



# The Significance of Walls in Christopher Marlowe's *The Jew of Malta*: Analytical Perspectives

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**Abstract**— Christopher Marlowe's *The Jew of Malta* is analyzed in this paper for its juridical and biopolitical significance. It was the goal of early modern city planners to prevent diseases from spreading across the city's public spaces. By protecting the politic body from sickness, Malta's walls help differentiate between the physical and metaphysical world. In Marlowe's view, the national body is a living thing threatened by alien bodies. According to the play's medical discourse, pathogenic infiltrations of Turks and Catholics are eradicated by another invading entity, a Jew.

**Keywords**— Christopher Marlowe, *The Jew of Malta*, city walls.

## I. INTRODUCTION

There are several reasons why cities were developed in Europe, including the goal of eradicating diseases such as leprosy and the bubonic plague from the population (Tierney, 2008). The role of control over life was shown by the brick and mortar limits of early modern settlements, and London was no exception. During Christopher Marlowe's day, London's defences were in a state of disrepair. To make room for gardens and carpentry yards as well as bowling alleys and varied dwellings, the city chorographer, recounted in *The Survey of London* that the city walls had been "filled in" by leaving a little channel (Gordon, 1973). Nevertheless, the city's walls and destructions retained London's past like a series of fading traces on parchment, divided into intra- and extramural areas.

As Steven Mullaney convincingly demonstrates, Marlowe's day saw the appearance of Lazar houses on the outskirts of London. Before the Reformation, they were licensed by the crown and jointly regulated by the city and the church (Drakakis, 1989). Ironically, city walls indicated a ruling discipline in 16th-century society, but they were disrupted by Lazar dwellings that delineated the urban area by surrounding the city's bounds. This is an interesting historical phenomenon. In French, a crumbling stone wall is still referred to as a *lépreuse*, a nod to the presence of leprosy outside the city's walls (Beaulieu & Fillion, 2008). Because of this, the walls of the city

functioned as a difference between the healthy and ill, establishing social boundaries of immunity.

In addition, city walls were a legal reality in the early modern era. Pre- and early modern London walls symbolized judicial justice by enclosing the cells themselves, which was a metaphor for intramural space. A prison which has been described as a school of virtue, a house of study and contemplation, a place of discipline and reformation and a place of immunity. London had eighteen prisons in the early modern era. Major institutions were housed inside the city's walls, such as Newgate, Ludgate, and the Tower of London (Taylor, 1623).

In this conception, the city's walls acted as a limen, protecting Londoners from disease and foreign invaders and giving unmatched medical and legal protection. For Roberto Esposito, the first *nomos*, which was sovereign over life and death, is placed at the point of indistinction between preservation and exclusion, and London's walls contributed to this by being both inclusive and excluding, according to Italian biopolitical philosophy (Williams, 2014). Immunity is integrally tied to the function of city walls, which is a central concept in biopolitics since it integrates legal, religious, and biological concerns. This notion of immunity is connected to Carl Schmitt's concept of sovereignty since it exists both inside and beyond the communal-constitutional body and is both part of and distinct from it. It is an exception to the norm that it belongs to the community, but its main job is to protect the

common (Timcke, 2012). When we examine the particular legal status that high-ranking government officials, such as the president, have, which is equivalent to sovereignty, this confusing concept becomes clear. A society's level of tolerance may be gauged by its level of immunity, which is why the word has been often used to topics like as immigration, cultural hybridity, and biomedicine (Campbell & Sitze, 2013).

Immunity is critical in understanding Marlowe's philosophy in *The Jew of Malta* through examining the symbolic action of city walls, since *corpus politicum* is both a biological and legal structure. In this turning point, the focus is going to be on the walls of Malta, which serve as the city's defense. To begin, Machiavelli makes it clear that although Marlowe's play takes place on the island of Malta, it is set in London because he says, "I have not come here to read some lecture in Britany," but rather to "present" the tragedy of a Jew" (Bevington, 2002). Maltese walls, as a symbol of the political community, are a parallel for London walls.

