

Positioning Jewish Character in World Narration

Rashad Mohammed Moqbel Al Areqi*

Albaha University, Faculty of Sciences and Arts, Al Mandaq, Kingdom of Saudi Arabia

Corresponding Author: Rashad Mohammed Moqbel Al Areqi, E-mail: ralareqi@bu.edu.sa

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ABSTRACT

The Jewish character has passed in a variety of transformations through different stages of history. The study explores the position of Jewish character in the world narration, how the Arabs depict the contemporary Jewish character in their literary works compared to the Western/Christian community and their attributes in the Nobel Quran. The Jewish character becomes in a position of concern for the world writers during the twentieth and twenty-first centuries. The Jewish character has occupied a large part of writing, particularly in the area of narratives. Is there a difference between the past writers and the contemporary ones in addressing the Jewish character in the literary works? The focus is on some selective contemporary Arabic narratives: Ali Al Muqri's *The Handsome Jew* (2009) and Ala Al Aswani's *Chicago* (2007), in addition to Shakespeare's *The Merchant of Venice* and Christopher Marlow's *The Jew of Malta* as presented the Jew character in the Elizabethan era. The study of the narratives, whether the past or the contemporary ones, revealed the Jewish character as greedy, opportunistic, intolerant, arrogant if they are powerful, and humble if they are weak, obsessed by love of money, dealing with usury, revengeful, keeping no promises, stubborn, full of hate and spite for the community and easy to embrace a new religion for safety or love as Al Muqri's Salem, Shakespeare's Shylock, and Marlowe's Abigail. Further, the narratives showed the second generation of Arabs/ Muslims and Jews in mutual understanding, tolerance, forgiving, and attempting to find common ground to build the bridges of trust and love. They work on normalizing the relations with each other. However, they found themselves social outcasts, hybrid, living in between and the third space, suffering from problematic of identity as Saeed and his son, Ibrahim, the hybrids in Al Muqri's *The Handsome Jew*.

Key words: Jew, Identity, Problematic, Handsome, Chicago, Muslim, Hybrid

INTRODUCTION

The aim of this study is to position the Jewish character in the world narration. The question is how the world narration addressed the Jewish character in the past and how it appears in contemporary literary works. Is there any transformation in dealing with the Jewish character? The study will show to what extent the contemporary oriental narratives come in harmony with the western ones. The world literature has portrayed the Jewish character negatively. How do the western writers position the Jewish character in their narratives? The notorious character that stigmatizes the Jews is the Jewish character in Shakespeare's literary works, particularly drama. Shakespeare has very genius skills that assist him to draw the Jewish character in such a way that makes the character in the minds of the readers as prototypical. This image may not be erased easily from the memory of the readers. Moreover, a smart writer as Shakespeare whose literary works taught so far in the international institutions are not easy to be forgotten. The Jewish character has become in an unenviable position and

a controversial position, whether in the Arab or world literature in general.

In the past, the Jewish character in the west was portrayed as a greedy and wicked character or a character that searched for its interests without paying any attention to the human values and human ethics. The Jewish character appeared as a social outcast that could not meet the consent of the community they lived in. They were scattered in varied places in the world and they felt disrespect and the complexity of low - esteem. The Jewish character confronted discrimination and prejudice against them by conspiracy and revenge from the members of the community. So that they had been revealed as selfish traders who were concerned only how to increase their trade and capital, even with illegal means, or even if it came against the others' interests or caused the others' destruction.

They were usurer in the literary works of the west and they gathered their money through usury and illegitimate means, making use of the need of the poor by giving them money as a loan for very huge profits, using wicked and

illegal rules that served their greed and their illegal profits. The image of the Jewish character reflects their reality as stated in the Nobel Quran. The Nobel Quran exposes all their demerits and their cunning means in life. The Ayahs uncover their hidden intentions, which the Nobel Quran reveals for the world to recognize their wicked means of life. The western literary works, particularly in the past, match with the Nobel Quran portrayal for the Jews such as greedy, usurers, revengeful, breaking the promises...etc. In the following, we shed the light on the characteristics of the Jews in the Nobel Quran and how the western literary works come in harmony with the characteristics in the Nobel Quran. Then, the study will highlight the Jewish character in the Nobel Quran, and the western work as Shakespeare's *Merchant of Venice* and Marlow's *The Jew of Malta* as a part of literature review. Then the study tackles the Jewish character in the selective contemporary narratives: Al Muqri's *The handsome Jew* and Al Aswani's *Chicago*.

ATTRIBUTES OF JEWS IN NOBEL QURAN

The Nobel Quran has mentioned the Jews and their manners/ characteristics in many Ayahs in the Nobel Quran. The first surah, which a Muslim repeats in all their prayers Surat Al Fatihah (the opening). Allah (SWT) describes them "6-guide us to the Straight Way. 7- The way of those on whom You have bestowed Your Grace, not (the way) of those who earned Your Anger" (Al Fatihah, 6-7). The Jews are the people who earned Allah Anger. The history exposed that the Jews did not manage to protect themselves so that they adhered to the powers that would provide them with protection and support. The characteristics of Jews have been revealed in many Ayahs in the Nobel Quran. The article sheds light on some their characteristics in some selected Ayahs that become known for anyone who has any business and experience or even who is in passing contact with the Jews. The attributes of the Jews that the Ayahs shed light on as follows:

The following Ayah illustrates some of the Jews demerits "61- go you down to any town and you shall find what you want!" And they were covered with humiliation and misery, and they drew on themselves the Wrath of Allah. That was because they used to disbelieve the Ayahs (proofs, evidences, verses, lessons, signs, revelations, etc.) of Allah and killed the prophets wrongfully. That was because they disobeyed and used to transgress the bounds (in their disobedience to Allah i.e., commit crimes and sins) (Surah 2. Al-Baqarah, 61). The previous Ayah reveals many bad attributes: humiliation and misery, earning the anger of Allah, disbelieving in Allah's Ayahs, killing the prophets, disobeying and transgressing the bounds placed by their creator.

Allah in another Ayah exposes other attributes of the Jews "46. Among those who are Jews, there are some who displace words from (their) right places and say "we hear you word (O Mouhammad, and disobey," "[Hear and let you (O Muhammad hear nothing." And Ra'in with the twist of their tongues and as a mockery of the religion (Islam)..." (Surah 4. An-Nisa, 46). They displace the words and mock the religion and the Messenger of Allah, Muhammad.

Jews claim that Allah's Hand is tied up. "64- The Jews say: "Allah Hand is tied up i.e., He does not give and spend his Bounty)." "Be their hands tied up and be they accursed for what they uttered. Nay, both His Hands are widely outstretched. He spends (Of His Bounty) as He will" (Surah 5. Al Ma'dah, 64).

