



The Jews and their Place in English Literature up to the Victorian Age with Reference to William Shakespeare and Charles Dickens (An analytical Study)

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ABSTRACT

This paper concentrates on the position and the images of the Jews throughout English literature for a considerable period of time, showing their social value among the civilized Europeans and in particular among the English. This could not be done without hinting to them historically and, of course, by diverting to the Biblical images and portraits of the Jews, in which the researcher proves their negative effects on the societies they lived among. Literary, a remarkable concentration is placed on the prominent playwright William Shakespeare in his masterpiece *The Merchant of Venice* where Shylock, the Jew, is its protagonist in the Italian society, down to include variety of writers through those few hundred years up to the Victorian novelists and poets, with little hint to the Russian writers of the Romantic and Victorian periods. Another important concentration is focused on the great Victorian novelist Charles Dickens in his masterpiece *Oliver Twist*, where Fagin, the Jew, too, is not less negative in the London society than Shylock and Barabas of Christopher Marlowe.

1. Introduction

Apart from the hatred most of the people store to the Jews all over the world, I will implement authenticity in my paper and truth. I will never add any exaggeration concerning these scattered fugitive people. I will show the exact picture as it was shot by European throats, pens and cameras throughout the European literature for the last six hundred years. I will show the exact place they occupied in Europe in the literary production with special concentration on William Shakespeare in his *The Merchant of Venice* and on Charles Dickens in his prominent novel *Oliver Twist*. I will follow the paths of truth, authenticity, righteousness and neutrality throughout my paper, realizing that the holy Koran justifies them in chapter three: "that not all the people of the book are the same ..." (Koran, III: 113) although the Bible degraded them. That what I shall hint to in brief so as to acquaint the reader with this race classically up to the Victorian literary period.

It is doubtless that the Jews, historically, throughout the ages of man on Earth, had been living on the margin of humanity, for in history we did not trace or find them forming Empires and states; with armies and military advance on man's land, rather we read about

them as people tucked and cornered there in their own places which scattered all over the world, or tribes here and there, called themselves kingdoms spread in the so called now Middle-East, conflicting over a narrow piece of land, flocks or and water. That is also implemented on them among the European societies which we are going to trace through particular western literary writers. Hence it is obvious that they have left no remarkable trace in history. Even the Biblical religious news have shown the Jews and the Israelites as conspirators, assassigators, disloyal, rebellious plotters, revengers, avengers, idolaters, adulterers and dissatisfied of their lot. Socially we find them in unrest and hated by the Empires ruled over them. The Romans who walked behind the Christ towards his crossification rejoiced the penalty of those Jews who betrayed Jesus the Christ. However the inherited feelings among the traditionalists that the Jews had been corrupted by the agricultural civilization of Canaan and were less acceptable to God than when they had been shepherds in the wilderness.

Between the history pages they left neither ruins nor they erected even a shrine or a tomb to indicate that they were owners of any civilization, they have always lived in the tail of nations unrespected, ever avoided, ever neglected and ever shun by others for the intrigues they were known by. Therefore, they spent their lives bewared of, and that Abdul Wahab Al-Mesary in his book *The Secret Hand* (1998) says that the Jew is ever living as intruder, usurers, unproductive and always trade with the prohibited such as women, poison and drugs etc. (Al-Messary, 1998) We read about the mean look the world spies them with, for materialism is the fixed characteristic of this race and that people abhor such stance. A Jew, adds Al-Mesary, is an odd person, who doesn't melt in the social movements that surround him, and doesn't affiliate to a nation among which he lives. That will be shown clearly in Shakespeare and Dickens later on. A Jew always stands against who are not Jews. However, there is a special characteristic in the Jews which makes it hard for other societies to include or consume them. This stance is inherited in them since history started, and that to corrupt others' manners and mentality is the target of a Jew by which the people around him become weak and poor while he becomes rich and strong. Anyhow, to become strong is the Jews' philosophy of life even on the account of other peoples, societies and nations. This is the typical copy of their history of a comprehensive conspiracy. They, according to Al-Mesary, are responsible for killing Jesus Christ (the crossification of Christ). They believe that politics do not submit to morality or manner.