As a historical playwright, Marlowe is possibly the most fascinated with geography. Malta, a multi-racial and cosmopolitan island, without a local culture, thus he locates his Jew in Malta. Because it is "the Other's other," a place where community identity is neither set nor united, Marlowe's Malta has been described as a kind of Mediterranean no-man's-land (Hansen, 2021). In Marlowe's play, the battle between the Spanish and Ottoman empires is shown. While the island's genuine indigenous culture is difficult to determine, we continue to think of Malta as a society or community, a physical, legal, and political entity. Why? Where does Malta's government stand in relation to the sea, which Carty (2019) claims is "devoid of all state spatial sovereignty"? In light of the city's mural containment, the following response seems fitting:

Bashaw, in brief, shalt have no  
tribute here,  
Nor shall the heathens live upon our  
spoil.  
First will we raze the city walls  
ourselves,  
Lay waste the island, hew the  
temples down,  
And, shipping off our goods to  
Sicily,  
Open an entrance for the wasteful  
sea,  
Whose billows, beating the resistless  
banks,

Shall overflow it with their effluence  
(Marlowe, 1971).

By its walls, a city is defined. Because of his position as Malta's secular ruler, Ferneze poses a danger to the Bashaw and would sooner destroy his own city than submit to Turkish colonial power. It would turn proud Malta into a desert if the walls collapsed. There is no separation between the citizenship and the 'wasteful sea' or between Christian communities and Ottoman influences other from Malta's city walls, which are the only evidence of its existence. There is a natural law split marked by the walls. Aside from that, it seems as though Malta's fortifications function as a military barrier, leaving the city defenseless against Turkish assault and nature's wrath.

For Ferneze and his troops, the walls are more important than the Maltese island, and he has vowed to die before the walls in order to protect them. Ferneze's mission is to rid Malta of Islamo-Turks and establish it as a holy Christian *koinonia*. As a consequence, the walls act as a divider between what is allowed and what is not allowed in the community. What is sacred is the wall, not the area around it, which is deemed to be *sacer* (Davies, 1977). Because of the holy community's boundaries and *limen*, it is *sanctus* (holy) that serves as an immunity shield for those inside it, according to his argument. Thus, if Malta is a Christian community, its walls are sacred as a protective border. This spatial logic is maintained throughout Marlowe's play.

In a surprising turn of events, Marlowe's envisioned map of Malta analyzes the whole of the city's surroundings, both within and beyond the walls. Barabas' home, which is later converted to a nunnery and monasteries, as well as citadels and prisons that form part of the city's walls, may be found in the transitional zone between the sea and the mural boundary of the city. To represent a population living in the city, Marlowe loves displaying extramural area, such as this Maltese island location that is still part of the metropolis. For the same reason that early modern London needed locations to accommodate Jews and Turks as well as nuns and friars, who must follow a cenobitic lifestyle, and lumpens, this kind of exclusive inclusion is crucial today, including courtesans and pimps. On the outskirts of the city, they are all restricted from accessing the city center. This has really led to an immunity issue for the Mediterranean city-state, with the conflict concentrating on the boundaries, or walls.

The main objective is to position Marlowe's work in the context of early modern medical discourses that saw society as a living organism battling against foreign diseases, taking into consideration metaphors like the city as a corporeal state and biological metaphors like the

walls. Homoeopathy is based on the chemical premise of homoeopathy, unlike Girolamo Fracastoro, an Italian Renaissance physician who progressively turned medical research away from the Gallenic notion of humours and toward his own semina theory to explain societal problems produced by the plague (Walker, 1959). During the English Renaissance, the old Gallic humoral philosophy, which held that a counterpoising humor should be utilized to restore the humoral imbalance, became a common topic for English Renaissance plays. A pathogen that caused illness may also cure the disease, according to Paracelsus. The immune system must be exposed to the disease or invasive infection in order for Paracelsus' theory to hold true (Williams, 2014).

In the early modern age, medical philosophy was closely linked to religious and political debates. Medieval discussions on the ideal commonwealth and the state's health in relation to its internal equilibrium are expressed in medical terminology by Thomas Starkey's *Dialogue between Reginald Pole and Thomas Lupset* in 1535. Even though it was written around the same time as Marlowe, *A Meruailous Combat of Contraries* in 1588 depicts the politic body as an enclosure that has to be guarded against invading viruses in particular:

If there be a breach in a wall, the boar will break in, and spoil the whole vineyard .... if there be a breach in a fort, the enemy will enter and suck the town .... if there be a breach of love in the hearts of a people, the enemy will take advantage for the invasion of the kingdom. (Averell, 1588).

