
**(Act V: 81)**  
 Fern. Why, then the house was fir'd, / Blown up, and all  
 thy soldiers massacred.  
 Caly. O, monstrous treason! **(Act V: 82)**

The utterances above clearly show that Barabas dies in his own plot whereas Ferneze manages to save the life of Calymath, the son of the Turkish military leader whose army perishes in Barabas' plot. Barabas has prepared a pit to entrap Calymath when he came for merrymaking, but Ferneze precipitates Barabas into his own pit. It is said that when digging a pit for your enemy, do not do it too deep, for fear of falling yourself into it. Obviously Barabas has not learnt the sense from this adage and falls in his deep pit without any possibility of redemption. He cried for help, but nobody was ready to help him out of the pit he has dug himself to bury Calymath, the Turkish military leader. Barabas ended thus his revengeful life in Marxist retaliatory overtones cursing the Maltese Christians he called dogs and the Turkish people he called infidels.

## **Conclusion**

At the beginning, this paper while implementing Marxist criticism as a literary approach, aimed at showing the way anti-Semitism denies Jews their unalienable human rights and compromises a peaceful living

together on the fictive island of Malta in the Renaissance England. In addition, the paper sought to lay emphasis on the tragic consequences of anti-Semitism in the play undergone by both the Jews as the victims and the Maltese as the perpetrators. As a result, the Marxist literary approach has helped shed light on the struggle between the Maltese government and the Jews as far as the political and the socioeconomic matters are concerned.

Secondly, the paper has shown that the power relationship between the Maltese government and the Jews is inherently exploitative and has inevitably created class conflict between the native Maltese and the immigrant Jews of Malta. Moreover, the study has shown that the class conflict between the Maltese government and the Maltese Jews has led Barabas to cause untold harm to all the protagonists of the conflict, jeopardizing a peaceful living together on the island of Malta. Finally, the paper results in the finding that, the play won't have had a tragic end if the Jews' human rights were respected on the fictive island of Malta.

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