2. Biblical News

No doubt that it could be helpful and useful for the readers who are to know more and more about the literary value of the Jews through some particular western writers, could be helpful wading shortly through the Bible that has always been the main source of the news of the Jews throughout the ages of humanity on Earth. The Bible is supposed, according to the Christians, to be an authentic source and that it is impossible to doubt its news of nations. Hence I am going to concentrate briefly on the Jews pictures of the Bible which mostly depicts them in a negative way. This is well remarked where we trace that the high ranked Jews were mostly involved either in killing and bloodshed plots, whoredom, rebellious (even against their next of kin) intrigues and or in economical traps. The Bible exposes a good

number of the Israelites kings, leaders and rich Jews who mostly were assassinated for the causes mentioned. Although no enough space should be given here for this purpose, I am going to acquaint my readers with immediate pictures of some of the high ranked-Jews. For example, David, the king of Israel about (1000-960) B.C, was not safe from forming intrigue of putting him to death, by one way or another, a Jewish army leader was sent by David to die so as the latter might marry his wife. It was during the siege of Rabba, (about 980 B.C) the capital of Ammonite, that king David arranged for Uriah to be left exposed to the enemy in order to marry his beautiful wife Bathsheba (2 Sam II: 14-17) upon which Absalom, the son of King David, rebelled against his father, where the son's death occasioned David's lament. (Sam. Xviii.33) Ishbosheth, Saul's son and one of the Israelites officials was assassinated by two of his followers. (2 Sam 4:5-8) However as intrigue is concern, Thomas Hardy, a prominent Victorian novelist, in his masterpiece *Tess of the D'Urbervilles*, referred to the intrigue and lie of the father of Rachel: "three Leahs to get one Rachel." Hardy refers to (Genesis 29) when Jacob wishes to marry Rachel where he was deceived into marrying Leah (Hardy, 1957).

In the holy Bible news of the images of the Jews are scattered over its pages, they are depicted as atheists, idolaters and unbelievers. For instance, Omri, King of Israel (876-869 B.C) was condemned by his own people for leading them into idolatry (Kings 16: 23-28)The Samaritans, who are the inhabitants of Samaria the capital city of northern kingdom built by Omri, were all accused of being idolatrous. The Bible and the Koran showed clearly and openly without doubt the story of the Israelites who worshipped a Calf following a model of the deserters in Sinai upon their safety from a sure danger of the Egyptian Pharaoh. (Koran I: 51. VII: 133. XX: 88, 97) The Israelites proved dissatisfaction immediately after the miracle of drowning Pharaoh and his soldiers in the flood; they proved unthankful to God when they asked Moses to find them a suitable god to be worshipped as the deserters around them who had their own god. While the Bible presents the story as the following: after the Exodus the Israelites asked Aaron, in the absence of Moses, to find them a god to worship, then Aaron made them a golden calf to worship (Ex 4: 14)

Prostitution and sex are both not far from the scene where the Jews consider them usual for the sake of fulfilling a political, economical or even a social interest. However, for them, the language of interest is to prevail. This trait is nearly an inherited way and procedures of life to the Jews. For in the Old Testament, which is supposed to be a Jew version, we read in Genesis that Lot, Noah's nephew, went out of Zoar and dwelt into a mountain there with his two daughters with whom he spent a considerable time of adultery, where Noah became less than any vagabond of the whole nation, the prophet that has been chosen by God to convert people into virtues doing, he himself practices opposite what he teaches and preaches (Genesis 19: 32-36).

Hoarding money and usury were never far from the Jews' daily life. The modern Jews are moneylenders for interest. They dominate almost the world's economy through the many millionaires and multi-millionaires who are scattered all over the world, who play crucial roles even in the first and the World War 2. We may also go back to the old times to shed light on the old Jews who too were the dominators of wealth of the then time. For example, and at the height of the siege of Jerusalem, Jermiah bought a plot of land from a kinsman as a symbol that people would one day have the confidence to engage in business. (Jerm. 32: 1-5)