The Jews speed up their steps towards sins and transgression. "62- And you see many of them (Jews) hurrying up towards sin and transgression, and eating illegal things (bribes and Riba "usury" Evil indeed is that which they have been doing" (Surah 5. Al- Ma'dah, 62). The most important thing for the Jews how to get money in legal or illegal means, they are running their business and trade through usury and illegal benefits.

Allah (SWT) reveals other bad features, (76. And when they (Jews) meet those who believe (Muslims) they say, "we believe, but when they meet one another in private, they say, "shall you (Jews) tell them (Muslims) what Allah has revealed to you (Jews, about the descriptions and the qualities of prophet Muhammad which are written in Taurat Torah), that they (Muslims) may argue with you (Jews) about it before your Lord? Have you (Jews) then no understanding? (Surah. 2. Al-Baqarah, 76). They reveal Islam and hide their disbelief, they are practicing hypocrisy and hiding the information that mentioned in their book (Torah) about Muhammad, peace be upon him.

The Nobel Quran describes them as stingy, (53. Or they have share in the dominion? Then in that case, they would not give mankind even a speck on the back of a date -stone. 54, or they envy men (Muhammad and his followers) what Allah has given them of His Bounty?) (Surah 4. An-Nisa, 54). They will not give a simple thing even if it is a speck on the back of a date-stone. They are cowards, greedy and love to live whatever the life it is. (96. And verily, you will find them (the Jews) the greediest of mankind for life and (even greedier) than those who ascribe partners to Allah (do not believe in Resurrection- Majus (Magians), pagans and idolaters). Every one of them wishes that he could be given a life of a thousand years. But the grant of such life will not save him even little from (due) punishment, and Allah is All-seer of what they do (Surah 2. Al-Baqarah, 96).

The Jews break their promises, (100. Is it not (the case) that every time they make a covenant, some party among them through it a side? nay! (The truth is most of them believe not (Surah 2. Al-Baqarah, 100). They killed the good people who do good deeds and the prophets. (21. Verily, those who disbelieve in the Ayahs (proofs, evidences, verses lessons, signs, revelations, etc.) of Allah and killed the prophets without right, and killed those men who order just dealings, -then announce to them a painful torment (Surah. 3. Al Imran, 21).

The Jews and Christians claim that they are the loved ones, "And (both) the Jews and the Christians say: "We are the children of Allah and His loved ones," Say: "Why then does He punish you for your sin? Nay, you are but human beings of those He has created, He forgives whom He wills and He punishes whom He wills. And to Allah belongs the dominion of the heaven and the earth and all that is between them; and to Him is the return (of all) (Surah. 5. Al- Ma'idah).

The Jews call themselves “the chosen people”, Sha’b Allah Al Mokhtar. Therefore, the Noble Quran reveals the Jew’s notorious characteristics as hypocrite, greedy, arrogant, killers of prophets and the good persons, keeping no promises, dealing with usury...etc.

APPRAISAL OF JEWISH CHARACTER IN WESTERN LITERARY WORKS

The focus is on two dramas: Shakespeare’s *The Merchant of Venice* and Marlow’s *The Jew of Malta*. Both depict the Jewish character, Shakespeare’s Shylock, and Marlow’s Barabas. They are portrayed as very greedy men whose only concern is how to get money whatever the means used. He depicts Shylock as the revengeful and the one who is overwhelmed with hate and hatred for all the people around him. The conflict between Shylock and Antonio reflects the conflict between Judaism and Christianity. The relationship between Shylock and Venetian community relies on hate and hatred. The hate expresses itself in many situations and meetings between Shylock and Antonio. Antonio could not hide his aggressive attitude towards Shylock, his looks are the looks of contempt and humiliation. He keeps spitting on Shylock’s Jewish gown and calls him a dog because Antonio does not withstand the manipulative and exploitive means towards the community of Venetians: the Christians and the locals and they see Shylock as incarnation of evil or the one who intrudes his life in the community affairs illegally. Shylock grows up his capital and his interests by charging great benefits and interests for the loans, using usury that is banned in Judaism and Christianity. Shylock makes no value or respect to the religious concepts and teachings, he makes advantage of the need of the community to ask for a loan, and they need to pay back the loan with great interests. His heart knows no mercy. Shylock reveals how Antonio humiliates Shylock in the following dialogue between them.

In rialto, you have rated me
About my money and my Usances,
Still have I borne it with a patient shrug?
You call me misbeliever, cutthroat dog,
And spit on my Jewish gabardine.

The hostility between Shylock and Antonio is connected with religion. Antonio sees Shylock the one who does not show any respect or appreciation for religion, whether his own religion, Judaism or Antonio’s religion, Christianity. Both religions prevent usury and illegal interests. Shakespeare has showed Shylock as a social outcast and given us a number of remarks for his negative attitude towards the Jewish character.

In general, the Elizabethan drama, as Shakespeare’s, reveals the Jewish character as Shylock very ugly in both physical appearance and spiritual attributes: Shylock is portrayed short, red wigs, hooked nose, and coarse voiced to show how he is ugly. On the other hand, ethically, he is greedy, wicked, unkind, cunning, unmerciful, revengeful, and he is a villain. He is presented as a complex character that hates everything around. He keeps no value for any principles or religious teachings, only for his profits and interests in deals. The

only concern is how to grow up his business even if it comes against his religious teachings or the community traditions.

In general, Jews favor to live in isolated areas to avoid integration with the segments of the community and in the past, the community isolate them because they were trouble-makers. Taher Maysoun and others (2019) pointed out:

If we just contemplate in some historical backgrounds about the Elizabethan Era, nearly 1600s in Venice precisely, and in other European cities, we will notice that Jews were forced to wear a red hat at all times in public in order to be recognized and identified easily. According to the laws at that time, if a single Jew would break this rule, he would face the penalty of death. Also, Jews in Venice had to live in a Ghetto, which is a private district which is specialized for only Jewish citizens in order to avoid clashes with the Christian citizens in Venice. Consequently, Jews were somehow living in isolation and solitude. (Maysoun, p. 76)

Shylock shows his rejection to integrate with other religions. He addresses Antonio:

“I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you” (Act 1, Scene 3, Line 9). He does not like to follow Antonio’s beliefs and behaviors as a Christian who disregards his religion teachings. However, Shylock believes only in his interests. The Elizabethan dramas presented the Jewish character as a character of deception, greed, usury and revealed the community as anti-Semitism. In many situations, the drama reveals the greedy Shylock and his peerless care for money. He feels depressed and desperate to lose his ducats more than the loss of his only daughter:

“My daughter! O my ducats! O my daughter! / Fled with a Christian! O my Christian ducats! / A sealed bag, two sealed bags of ducats, / Of double ducats, stol’n from me by my daughter” (II. Viii.). The revengeful nature of Shylock is revealed when Antonio asks him for a loan. Shylock takes advantage of Antonio’s need to impose his own conditions. His revenge from Antonio is a symbol of his revenge from the Christian community because, having felt that sort of discrimination against him. The opportunity comes to let him revenge for Antonio’s humiliation and mockery. Shylock imposed his unfair terms to cut a pound of flesh from any part of Antonio’s body if Bassanio fails to pay back the loan on time.