Accordingly, the human body and the strengthened wall are seen by Averell as symbols of the kingdom and the people, respectively. To be more accurate, these politico-medical discussions are connected to Marlowe's representation of the walls' immune system function. Instead being impenetrable, Malta's walls are porous, allowing ill social bodies to infiltrate them. Medical-political arguments about the protection of English society against what reformed England saw as alien illnesses are addressed in Marlowe's *Jew of Malta*. Because of this allegory of viral invasion, city walls play a vital role in Marlowe's play.

## II. THE IMPORTANCE OF WALLS

It is a strange way to discuss the Jewish problem in London. According to John Stow, parts of the fortifications were constructed from the shattered homes of the Jews who were exiled by Edward I (Stow, 1980).

Aside from serving as a visual reminder of the Jews' exclusion, the barriers also embody London's sinister mechanism: the delusional idea of racial harmony. The irony persists, however, in that the city's walls, which acted as a talismanic hint of exorcism, symbolically kept Jews within the boundaries of the city. It is a fascinating physical analogy for homoeopathy's medical function, in which the disease, in this case, the Jews' so-called first curse is transformed into a kind of protection against it. Symbolically, this procedure is akin to a vaccination in the modern sense, which aims to build immunity. It feels that the logic of London's city walls is intrinsically related to Marlowe's racial politics. According to his tale, Jews are diseased creatures that should be kept out of the mural enclosure.

After Spain's expulsion of Jews in 1492, the Maltese Jewish community was dissolved. The play's opening scene depicts Barabas gathering with his fellow Jews to discuss Malta's political situation, but the Maltese Jewish community was abolished in 1492 as a consequence of this deportation (Mebane, 2006). It's ironic that, given the play's historical setting of the Mediterranean following the Ottoman invasion of the Isle of Rhodes in 1522, its plot structure references "virtual Jews" who were not legally recognized in Malta (Delany, 2014). The Jews in Maltese society appear only to be ousted again in Marlowe's work as a consequence of this.

Barabas, Marlowe's Jewish character, is very well-off, and his mansion serves as a synagogue for Malta's Jewish community. In contrast, this hub of interethnic harmony was situated beyond the city's mural boundary. Hospitaller First Knight advises that Convert Barabas mansion to a nunnery, so that his home will shelter many pious nuns. There are several religious structures beyond the city walls in Marlowe's Malta, including nunneries and monasteries. It is not possible for Calymath to feed the Ottoman soldiers in Malta's fortifications, unless Barabas sets up tables in the city's streets. In order to accommodate all of his men, only a monastery which stands like an outhouse to the town can be built. 'Outhouse' refers to the region outside of the house. It follows that a Jewish house may be converted to a religious dwelling since both Jewish homes and monasteries are located outside the city's core. Although Barabas does not live in a concentration camp or a ghetto, his housing perfectly reflects the play's legal ambiguity.

He's both a typical anti-Semitic villain who's been around for a long time and a one-of-a-kind character since he likes to haunt city walls. A sizable community of long-term residents from other planets developed in the city's outskirts in the past. Bankside, in particular, was seen as a

haven for undocumented workers. Because of this, a broad spectrum of international companies have sought to establish operations there. They had brothels called Britannica Hollandia or Hollands Leaguer because of their criminality and cosmopolitan origins, which distinguished them from the English (Howard, 2007). Barabas' dwelling, whether it is a brothel or a monastery, is outside of the city's formal jurisdiction, regardless of what it becomes. If the walls were symbols of ethnic cleansing and expulsion in both Marlowe's Malta and London, they pose a legal quandary. After Barabas' death, Ferneze specifies how his body should be handled:

Wonder not at it, sir; the heavens are just.

Their deaths were like their lives.  
Then think not of 'em.

Since they are dead, let them be buried.

For the Jew's body, throw that o'er the walls,

To be a prey for vultures and wild beasts.

[Barabas is thrown to one side.]

So, now away and fortify the town (Marlowe, 1971).

A Jew's body, even if dead, is not allowed in city limits and must be tossed outside. As part of the departure, Ferneze expropriates Barabas' wealth, then expels his dead body, and finally burns it. Ferneze undertakes a near-surgical excision on Barabas by excluding the remains of Bellamira, Pilia-Borza, and Ithamore from the exhumation of a Turk. His unburied body becomes prey for the predators after he is no longer protected by the walls. The Christians don't banish Barabas' dead body to the desert because he's dead, but because, as Ferneze reminds out, Barabas' life and death were similar. Throughout the play, Barabas is a human being without a bios, a political, legal, or social existence (Burtchaell, 2000). The fact that Barabas is still breathing and speaking makes his existence analogous to that of a contagious zombie.