Judas Iscariot, the disciple of Jesus, betrayed Jesus for a trifle gain "... betraying Jesus for 30 pieces of silver" (Joh. 12: 4-6) then for some cause or the other, he returned the money and committed suicide (Mt. 27: 3-5). Even Solomon, King of Israel (960-922 B.C) concentrates on economic policy and proved a genius at exploiting his position across a number of major trade routes as well as developing the copper mines south of the Dead Sea. The wealth gained by this economic development went into building his own palace and temple. (Kings- 9: 10-11) Esau, first born son of Isaac, sold the birthright which was his by tradition to his younger brother, Jacob, for a bowl of soup. (Gen 25: 27-34) Hence the life of the Jews is never changed since they were created- preferring their own interest to every human value and convention to which they always turn their back. They never enrolled under any human system if that system brought no profit to them, and they were always ready to do anything with profit and interest, therefore and as we noticed above that sex, killing, conspiracy, intrigues, adultery, idolatry, usury and all mischievous deeds were and still nothing to them for the sake of fulfilling an inner desire.

It could be useful, after the Biblical news of the Jews, to hint to the literary ground of western literature in general and English in particular depicts the Jews as devils for they destroy any society they live among as conspirators against man throughout the history of human being on Earth. Stephen Gosson in his *School of Abuse* (1579) referred to a drama called *The Jew* which he describes the greediness and "bloody minds" of usurers. The reference to the "bloody minds" has been urged by some as evidence of the existence of the casket plot in *The Jew*. Gosson means by "minds" the minds of the Jews. However, Barabas, for example, in *The Jew of Malta* (1588) by C. Marlowe, is merely a devil. Shakespeare has the lion's share depicting the Jews as usurers and enemy of English society, and that we, too, are going to concentrate on with details throughout his masterpiece *The Merchant of Venice* (1600). However, it could be worthwhile to hint to Henry Fielding, who, in his novel *Joseph Andrews* (1742) degraded the Jews of England, and that Parson Adams, the most educated character of the novel commented on the corruption that prevailed in his time, suspected whether he was "sojourning in a country inhabited only by Jews..." (Fielding, 1742) It is said even that the *Ancient Mariner* (1798) a poem by S. T. Coleridge (1772- 1834) represents the wandering Jew. In *Ivanhoe* (1819) a novel by Walter Scot (1771-1832) depicts the Jews negatively. Fagin, in C. Dickens' novel *Oliver Twist* (1837) is a devil that we are going to shed light on later on. However, we can't ignore the Russian group of literary productions who also handled the issue of the Jews' negation with great sensitivity such as Feodor Mikhailovich Dostoevsky (1821-1881) to whom we shall hint back. Back to C. Marlowe's genius working on the central Renaissance idea of boundless human potentiality is represented in Barabas's power-lust endeavor. Marlowe invokes Machiavelli (1469-1527) as the force behind the *Jew of Malta* (1592). Barabas helps the Turks when they attack Malta, and so they make him governor. The Grand Signior of Turkey having demanded the tribute of Malta, the governor of Malta decides that it shall be paid by the Jews of the Island. The rich Barabas resists the edict and decides to kill the Turkish officers. He has all his wealth impounded and his house turned into a nunnery. In revenge Barabas indulges in an orgy of slaughter to destroy them while eating, but an enemy makes his secret known, and he himself is thrown down below the floor into a vessel of boiling water. His last words are:

Die, life! Fly, soul! Tongue, curse thy fill and die! (Thornley, 1984)

To show a course of violence in his life, Barabas poisoned his own daughter, Abigail, and causes her lover to die too. This reflects the Jew lust for glory through killing, gratification of heart, by showing great enmity to Christianity. Barabas is shown as a gluttonous for power and wealth.

3. Shakespeare in Cross Light

However, we can't exempt without showing Shakespearean attitudes towards the Jews through his famous play: *The Merchant of Venice* (1600). And that we can't proceed to Shakespeare without hinting to Jews and to Shylock socially and religiously, but however considering the name given to Shylock as Shylock, Shakespeare intended to "arouse the hostility" of everyone who knows what does it mean. For Shylock is an exact translation of the Hebrew "Shalach", that appears in the King James' version of the Bible "is rendered as cormorant and any bird of prey was in the Elizabethan times a conventional symbol of [an] usurer." (Oscar, 1966)