In truth, Shylock’s hate and hatred arises from Antonio’s ill-treatment to Shylock and he always spoils his deals with the people of Venice because he does not ask huge interests to his loans. Rather, Antonio stands a stumbling stone on the road of his fortune growing. Antonio lends the people without/with simple benefits. Shylock expresses his hate for Christians, particularly Antonio in many situations, “I hate him for he is a Christian/... If I can catch him once upon the hip/ I will feed fat the ancient grudge I bear him.” (I. iii.). Shylock illustrates that Antonio’s negative attitude to him and humiliation is the mobilizer of Shylock’s spite and hatred, “the villainy you teach me, I will execute, and it shall go hard but I will better the instructions” (III, p. 60,61).

The second reason for Shylock's hate is Antonio aggressive and hostile attitude towards Shylock that he does not abide by the teachings of his religion. Antonio mocks Shylock for his unmerciful treatment for the needy people and greediness to increase his benefits by illegitimate means, using usury. Moreover, by such act, he breaks the teachings of Judaism and Christianity alike. The third reason for Shylock hate and hatred against Antonio is the elopement of his only daughter, Jessica, with a Christian, taking with her the saved money of her father that occupies a larger part in his heart, perhaps more than his only daughter. The Venetian law permits Shylock to apply his condition if Antonio fails to pay back the loan on time.

Shylock gives concern to his revenge more than the return of the loan so that he has refused the intervention of the Nobel traders of Venice to pay the debt of Antonio; even they offered Shylock to pay three times more than his debt of Antonio. In truth, no one managed to persuade Shylock to forgive or forget the term of a pound of Antonio's flesh, "if it will feed nothing else/It will feed my revenge." However, Dr. Balthazar's intervention (Portia in disguise) has changed the situation for the benefit of Antonio by the same cunning means of Shylock. Shylock has to cut a pound of flesh of Antonio's body, no more no less, without shedding a drop of Antonio's blood. By such a cunning mean, Portia rescued the life of Antonio from that unfair condition and left Shylock in regret and pain because he could not carry out his condition under such circumstances. He favored to convert to Christianity to protect himself and his capital.

Shakespeare has portrayed Shylock as greedy, unkind, usurer, cunning, deceptive, intolerant and unforgiving. The same demerits, the Nobel Quran stigmatizes the Jewish character and more. They are the killers of their prophets, eating usury, mocking the Muslims, obsession with money...etc. The attributes of the Jews embodied in Shylock character are part of their behaviors and style of their lives. The Nobel Quran and western literature have portrayed the Jews according to their behaviors and ill-treatment.

Marlow's *The Jew of Malta* is not different from Shakespeare's *The Merchant of Venice* in most the characteristics of the main character, Barabas as a Jewish character. Barabas appears as a Machiavellian who endeavors to get his own interests, even if they are at the expense of the others, or at the expense of the religious values and human morals. He is determined to reach his destination by using evil plots, whatever the victimizations that may offer on the road of interests.

Elizabethan drama put the Jewish character in the same frame in most of the literary works. In Shakespeare's and Marlow's dramas, the Jewish character was revealed dishonest, deceptive, manipulative opportunistic, irreligious, and inhuman in general. It feels no regret, pity or mercy on its victims. Even if the damages and death come to the closest one to the Jewish character, as Shylock's only daughter (Jessica) and Barabas's daughter (Abigail), they show no mercy.

On the other hand, the two selected dramas as western literary works; you can touch the mutual hate and spite

between Christian and Jews. It is obvious when Shylock refused to tolerate the debt that he has to collect from Antonio, he insists to take a pound of his flesh to satisfy the revenge instinct. Barabas in Marlow's *The Jew of Malta*, he does not hesitate to use poison to end the lives of the people around him who stand as stumbling stone on the way of his greed and interests without any consideration to the religious values and the human morals. Abigail converts to Christianity and enter a convent that lead Barabas to poison its residents and his daughter. To the last moments of Barabas's life, before his death he expresses his hostility to the Christians and the community "I would have brought confession on you all/ Damned Christians, dogs, and Turkish infidels".

Both dramas, Shakespeare's and Marlow's, reveal how the Jewish character denies and ignores the religious morals in their daily lives. Machevill emphasizes in the prologue "religion but a childish toy". Both rely on their schemes and cunningness to achieve their targets. Both are greedy, practice usury, and unkind to grow up their interests, even if such acts will destroy the needy people. The Jew of Malta in another position argues: "I come not, I, /To read a lecture here in Britany, / But to present the tragedy of a Jew, / Who smiles to see how full his bags are crammed, / Which money was not got without my means (*The Jew of Malta*, prologue, 28-35). He uncovers in such lines his genuine concern to "see how full his bags are crammed". Both Shylock of Shakespeare and Marlowe's Barabas appear defensive to protect themselves from the community discrimination and evil. They regard themselves a minority, without cunningness and villainy, they may not survive. The capital is their success mark and a symbol of their happiness in life. Both Shylock and Barabas enjoy watching the consequences of their tricks and revenge. Barabas, in a sadistic tone, reveals his spite and hatred, "How sweet the bells ring now the nuns are dead" (*The Jew of Malta*, IV, 2). Barabas does not show any regret for the death of his daughter. He is a Machiavellian who shows great delight in fulfilling his schemes and evils, even if one of the victims is his daughter.

POSITIONING JEWS IN ARABIC NARRATIVES

Ali Al Muqri's *The Handsome Jew* is one of the narratives that address the Jewish character, particularly the Yemeni Jewish character. Despite the narrative is a contemporary one, however, Ali Al Muqri takes us back to the seventeenth century to narrate the story of Salem, the Jewish character, and Fatima, the daughter of Mufti, a Muslim character. To narrate how both attempted to bring down the cultural and social barriers alike, even the Islamic and Jewish obstacles that hinder their progress to be together and get married under the umbrella of one love regardless the differences of their culture and religions. I do not know why most the Arab writers attempt to take us back to the past of the Jews, perhaps to be in safety of criticism or to find a secure refuge to write about the relationship between the Muslim families and the Jewish one. To write about such kind of a relationship, the writer may satisfy one party at the account of the other. Therefore, the author about such a relationship between the Jews and Muslim has read the history and the facts

of such a relationship to be much closed from the reality, even if it takes us away by the rules of fiction and narration. Ali Al Muqri makes the protagonist recalls the bitter memories through a flashback to take the reader to Rayda, Amran, Yemen, where some Jews settle to recent days.