Of course Shylock as one of the Jews, an usurer with a flint-heart, in which there is no room even to a part of his body, that is his own daughter, who flew the oppression of her father, who, in his turn, repents not her absence, rather he repents the absence of the ring she took with her. Jessica disguises herself as a page, elopes with Lorenzo. With her, Jessica takes a casket of Shylock's valuables. These valuables form Shylock's remnant of a lamentable life. We see Shylock at the beginning of the play as a sly calculating money lender which gives us a suggestion that the plot of the play with its villain will inevitably lead to a tragedy. However the American Jew historian Cecil Rowth briefs us saying that Shylock is an Ashkenazi Jew from Venice, and that this sect is only allowed to trade in usury and old clothes. But as class interpretation is concerned, it is said that the English landowners were regular goers to Shakespeare Globe Theater where his plays used to be acted. These landowners indulged in aristocratic manner. Antonio represents this class, he is generous, lends money without interest, extravagantly living, but he is not real merchant, for he doesn't like capitals. Hence Antonio stands against Shylock who owes with loyalty only to wealth, and that the latter judges the former in this way is merely an act of vengeance.

Shylock, as it seems, has amassed an immense fortune by lending money at a great interest to Christian merchants and to people in distress while Antonio does not, and that, in accordance, there was a great enmity between Antonio and Shylock. Whenever Antonio used to meet Shylock in the market place, he used to reproach him with his usuries which the Jew would reluctantly show his patience while he secretly meditated revenge. However it seems that Antonio's dislike and hatred of Shylock's methods has become hate of Shylock himself. But the need and the vanquish of time have forced Antonio and Bassanio to go to Shylock to borrow three thousand ducats. Shylock within hailed the idea:

If I can catch him on the hip,

I will feed fat the ancient grudge I bear him. I: iii- 43-44. (Gills, 1979)

Shylock asks Antonio to go with him to a lawyer and there sign a bond that if he did not repay the money by certain day, he would forfeit a pound of flesh, to be cut off from any part of his body that Shylock pleased. Antonio agrees saying: "I will sign to this bond" (Gill, 1979). As the day of payment approached, the nasty Jew would not accept the money Bassanio offered him. Shylock insists on his demand repeating his only answer to every question given to him: "I will have my bond" (Turner, 1989). Portia, a supposed lawyer and Bassanio-Antonio's defender, spoke so sweetly of the noble quality of mercy, a speech that would have softened the flint and not only the unfeeling heart of Shylock, but all was in vain, the thing which forced Portia to show her teeth saying:

This bond here gives you no drop of blood;

It gives only a pound of flesh, (Turner, 1989)

Finding himself defeated before the Christian lawyer, Shylock said humbly that he would take the money offered to him, but Portia stopped him saying: "Soft! No haste." But as Shylock gave in he repeated his demand: "Give me my principal, and let me go. (Turner, 1989) Shylock disappointed in his revenge and despoiled of his riches agreed to sign the bond saying: "And I will sign it." (Turner, 1989)

Upon which the duke released Shylock after he had agreed to sign the deed. Despite this, Shakespeare grants a great chance for Shylock to trial Christians from a merciful point of view (from the merciful prospective). Hence we say that Shakespeare suggests us a sample that brings together the law of mercy, fair and love, contraction and forgiveness, and finally between the individual and the society within which Shylock fails to adapt himself. However, critics differ among themselves in connection of Shakespeare's attitudes to Shylock. Does he sympathy Shylock? Or is he a victim of Christian exploiting society? But we may come to a conclusion that Shylock is identified as a member of a group to which usury is a sign of society destruction. We have not to forget that the English society does not choose this job for him; on the contrary, he takes this job as his fate that awaits him, and that as Shylock pretends that he is a man of a destroyed humanity is true, but this action is his own product, and what is said about him that he is a dumb article of the society destruction is true too, and that Shakespeare and other Europeans negatively treated this group, for they form the phantom of society destruction. Thus, the practice of taking interest (usury) for a loan was in the Middle Ages regarded as not only immoral, but also as "actually a perversion of nature."(Al-Mesary)