Sara Irving (2019) pointed out

Perhaps, with the rise of identity politics, fiction offers ways of exploring meanings, definitions for self and other, and the dynamics of inclusion or exclusion. In the context of conflict over identity and political power and of a growing literature of nostalgia for a cosmopolitan Middle East, might this signify a desire for problematize Israel claims to represent all Jews, to reclaim “Jewishness” as a closer to “Arabness” than political argument usually admit. (p. 346)

Ali Muqri has given a voice to unvoiced characters who supposed to be a minority in Yemen in general. They have to abide by the restrictions and the traditions of the Muslims in the neighborhood. The first person point of view, the handsome Jew, and later, at the end his son will take care of the narration as a point of view. The setting of place is Rayda, Yemen and the setting of time is seventeenth century. The narrator brings the reader back to Rayda of Yemen to tell us about a relationship between the daughter of Mufti, Fatima, and the handsome Jew, Salem. Rayda is a home for the Jewish families, where they practice their rituals and daily activities freely and independently as a sect has its religion, culture and traditions. They live in peace with their Muslim neighbors, keeping their religion and tradition for themselves and for their small community, while the reader can see the attachment to the large community which they are a part of it, sharing the general interests and benefit from each other in the skills of varied works. Muslim families may get benefit from the Jewish workers to do some works and live in peace supported by the mutual interests. Al Muqri and some other Arab authors write about the image of Jewish character in their narratives during the past to keep themselves away of the contemporary conflict between Jews and the Palestinians in particular and Arab in general. Saddik Goher (2014) pointed out “the image of the Jew in Arabic literature is shaped by a variety of national and international elements including internal social and political transformations and external pressures and interventions” (p.5).

AL MUQRI'S *THE HANDSOME JEW* AND ROMANCING THE RELATIONSHIP BETWEEN JEWS AND MUSLIM

Al Muqri favors to follow the technique of a flashback to give a mouth to one of the Jewish characters to narrate his miserable past and the history of his Jewish community connected with the Muslim community in Rayda, Yemen. He has given a voice to the handsome Jew, Salem, as Fatima used to name him, to narrate his romantic story with a Muslim girl in Rayda. It is the daughter of Mufti in Rayda. Such a romantic relationship does not hinder it any sort of cultural or religious barriers. They attempt to find common grounds to build their relationship which is culminated by marriage at the end, underestimating the enmity and hidden hostility

between the Jews and Muslims, regardless the differences in cultures and religions and sometime the disrespect practiced against the Jews by some Muslims. The Muslims who see the existence of Jews illegal and they have to leave to their promised land they always claim in their talks with the others.

Jews represents a minority in Yemen. They have a bad reputation. Salem, the Jewish character, narrates his past with Fatima, the daughter of Mufti, who represents a very supreme position in the Muslim community as a Mufti. The one who has to give Fatwa, the Islamic rules about any issue, and he has a respectful position among the Muslim community. Salem is the Jewish protagonist, named by Fatima as *Al Yehudi Al hali*, The Handsome Jew. He is a Jew who lives with his family in the Jewish quarter, Rayda, Amran, Yemen. At the beginning, the Jews and the Muslims families have very good relationship that is based on mutual respect and collaboration, despite the hostile attitude of some Muslim fanatics against Jews because they do not follow the same religion or practice the same culture and traditions. It considers individual behaviors. However, Fatima, the daughter of Mufti, when the Jew comes to the house of Mufti to provide some services to them, he heard the encouraging words from the daughter of Mufti, “like this men, or not, Allah blesses you, makes you enriched and stronger and keeps you safe” (p. 8).

Fatima offered Salem, the Jew, to teach him reading and writing. Her concern was revealed in such words, “Don’t teach you my handsome Jew in your family?” (p. 8). The Jewish family fears that the Muslim families will spoil their son and may convert him into Islam. They may not put their complete trust in Muslim families. When Salem’s family heard that Fatima, the daughter of Mufti, wants to teach their son, they become skeptical, “be careful, don’t learn their religion and Nobel Quran ...they are Muslims and we are Jews. Do you understand?” (p. 11). Later, when Salem’s father heard him repeats some Ayahs of Quran, his mother thinks that they are verses of Arabic poetry, however, his father addresses his mother, “What do you say, slut? This is Quran, the Islamic religion. They will spoil the son, they will spoil the son of the Jew, they will spoil the son of the Jew, oh my God, oh, my God” (p. 13).

Fatima has broken the barriers between the Jewish family and the Muslim when she has paid a visit to the Jewish family to ask about Salem because he did not come for the lesson. Al Muqri attempts to bridge the gap between the Jews and Muslim, “there are a lot of books on the shelves of our house and if the Muslims read them, they will love the Jews and if the Jews read then, they will love Muslims” (p. 16). Here the author has built the trust and religious bridges between the Jews and Muslims. Al Muqri wants to show that the lives of Jews and Muslims should be in the frame of coexistence. Therefore, Fatima shows that her house books are a sort of books that address Muslims and Jews and they call for coexistence and love between the followers of the different heaven Books. So that Fatima has broken the barriers of Jews’ isolation by paying a short visit to ask about Salem’s absence of the lesson. She has managed to attract Salem’s father to agree to send his son again to the lesson.

Fatima is a smart girl and has a strong style to let the one who listens to her to agree on her words, the style of contention that makes Salem's father to agree to continue in her lessons for his son. At that stage, the relationship between the Jews and Muslims at its best. Fatima also very open to ask the handsome Jew to teach her the Jewish religion and their Abri language, "Now, do you honor me with teaching me the Jewish Sharia to know if it fits with what I read about in the Arabic books?" (p. 22). Fatima appears very open to read about the Jewish religion and culture in general. She has no reservations. Fatima reveals the good side of the open female Muslim who has no preconceptions about the other or their religions or cultures. She is open minded, pure, and passionate to recognize about everything around her. Her words to the handsome Jew are humble and attractive, "you are the sons of our cousins and our lovers for the sake of God, and our neighbors" (p. 22). As Fatima concerns to read everything about the Jewish religion and culture, Salem has read most of the books on the shelves of Mufti's house, both, Fatima and Salem, show concern about the other religion and culture. Fatima by her visit to Salem's house breaks the religious obstacles and barriers. The second barrier between Fatima and Salem the sentimental one. Fatima attempts to overcome by exchanging the books, particularly the Arabic books such as Ibn Hazm's *Pigeon Ring* and the Arabic poetry that refine human's passions. She has managed to make a sort of passionate connection that assists Salem to be emotionally closer to her.