We can conclude that this shape of human being, Shylock, has turned into a pile of human flesh with bones, stuffed into dirty rags, has become with no value of man on Earth, he becomes nothing at all in the eyes of human brothers on the surface of this vast land. Every one of the spectators turns his back to this pile of flesh, turns deaf not in a mood to listen to him, turns dumb with no wish to answer him if asked, for he lost every respect and pity, for when he was a man he was something in others' eyes, but now the thing is changed and it is too late to consider him. This semi-human being appeals for his right, the right that has been taken, stolen, exploited and confiscated from people's pockets, the right that has also been denied to be given to him, for the so-called right is no more his right after showing his animalism and savagery towards the civilized people of Antonio, but it is the right of his

fugitive daughter; the right of the society that has, for a long time, been confiscated by this gluttonous Jew who sold the remains of his dignity for a number of Ducats. These lifeless things were of no use to him when he falls into a nasty dilemma, for only manner which serves in this position, particularly we are aware of the interpretation of an old saying: he who lacks the thing cannot give it back.

Shylock's picture has become an example as a living picture since the days of Shakespeare and Marlowe down in history to include C. Dickens's Fagin. This picture is still the phantom that shadowed European minds, European style of etiquette life. That is a clear picture, a colored picture of the reality that has been accompanying man on this Earth, where, in the opinion of many, the more the nation is clear and clean, the less this or that nation has Jews. It, thus, could be right to come to a conclusion that Shakespeare, designing the character of Shylock to be the villain of his play, began with the stereotyped Elizabethan conception of a Jewish usurer.

4. Medieval up to the Victorian References

Having done fully with Shakespearian vision, ideas and belief concerning Shylock the Jew of his masterpiece *The Merchant of Venice*, we find it suitable to refer, too, to some of the medieval references concerning the same target of picturing this sect in English literature to suit the title of this paper. Therefore, we may start with Ben Jonson's (1572-1637) *Volpone* (1606) where Volpone, the old fox, rich and childless pretends to be sick so that all the leeches will bring him presents in hope that he will leave them his fortune when he dies. Mosca (fly) his parasite talks to the merchant Corvino (raven) who offers his wife to Volpone in return for the latter's wealth. Corvino asks Mosca whether Volpone has children or not, Mosca replies that he has but his children are bastards, beggars, "gypsies, and Jews." (Oscar, 1966) which shows that Jonson intentionally equates between these slices of the society and the Jews as if he wants to say that the Jews stand on the same level with the rest of the society's villains. However, not far from Jonson's *Volpone* we again read in Andrew Marvell's (1621-1678) famous poem: *To His Coy Mistress* in which the poet expresses his wish of converting the Jews to Christianity: "Till the conversion of the Jews." (National Library, 2006) Marvell has inherited this belief from Jonson and he, in his turn, may inherit the same picture to other English prominent writers. However, we meet again with, nearly, the same degraded and distorted picture of the Jews who have no value among the Europeans throughout the passages of time. This time we read in Alexander Pope (1688-1744) the giant poet of the eighteenth century England, we read through his masterpiece epic poem *The Rape of the Lock* about the estrangement between Miss Arabelle Fermor (known as Belle) and Lord Peter who secretly cut a lock from the hair of the lady upon which a severe dispute erupted between the two families. However in canto II of the same poem Pope shows us the saliva of the Jews who "might" kiss and adore the cross that lady wears on her breast. Not only the poet degrades the Jews but also connects them to the infidels who are ready to worship material things such as Arabelle's cross:

On her white breast a sparkling Cross she wore,
Which Jews might kiss, and Infidels adore.

(National Library, 2006)

In connection with the above mentioned reports of the Jews and their place in English literature, a continuation of the same distorted picture throughout the Victorian and modern eras would dye the research with its fit colors that suit the readers who ever seek a comprehensive analytical study of the Jews throughout different ages of English literature. Therefore, we may refer to Sir Walter Scott's *Ivanhoe* (1819) in which the Jews were not away from the scenes of the novel. The Jews are ready to do anything for the sake of their selfish needs. To them Scott assigned the role of witchcraft and love intrigues to fulfill a wish those Jews are working for. The Jew Isaac and his beautiful courageous daughter Rebecca have been carried captives by the Norman nobles after an exciting fight. The prisoners are all rescued with the exception of Rebecca who was carried off to her enemy. Rebecca leaves England with her father. Finally, Isaac the Jew, the Father of Rebecca appeared divided between the love of his money and of his daughter, which reminds us of Shylock and his daughter Jessica, when Shylock sacrificed her for the sake of money.