Salem, the handsome Jew realizes lately the love of Fatima and her concern about him. However, Salem's father may not give this love an opportunity to grow. He asks his son to help him and learn the job. He reaches the age that he has to learn how to keep his father's craft and learns it professionally. The first time, Salem feels he has to uncover his feelings to Fatima, "I can't live without you. Who told you, you will live without me or live without you...we will stay together if we trust our fate" (p. 30). Here Fatima has given her word and promise to the Jew to live together without giving the differences in culture and religion any regards.

Fatima despite her attempts to be open to the other religion and culture, Jew's ones in particular, she always keeps her Islamic identity distinctive. In her writings to Salem, she commences with the Islamic frame" in the name of Allah, the most Merciful and the most compassionate (Bismillah Al Rahman Al Rahim) and prayers and peace upon all prophets and messengers and all good females and males...Allah save you from loss, and protect you from absence yearning..." (p. 59). However, Fatima shows in her letter, her respect and appreciation to all prophets and messengers despite her Islamic identity. She does not belittle or disdain the other religions and prophets. It is not only Fatima who has broken the barriers between the Jews and Muslims and selected Salem, the Jew, as a husband but also Qassim ibn Al Muathen and the daughter of Asa'd Al Yehudi, Nashwa, committed suicide because the rejection of their fathers to marry them and accept such a relationship between a Muslim male and a Jewish female.

Al Muqri has portrayed the first generation of Jews and Muslims as fanatics to their religion and culture. They may

not offer any concession regarding their values: religious or cultural. Saleh Al Muathen, a Muslim, and Asa'd, a Jew, do not accept the notion of their sons' marriage from different race and religion. For this reason, Qassim, the son of Saleh, and Nashwa, the daughter of Asa'd, have committed suicide when their parents rejected the notion of their marriage. Simultaneously, the second couple, Ali, Saleh's son and Siba, the daughter of Asa'd, escaped from Rayda to get married away of their community. Despite the first couple have committed suicide, Qassim and Neshwa, the suicide does not soften the parents' hearts for the second couple. The third story is the story of Fatima, A Muslim, and Salem, the Jew, favor to disappear to get married away of the religious and social restrictions. She spends her time looking for Fatwa that may give her the right to marry from a Jew who believes in Judaism. Then she found the Fatwa that encouraged her to offer herself to the Jew, "I bestow myself created by Allah to one of his creatures, to you, the handsome Jew. I grant you my enjoyment, body, and woo your closeness, your enjoyment and your body. If you like my closeness, body, do not be late to respond to my desire call, and find a way to leave from this place. Its people do not like our meeting and prevent our marriage. Let our travel to the furthest place we may reach" (p. 75).

The second generation of Muslims and Jews are open and adventurous to respond to the romantic call, the call of hearts. The second generation is tolerant, coexistent and do not give much attention to their families' religious and social restrictions. Fatima has married the Jew and given a baby named Saeed. She died to leave the baby in the hands of his father who does not know to where he has to leave. His Muslim's relatives refused to receive because in their sharia, the father he has to take care of it, "my sister died when she got married a Jew and departed with him" (p. 96). The Jews also refused to take the baby under the plea that in their religion the baby follows his mother.

The body of Fatima was buried in the Jews cemetery, however, the Jews came to isolate because she is a Muslim and did not embraced their religion. Fatima in the eyes of Muslims is an infidel as she is in the eyes of Jews. Both refuse to give her body a rest in the grave. She spent her life moving in search of a safe place to settle with her husband, but her fate did not postpone her. She died after giving a baby named Saeed. Saeed, like his father, has married Fatima, the daughter of Siba and Ali. He was raised in their house to love their daughter and marry her at the end. He has a son named Ibrahim who will accomplish the story of the *Handsome Jew*. He is a hybrid as his father. He learned Abri and Arabic, Judaism, Christianity and Islam to give to the world a message of tolerance, openness to the other religions and cultures.

Saeed goes mad, having seen the confusion in his life. Salem and Fatima did not meet even in the same grave, "here, there, here, there, I don't know... I don't know...the handsome Jew and Fatima don't meet except in one grave. There bones are ground and scattered in the wind" (p149). Ibrahim has accomplished the narration of the handsome Jew and Fatima, illustrating the confusion that accompany the narration of their story, "they told us that my father

Saeed had gone, carrying in hand a bundle. Towards the east. Others Saeed towards the west. Some thought he had headed north; others swore that he has passed towards the south. A few of the thought something else, something else” (p. 149). As Salem’s and Fatima’s gathering was strange and confusing, their end and graves are unknown and their sons, the hybrids, Saeed and His son, Ibrahim, realize the impossibility of living in the same place that lead their parents to that loss even after their death. Ibrahim favors to move to the third space, in between, to avoid his parents’ fate. He becomes in diaspora.

THE RELATIONSHIP BETWEEN THE COMMUNITY AND THE JEWS AS SHOWN IN SELECTED NARRATIVES

The relationship between the Jews and the community they live in as seen in Shakespeare’s *the Merchant of Venice* and Marlow’s *the Jew of Malta*, particularly the Elizabethan drama is a hostile and aggressive one. The Christian community in Shakespeare’s and Marlow’s communities reveal the Jews as hostile to the community they live in. They are minorities and the community have put many resections upon them. However, Fischel and others (1999), pointed out

In rejecting Jean Paul Sartre’s contention that Jews do not have an independent existence and are an invention of their enemies, the authors contend that “Jews develop within them the determination to remain ‘other’ and to live, often precariously as a minority, on the margins of alien cultures. (*A Definable Jewish Character*, P. 785)

They found no excuse to treat the community with cunningness and hostility. They have paid no attention to their religion or the others’. They want to revenge from the community in different means: through usury, subjugating the people and humiliating them as the Jews themselves had been humiliated by the power of laws and the attitudes of the locals.

Shylock appears hateful and revengeful, and he is awaiting to take an advantage of any situation to revenge from the community. He put very harsh condition, a pound of Antonio’s flesh, and he refused to take three times of his loan to offer concession regarding his condition. He is cunning and revengeful and pays no attention to the community or the people who live among them. He victimizes his daughter and his religion and the most important thing for him how to keep and grow up a huge amount of money legally or illegally. Shylock, the Jew, sacrificed his daughter, Jessica, and could not respond to her request to marry one of the Christians she loves. His concern for money is bigger than his concern of his daughter. He is upset for his ducats, money; taken by his daughter more than the disappearance of his daughter.