This negative account continues to include more writers such as Robert Browning (1812-89) a Victorian poet and critic, in his poem *The Bishop Orders His Tomb* he shows the Bishop as worldly and sensual, 'wicked' envious of his old rival, uncharitable, petty, a thief from his own church. This Bishop is afraid that some hump may appear on his head and becomes as big as a Jew's head being cut off at the back of the neck. The Victorian English would, according to this poem, appreciate seeing the Jew's head cut off, for the Jews are, from European prospective, just like a harmful lump on the body:

Some lump, ah God, of Lapis- Lazuli,

Big as Jew's head cut off at the nape. (Coombes, 1977)

Alfred Lord Tennyson (1809--1892) too shows us that happiness does not find its way to Jews and particularly to women, this came authentic in Tennyson's poem *A Dream of Fair Women*:

The Hebrew mother- 'empty of all joy' (Coombes, 1977)

We may now divert to include Feodor Mikhailovich Dostoevsky (1821-1881) a Russian novelist of the Victorian age in whose novels there are many Jewish characters particularly his novel *The Dead House* (1861) which talks about a Jew prisoner in Siberia for his trade in whoredom. The Jews in this novel used to live in the Ghetto system: a tribal system where all of them were under the Ghetto charter which calls the Jews not to show mercy towards others and that they have to live isolated from other peoples. The Jews, according to Dostoevsky, are in every place; they are inside the Western imperialism and dominate the Western capitalism. (Gwynn, 1967) So, the target was to corrupt the Russian people for the Jews are among communism, revolutionists; and chaotic movements, and that there is an international Jew conspiracy throughout history to serve the Jews interests, pointing to B. Disraeli (1868) the British prime minister, and a novelist, who defended the Ottoman Empire against Russia as a new expression of the everlasting Jew conspiracy against the Russian people (Almesary, 1998). This novelist minister supported his economical position after he married a rich widow

Christian 12 years bigger than him. He became a rich land lord, so he preferred his material position to that of the country to which he acted as its prime minister.

Thomas Hardy (1851-1928) another prominent Victorian novelist tells us about the wrath of the Lord upon the Jews who were happy with Moses as they were rescued from the tyranny of Pharaoh of Egypt. They were so happy to the extent that they forgot God's blessing upon them: "as the Lord upon the jovial Jews" (Almesary, 1998). Hardy assimilates Eustacia, a heroine in *The Return of the Native*, to the witch of Endor when she came to Wildeve announcing her triumph over him: "as the Witch of Endor called upon Samuel" (Kramer, 1992). Hardy, too, referred to Ahasuerus the Jew. The wandering Jew, who was supposed to have struck Christ and hastened him along when he was carrying the cross to Calvary (a place in Palestine), and for this was condemned to wander restlessly till the second coming. Hardy assimilates Eustacia, who is restless and wandering for a sin she committed, to that sinner Jew: "she went forth into the amplitude of tanned wild around her, restless as Ahasuerus the Jew" (Kramer, 1992). The Victorians also opened their eyes on Charlotte Bronte, whose novel *Jane Eyre* (1847) exposed the Jews as merely usurers with no use to the society they live among. Jane, arguing with Mr. Rochester concerning money, asks him whether he assimilates her to the Jews usurers saying: "Do you think I am a Jew-usurer, seeking good investment in Land?" (Ballantine, 1984). This was the canvas the Victorians drew to the Jews who have been living among them for hundreds of years, a canvas that reflects the reality of the Jews and the negative understanding the Europeans store for them.

5. Dickens' Oliver Twist

Having done with some of the western men of letters in connection of the Jews place in English literature and those artists' attitudes toward Jews, a researcher of this kind of study can't exempt without referring to Fagin the Jew, a main character in *Oliver Twist* (1837) a novel written by Charles Dickens who is one of the Victorian prominent novel writers. His writing appears to be naturalistic ranking with criticism of his time and community. In his novel, he introduces the idea of the corrupted community on the hand of Fagin the Jew of London. Dickens wants the whole world to know what the Jews of the European community do, or he uses the character of the Jew to break through the message of man's greed through history. The character usage in the novel is to convey the message that even the worst people on earth can control goodness if it becomes materialist and self-centralized.

I think the reason behind writing *Oliver Twist* is to give the reader a real picture of values loss. The story of Oliver implies the dark side of the corrupted community crowned by Fagin and his alike. Also the story indicates the materialistic characters salvation by the end of the story as if Dickens conveys his own feelings towards the community status at that time. Being close to the nature of his people, Dickens expresses his own dissatisfaction with his own community that embraces a Jew like Fagin. Perhaps to awake the British people is the message behind his novel, but we do not forget that Dickens, throughout his story, arouses the reader's attention to the kindness of the other part of characters who embrace Oliver after snatching his rights from the snake's teeth. A picture exactly reminds us of the story of Barabas and Shylock mentioned above and their negative role among so a civilized nation.

Since the first meeting between Oliver and one of the band members, it seems that a homeless child earns more importance if he knows how to make money. Dodger, through Fagin, pushes Oliver to think the time of suffering has an end by being a member in the group. The manipulated kind-child 'Oliver' at first believed that the group is running a descent way of living. Yet he suddenly discovers the opposite at the market place finding himself guilty of a theft facing another scene of injustice (the Victorian court). Fagin the Jew has a box full of expensive jewels that he keeps for himself and refuses to share with others. He even hides it in a special place and gets confused if he feels being watched while taking it out. He only takes it in the presence of Oliver; the ambitious boy who could be attracted by the scene of the gold particularly the child knew how much was the size of his suffering on the hands of the rich. Oliver realizes the temptation when the Jew took: "a small box, which he placed carefully on the table...he sat down; and took from it a magnificent gold watch, sparkling with jewels ... at least half a dozen more were severally drawn forth from the same box ... besides rings, brooches, bracelets, and other articles of jewelry" (Dickens, 1967).

This shows that Fagin is really a greedy, cheap and hypocrite person who fakes his emotions towards the children he raises, and that he doesn't care a bit because he only wants them as his servants particularly when he says about them: "clever dogs! Clever dogs! Staunch to the last!" (Dickens, 1967). It shows also that the Jew is aware of being a bad person, and if others ever find out about this, he would be in trouble. However, Fagin is not the only Jew in the novel; Toby Crackit is also a Jew with bad manner and stock behavior. Fagin, the highly ranked figure among the thieves, does not ask Oliver to steal valuable things. He rather asks Olive directly: "would you like to be able to make a pocket-handkerchief as easy as Charley Bates, wouldn't you, my dear" (Dickens, 1967). Fagin, without wasting any time, seizes the opportunity to include Noah into his gang of thieves saying: "I am in that way myself, and I like you for it (Dickens, 1967). Fagin needs more thieves and Noah needs to join them. Both of them have one aim which is money and better materialistic life on the account of others. Fagin rejoices the wealth of the first day: "six shillings and nine pence halfpenny on the very first day!" (Dickens, 1967, P.344)

The English people rejoice Fagin being arrested and in the hands of justice now. They are very happy waiting for the moment of his execution, his end and his disappearance from the scene of life, the respected scene of human being as he should have been now, but his mischievous deeds deprived him of this opportunity. All are waiting for the verdict to be announced from the court, the court which is "paved from floor to roof, with human faces. Inquisitive and eager eyes peered from every inch of space" (Dickens, 1967). In every direction you see eager people are waiting to relax themselves for justice will go its channels: "before him and behind: above, below, on the right and on the left: he seemed to stand surrounded by a firmament, all bright with gleaming eyes" (Dickens, 1967). Fagin is there in the court is ready to hear but not to defend himself "with his hands resting on the wooden slab before him, the other held his ears, and his head thrust forward to enable him to catch with greater distinctness every word that fell from the presiding judge, who was delivering his charge to the jury" (Dickens, 1967). It was really a "peal" of joy greeting the news that Fagin would die soon, on Monday. Then he was led by police men to one of the condemned cells and left all alone like a mangy old dog. Dickens does not leave his hero alone in his cell, but he kept watching him; his movements and gaits particularly when a day passed off and

little time was left for his execution, however Dickens registered that: “At one time he raved and blasphemed; and at another howled and tore his hair. Venerable men of his own persuasion had come to pray beside him, but he had driven them away with curses...and he beat[s] them off” (Dickens, 1967). Thus nothing remained to Fagin except his past whether it was joyable or terrified. He mumbled his past while his head was bandaged “with a linen cloth. His red hair hung down upon his bloodless face; his beard was torn, and twisted into knots; his eyes shone with a terrible light; his unwashed flesh crackled with the fever that burnt him up” (Dickens, 1967).