On the other hand, Barabas’s daughter, Abigail, has been misused by her father to achieve his revenge from the others. Both Shylock and Barabas take any advantage that enable them to take revenge from the community. They may kill or poison the people to satisfy the instinct of revenge. The Jewish character appears materialistic. It does not pay attention or consideration to the religious teachings or morals or

cultural values. The only concern is how to collect money even if it comes at the expense of their religious values or their daughters’ interests. They may victimize everything even their families to reach and fulfill their dreams and goals. The Noble Quran, the Book of Allah, who knows the Jews well, reveals the same image. They have been portrayed as usurers, cunning, keep no promise, conspirers, show goodness if they are weak, show their revenge, hate and hatred if they find themselves powerful and strong.

Ali Al Muqri’s *Handsome Jew* revealed the relationship between Muslim community and their neighbors, the Jews, controlled by the mutual interests at the beginning. However, there were conflicts that appeared independently and individually. There was Saleh Al Muathen, the one who calls Muslims for prayers in the mosque; he represents the dark side of Muslim neighbors. As Fatima represents the brilliant side of a Muslim who is open, helpful and tolerant, even with the people who are different in their race, ethnicity and religion Saleh Al Muathem, as a Muslim, has a different attitude, aggressive one, towards the Jews. He always teases the handsome Jew, “When are you departing from Arab countries? When will depart to your country? Where we have to go? Where is our country? Al Muathen keeps silent for a moment as he searches an answer “you Said that your country is Bait Al Maqdes, go there... or go to hell” (p. 35).

As Fatima represents a refuge and a home to Salem, however, he begins to see the hostile attitude of some Muslims towards him and his community. Saleh Al Muathen takes advantage of any opportunity to address his hostile words to Asa’d Al Yehudi, “When will you leave from Arab countries...go, otherwise, we will throw you to the sea, the sea, nowhere, will throw you to the sea. Asa’d replies, “why do you throw us to the sea? We will go to Orshaleem, Orshaleem, (Jerusalem) ha... Al Quds, isn’t your parents? It is for Muslims” (p. 48). Asa’d addresses Salem, the handsome Jew, being anxious “don’t be afraid of his speech, Jews will not settle in Orshaleem (Jerusalem) only, but also they will control all the world when the Christ, the savior, appears, we will rule Orshaleem (Jerusalem) ah-ah. The original Jew, the Jew, son of the Jew, no other else will sit on the royal chair in Orshaleem (Jerusalem) and will order to kill all the enemies with the willingness of God” (p. 52).

The Jews by such conversation expose their dreams and their hostility against the humanity. Their dream to dominate the world and kill the people and their dream to rule Jerusalem become clear. Such words also show the reader their hidden enmity to humanity in general and Muslims in particular. They keep silent and submissive if they find themselves weak and vulnerable, however if they find an outlet to express their hostility, they will not conceal. The relationship between Muslims and Jews in general seems skeptical, aggressive, and controlled by individual and personal behaviors. Saleh Al Muathen shows his aggressive attitude towards Jews as much as Asa’d Al Yehudi does.

Jews are known for their corruption and their addiction to the wine, which is banned in their religion and Muslims alike. Muslims have destroyed the bottles and potters of Jewish wine under the plea of corrupting the Muslim youths, “if we complain, their testimony (Muslims) is accepted,

even if they are lyres" (p. 71). Here the Jews show that they are oppressed and marginalized in the Muslim community, forgetting their corruption and illegal wine trade in the community. After the couple committed suicide, the Jewish magician, Shamoun, was killed by the hands of Asa'd and Saleh, accusing him of practicing magic and spell over their families. Revenge brings Saleh and Asa'd together.

The Jews recognize well that they are a lower class and their neighbors practice prejudice and discrimination against them. Their house should not be taller than Muslims'. If they talk about a Jew, Muslims have to follow with '*Azzakum Allah*', God glorifies you, to show that the race of the Jews is lower and this is as a sort of humiliation. Salem went to Imam Al Mutawakel to announce his conversion into Islam. Here Muslims reveals their concern only in the appearance of Islam more than the adherence to faith, "All their concern is only to change my name and assure my circumcision, its renewal. And cut the locks falling down on the side of my face and to memorize the doctrine that I will follow" (p.76). They have given him the name of Abelwahab and the doctrine of Islam he likes to follow is Fatima's doctrine as said. Here it is obvious that Salem converted into Islam as a mark of his loyalty and love to his late wife. The doctrine that she accepted and approved her marriage from a Jew. The tolerant doctrine that did not know the discrimination, hatred and spite. This generation of Jews and Muslims keep no hate in their hearts and they are ready to live integrated with each other. This generation shows respect and appreciation to all religions and prophets. When the sons of this generation could not persuade their families with their openness and love, they favor to depart or die.

When the Jews heard about the Christ mentioned in their books, the savior, they have started to raise their voice because the day of freedom comes. They begin to show their spite and hostility openly. One of them is talking to a Muslim, "you will see, we will make you kneel a lot and avenge of ourselves of you. We will make you walk bare feet. Jews only will wear the shoes and you will make them, repair them" (p. 118). "They will impose a tribute upon Muslims twice much than what the Jews paid for Muslims", another one of Jews is threatening, "We will destroy what Muslims built in Jerusalem and replace their mosques with Churches" (p. 118). This is the nature of the Jews, as soon as they feel powerful, they keep no promises or respect to the other race. Their hearts full of hate and hatred as the narrative mentioned.

JEWISH WOMAN IN AL MUQRI'S THE HANDSOME JEW COMPARED TO THE WESTERN LITERARY WORKS

Jewish woman appears in the western works and the Christian community as a woman for materialistic and sexual satisfaction. Shylock's concern with his money is more than his concern with his daughter (Jessica). He does not approve her marriage from a Christian. The enmity between the two religions and the two peoples is remarkable. Shylock only cares and cries for his money taken by his daughter, not for her escape and disappearance. However, in the same way.

The Jewish woman represented as a whore and she is mis-used to bring money to their family. At the end, no problem to be sacrificed if she fails to achieve the role drawn to her by her family and community. In Marlow's the *Jew of Malta*, Barabas's daughter, Abigal, her father does not hesitate to force her to have an affair with any one if he brings benefit to his interest. If she refuses to abide by her father's demand, he will sacrifice her. The Jewish woman is only created to bring benefit to their family, otherwise, she has no value if she fails to bring money or fails to respond to her father's plots even if she works as a prostitute.

In Al Muqri's the *Handsome Jew*, the Jewish woman has been portrayed as prostitutes and corrupted. If they do not work as a prostitute, they will facilitate the intimate meetings with male and female Muslims that arouse the jealousy of Muslim families to take a hostile attitude towards the Jewish families. Three Jewish girls forced to leave Sana's because of their bad reputation as prostitutes. They reached Rayda, the Jewish quarter, "they said they come after the Islamic jurists threatened them to be killed if they do not leave Sana'a, they are accused of corrupting the sons of Muslims and their daughters" (p. 72). The Jewish woman is beautiful and tempting that facilitate her task in attracting the Muslims to have an affair with her. The Jewish woman image in A Muqri's narrative, a Yemeni narrative, focusing on the Jews of Yemen, does not differ from the image of the Jewish woman in western literary works as Shakespeare's and Marlow's literary works. It is depicted as a prostitute used their beauty to spoil the community in general, whether Muslim community or the Christian one, Rabbi illustrates his astonishment when Salem confesses that he has married a Muslim woman, "their girls' pussies have been created by God and sewed them. They do not be opened only for Muslims while our girls' pussies are open for all" (p. 93). This a sort of confession from the supreme religious man in Judaism and a mark that their women work as prostitutes.

ALA'A AL ASWANI'S CHICAGO AND JEWISH WOMAN

The image of the Jewish character is the same in many Arabic literary works. It is not different from the portrayal of the western literary works. Such Jewish attributes in world literature are in harmony with the Nobel Quran depiction. The characteristics of the Jews in literature are presented only in the literature frame. The oriental and occidental literary works have the same ground in most of the literary works. Al Swani's *Chicago* is the same, the focus is on the Jewish female more but Al Aswani is not different in his representation of the Jewish character from the other Egyptians writers in particular or Arabs' writers in general.

The female Jew is not the target in Al Aswani's narrative. However, she seems as a prototype of a Jewish woman whose concern to seduce men, particularly Arabs for political reasons such as gathering information to be used for political targets or for materialistic purposes. The Jewish woman, in truth, appears in Al Aswani's as many Arabs and Muslims' characters, they are obsessed by sex and freedom, particularly in America, the country of liberty, the country where

everything is permissible and open. Al Aswani has broken the sex taboo and made the Arab characters in America practice freely. The narrative is overwhelmed by illegal relationships, whether between Arabs/Muslim couples, or Arab/Jewish couple, or Arabs/American couples, the hybrid and their problems.

Naji Abdelsamad leaves Egypt to study Histology in America as anyone whose dream to accomplish his study in America to obtain PH. D degree. Naji's concern with politics does not give him an opportunity to join the university in his country and his coming to America relies on the department board approval. The department board members do not want to give Naji the approval under the plea that he does not belong to any institution. Eventually, they reach the approval of the department by the majority of votes. Naji's arrival to America does not change his character or his attitude towards the Egyptian leadership who sees them hypocrite and corrupt. Ahmad Danana attempts to let him focus on his study but in vain. His zeal for political activities is bigger.

Safwat Shaker is one of the officials in Egyptian Embassy is very concerned to prepare the students to receive the president during his visit to America. He is anxious of Naji's rigid attitude towards the leadership of Egypt. He has given Ahmad Danana an authority to act. Ahmad Danana's high confidence in himself replies "Naji is silly. I know him from Egypt. I have prepared a program to him, you will like it" (109). The first meeting between Karam Dows and Naji occurs in one of the piano bars where they have been interrupted by a voice of a blond girl and plump asking "in which language you speak, Arabic? Are you Arabs?" We are from Egypt. Dr. Karam is a cardiac Surgeon and I'm studying medicine in Illinois. I'm Windy, an employee in Chicago stock exchange" (215). This is the first meeting between Naji and Windy, the Jewish girl, Karam excuses to leave early because he is still tired and has an operation in the early morning that gives Naji an opportunity to join the table of Windy to socialize about their lives.

Al Aswani's *Chicago* addresses Windy, the Jewish character, that appears as a prostitute who does not hesitate for a second to accompany Naji Abdelsamad, the Egyptian student who studies medicine in Illinois, to his apartment to enjoy their night together, "I have drink my glass of wine slowly and extend my hand embrace Windy. She was completely naked and we have just finished a love affair that makes her face with warm and wine like shining rose" (277). It is not only the Jewish girl who has an illegitimate relationship. The narrative reveals many illegal/illegitimate relationships. Tareq Haseeb with Shaima Mohammadi. Both are Arabs, Egyptian students in Illinois university.

When Windy is about to leave Naji's apartment, "she said simply I'm Jewish, Jewish. Do this information shock you? No...never. Perhaps, I have a mistake because I haven't already told you. You will know anyway. A human can't hide his religion" (p. 238). The relationship of Naji with Windy gets stronger and they become practicing love permanently. Windy begins to confess her strong love to Naji, "I never imagine that I may love you. Why? Because you are an Arab. What is the problem? She laughed and said you are the sole Arab who does not dream to exterminate the Jews. I stopped

eating and said 'it is not true. Arabs hate Israel not because it is a Jewish country but because they usurped Palestine and committed many massacres against Palestinians... our conflict with Israel is political, not religious'" (p. 278-279).

The Jewish girl seems used by Danana as he already pointed out that he will arrange a program for Naji to hinder him of carrying out his anti- government projects. The Jewish girl does not show much concern about the video tapes of her illegal relationship with Naji, "by the way, my best wishes to your Jewish beloved, Windy, I have received videotapes for you when you are having sex...thank you. They are very interesting" (p. 359). The Jewish woman in Arabic literature as also in western literature used for political purposes or materialistic purposes. Abigail of Marlow in *The Jew of Malta*, her father, Barabas does not hesitate to use his daughter to seduce his enemies to facilitate him to get rid of them. So that the Jewish girl makes use of her body for political purposes. She appears a prostitute as Al Muqri's Jewish girls who have been threaten to be killed if they stay in Sana'a. Therefore, they have left Sana'a because their bad reputation in seducing the Muslim youth. The Jewish girl of Al Aswani's *Chicago* is beautiful as Al Muqri's the three Jewish girls who two of them stoned to death for their adultery. The Jewish girls have many things in common whether in oriental or occidental portrayal. They have blond hair, beautiful, attractive and they use their body for seducing the youth.