In this way Fagin chooses to drag his end behind him wherever he goes; in this way his fate is imposed on him rather by the deeds of his hands. Here we can't say that destiny and fate stand against him, but he himself who invites fate and forms it to suit his own behavior, that tomorrow at eight he will be “the only mourner in his own funeral train” (Dickens, 1967). People start coming from the evening in little groups to attend the scaffold, the way on which Fagin is going to tread onto the rope, other groups cluster in the street pointing to each other at the door from which Fagin will come through. But as for Oliver the Christian boy who insists on ignoring the past and shows his clemency and sympathy to Fagin, would not allow it to leave this life without seeing him, to forgive him, to pay the last adieu, while Fagin in his own lair refuses to see him shouting at the guards who accompanied Oliver to take the latter away: “Oliver, too, ha! ha! ha! Oliver too ... take that boy away...” (Dickens, 1967) while Oliver is in a mood to pray for Fagin despite the wrong and oppression he received at his hand: “let me say a prayer.” Fagin's reply comes: “outside, outside ...pushing the boy before him towards the door.” The boy Oliver doesn't give in but insists on asking mercy for the Jew, who as it seems doesn't worth a prayer in such a moment, however Oliver protests in tears: “Oh! God forgive this wretched man!” (Dickens, 1967). But since everything has an end on this globe, Fagin's leaves become yellow, ready to fall by the law of nature and since Fagin is a part from nature, his end is inevitably approaching, but approaching in a dishonest and indecent way, in a dishonor method and style of life Fagin chooses.

6. Conclusion

We dare say that when man loses his own self, looking for the future and for the passions through an indirect and untrodden ways, away from human usual tracks, he or she finds himself at the end of his own decisions. That was the case of the Jew Fagin and his band. His deeds show that he is perishable and destructible; his deeds doomed him to a black end that finally he was irredeemable. Yes irredeemable is the word that suits the Jew's position here in an educated society which rejects an odd behavior in the civilized Victorian England. In this way Fagin, the mangy scabby Jew has chosen his own way of life and he himself is the drawer of his own fate on the British scaffold with no sympathy as did his ancestors. Thus an old man (like Shylock and Barabas) a mature man, who should be dipped deeply into life's experience, instead, he turns his back to conventions, to moral, to manner and intentionally wades into wrong doing; committing destructive, pernicious and ruinous deeds that ended with him to the scaffolds before the eager eyes of Christians whom Fagin hates and abhors much; before avenging eyes that dropped no tears for his sake. Fagin therefore is a man; an old man who dehumanized himself by himself. He did not consult others before he went far

into recruiting his society to witness his black end. A man who lacks the least temptation to live, to go on, to continue under the sun as others, for he chooses his own route that he sees good and safe; the route that ends him with an inevitable black end, with negative memories for generations to come. Yes, his memory will stay as far as man on Earth holds his/her pen to write or holds a book to read, a memory which exposes his race and his peers and put them in the same level with him as humanity continues.

On the same route walked Fagin's ancestor's characters of the pervious Literary European productions. Hence they all lived very bad moments before their time ended. This deterioration in the gait of Fagin reminds us of the same position and gait of Shylock and Barabas who were trodden to the ground before and during the moments of their devilish end from among human door. The three Jews were human beings, but they willingly struggle hard to reach such a deteriorated position that degraded them from being human being. Even repentance, was not uttered from any of this group, rather they went to the end, to the far extent in their delusion, straying and deception which led to their perdition, ruin and an entire loss with no sympathy from the spectators. Thus too much black paint was used to dye this slice of people with, for the main goal of Dickens was to raise kindness and goodness in men's hearts. For this purpose, Shakespeare, Marlow and Dickens used tears and laughter to reach their aims of imposing improvement among the English society including the Jews but failure was faster in this field, and this is why the end of Shylock, Fagin and Barabas was disastrous.

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