Regarding Muslims in general, men or women in Arabic fiction have been depicted as the one who offer concessions for love and sex. Fatima in Al Muqri does not stop searching for *Fatwa* that permits her to marry from a Jew. Simultaneously, in Al Aswani's *Chicago*, Naji's blind love does not help him see the reality of the situation. He insists that he can trust the Jews, giving an evidence from the history how Arabs rulers put their trust in Jews, "Are you certain about this? Read the history...Jews lived under the Arab rule for long centuries without problems or oppression, however, they were in a position of Arabs' trust. The evidence is that the special doctor of Arab Sultan for a thousand years was almost a Jew" (270). Naji wants the Jewish girl, Windy, to believe that he trusts her. He continues to enhance his genuine connection with her, "my darling, my grandparents and yours exposed to oppression together...it is possible to be, me and you, grandsons of a Muslim man and a Jewish woman loved each other in Andalucia, what a fabulous imagination!!" (p. 279). Fatima in Al Muqri as a Muslim, and Naji as a Muslim offer concession for their love, even if such a concession comes against their religious teachings while the Jewish girls in both narratives seem they carry out their plans precisely as designed.

The other Jewish characters in Al Aswani's *Chicago* is Henry and the other Jews used by Henry to avenge of himself from Naji and make troubles for Naji when he knows that his ex- girlfriend, has a new relationship with an Arab or a Muslim. He could not stand his ex-beloved to be with a Muslim. As the Jews always do, Henry does not like to confront Naji alone. Therefore, he asks help from the other Jews in the university to mock Naji and his religion by repeating '*Assalam Alaikum*' and their conflict is to be ended in the police station.

Fatima and Salem in Al Muqri's *The Handsome Jew* see that they may continue their love and their marriage. They have a sort of agreement while Windy and Naji in Al Aswani's *Chicago* find the impossibility of their love and connection, "our relationship is wonderful, but without a future. Why? Because we are from different worlds" (p. 404). Windy addresses Naji "whatever you love me, you will not forget that I'm Jewish. Whatever be loyal to you, your trust of me will be fragile...I'll be the first accuser in your view. It is not true. I trust you and I respect you. Our story is finished Naji...please, don't call me. I'd like for our relationship to end in a lovely way as it began" (p. 405). Her drawn role ends, she wants to leave, fabricating many excuses.

CONCLUSION

The position of the Jewish character in western narratives appears in harmony with the oriental ones. There is a sort of similarities in the image of Jewish character, male or female, in oriental or accidental fiction or non-fiction texts, in past or present, in modern or contemporary eras. There was a sort of consensus regarding the Jewish character frame that they put themselves in before the authors frame them. The selected works: Shakespeare's *The Merchant of Venice* and Marlow's *The Jew of Malta* as presented the Jewish character in western literary works in the past and Al Muqri's *The Handsome Jew* and Al Aswani's *Chicago* as contemporary literary works revealed the Jewish character obsessed with money and usury, full of hate, hatred, spite, revenge, selfishness, and arrogance. They did not keep any promises and they might kill for their interests and victimize even the sons/daughters to win at the end. Shylock and Barabas become the canonical/ iconic figures of the Jews.

Regarding the Jewish females shown in the narratives, they did not hesitate to victimize their honor or having an affair with the enemies for political and materialistic interests. She appeared in the selected literary works a prostitutes, showing their sexual charms as in Ali Al Muqri's *The Handsome Jew*, three Jewish girls who left Sana'a under the threat of killing them for seducing the Muslim youth and they are blond and beautiful girls that facilitate their tasks to spoil and seduce the Muslim youth. Both Muslim and Christian communities claim that the Jewish females attempt to ruin the moral fabric of the communities. All the above mentioned Jewish attributes came in harmony with their characteristics mentioned in the Noble Quran. Their Creator uncovers their hostile attitude towards Muslims in particular and humanity in general. The Noble Quran stigmatizes them with treachery, lying, hypocrisy, killing their prophets, arrogance, showing humility if they are weak, showing their arrogance if they are powerful, keep no promises, mocking the people, call themselves the chosen people of God. They are tricksters, cunning and villains, in the true sense of these words, in their dealing with the others to win the situation.

The western literary works as Elizabethan drama presented Jews in the Jewish characters: Shylock and Barabas. Both are obsessed with money and dealing with usury. They are revengeful. They hate the community as a minority met with prejudice and discrimination. Their excuse and complexity

were the hostile attitude of the community to them and they are victims of othering. They were overwhelmed with revenge and spite for other religions. They appeared intolerant and unforgiving as Shakespeare's Shylock and Marlow's Barabas. Shylock was determined to avenge of himself from Antonio by asking for a pound of his flesh due the agreement. Both Shylock's and Barabas's concern with money was more than their concern with their girls. Both lost their girls, Barabas poisoned his daughter to die with the other residents. They might admit the loss of their girls, but they did not admit their defeat in the arena of money. They victimized their daughters to win their own battles mobilized by their spite and money.

Al Muqri's *The Handsome Jew* depicts the first generation of Jews and Muslims in Rayda of Yemen as stubborn, intolerant and fanatics regarding their religion and traditions while the second generation were tolerant and forgiving and searched for common ground to build the bridges of love and trust as the relationship of Fatima as a Muslim and Salem as a Jew. The relationships of Qassim, the son of Saleh Al Muathen and Nashwa the daughter of Asa'd Al Yehudi who committed suicide as a sign of their fathers' rejection to the idea of their marriage while Ali, the son of Al Muathen and Siba the daughter of Asa'd escaped to live away of their hometown to begin a new life under the bond of marriage.

The second generation of Muslims and Jews revealed more mutual understanding, coexistence and tolerance towards the other religions and traditions. They sought a sort of normalization based on common things in between. Al Aswani's *Chicago* showed Naji, the Egyptian Muslim, attempted to find a common ground to build the bridges of trust between him and the Jewish girl, Windy. However, Windy has her own tasks and appeared a prostitute who used her body and beauty to seduce Naji for Political reasons so that she refused the relationship with Naji because such a relationship has no future as claimed. Both narratives, Al Muqri's and Al Aswani's, revealed the Jewish female characters as prostitutes whose concern to spoil the Arabs / Muslims for political or sexual reasons.

The second generation that was a production of the marriage between Jews and Muslim was lost. They are hybrid, suffering from problematic identity. Their suffering is very clear in Al Muqri's narrative. Both community did not accept them that led them to leave and bear the consequences of their bolding steps that broke the barriers of their community traditions, religion, and culture. They lived in between, holding both religions, both languages and both traditions. They lived in the third space because of ethnoreligious rigidity of their communities as the sons of Salem, Saeed and his son Ibrahim who was very upset to find even the bones of his grandparents are scattered in different cemeteries and collected them in a bundle to leave with them to the unknown. They moved in the diaspora as they accepted their unknown fate. The Arabic fiction, in general, showed a sympathetic bond between the Jews and the community while the western literature, particularly in the past, was classified as anti-Semitism.

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