Shakespeare's *The Merchant of Venice*, which also deals with civics and the legal status of Jews, might be used as a point of reference. Unlike Marlowe, Shakespeare depicts Venice as a cosmopolitan and multicultural place with inhabitants from a wide range of ethnic origins. It's a bridge area, Rialto, where Shylock's liminal presence may be seen in the city surroundings of *The Merchant of Venice*. The Grand Canal's floating bridge, Rialto, connects the city's inside and outside districts, symbolizing the city's variety as a global trade hub. Shylock and the

Venetian Christians in Rialto clash. Rather for Marlowe's city walls, Shakespeare substitutes the bridge area, a more inclusive but still restrictive threshold, for Shakespeare's vision. Thus, Marlowe's depiction of the city as an impassable wall is a one-of-a-kind thought process.

The expropriation incident in *The Jew of Malta* foreshadows Barabas' legal situation on the island in the deportation scene:

Barabas.

Are strangers with your tribute to be taxed?

Second Knight.

Have strangers leave with us to get their wealth?

Then let them with us contribute.

Barabas.

How, equally? (Marlowe, 1971).

Barabas, on the other hand, defines himself as a foreign, a disenfranchised resident alien in Malta. However, the Second Knight argues that he should be subject to taxation since his wealth was earned as a result of his economic activities in Malta. Greenblatt (1978) employs "the Hegelian opposition between civic society and civil society, a difference that highlights the problem of the legal exile of the Jewish life to investigate this divergence in detail".

There are, of course, more complicated theological, legal, and biopolitical issues at play here. Religious lives are commonly regarded as a sphere of civil society by Western political philosophers, however in the play, Barabas' Judaism is in agreement with his estrangement from his civic life, suggesting that civic identity is inseparable from one's practiced religion (Habib, 2021). The Knights Hospitallers and Malta's secular government both give Barabas the option of becoming a Christian. As long as he follows his Jewish religion, he is banned from participating in society's political processes. As a consequence, a Christian community's sumpolites is defined by the walled enclosure, which also serves as the criteria by which one is acknowledged as a legitimate civic and legal citizen. Barabas' exclusion from the legal community stands out when contrasted to Shylock's more inclusive legal viewpoint. As a legal person in Venice, Shylock's "relationship" with Antonio will simply indicate that there is no force in the regulations of Venice, and this exception will be recorded for a precedent, and many an error by the same example (Greenblatt & Cohen, 1997). To the Venetian Christians, Shylock does not exist outside the legal society, in contrast to Marlowe's Maltese



Christians. By following Portia's instructions, they will be able to carry out the law in a practical and faultless manner: they will chop off the Jew's head without spilling any blood, thereby destroying just their contract rather than the legal system or Shylock's legal power in general. When Christians utilize the existing legal system to abuse Shylock.

For an economic company like Barabas's, Malta's exclusive restriction reflects its legal and religious character and shows more tolerance. Despite the fact that he has forfeited his property rights, Barabas is not exiled from the island at the end of the play's first appropriation scene. Instead, Ferneze advises him to "dwell still in Malta, and, if thou canst, acquire more" after the expropriation (Marlowe, 1971). He is abruptly transplanted from one metropolis to another. In addition, he has no right to live in the intramural area despite the fact that his presence in the market is lawful as a citizen or legal person. Since everyone's price is written on his back, the marketplace becomes a fusion of Christian and non-Christian values (Greenblatt, 1978). When it comes to gift-exchange in a community, the market is a natural place to start. While the city's immunological barrier keeps Barabas out, the city's economic society welcomes him into the city space as a member of its body at the same time. This is the irony of the play. It is because of this that Barabas's own paradoxical existence causes an internal rift between the city's elite.

Perhaps the best illustration of Barabas' liminal subjectivity is the city's 'common conduits, which connect it to the outside world:

Fear not, my lord; for here, against  
the sluice,

The rock is hollow, and of purpose  
digged

To make a passage for the running  
streams

And common channels of the city.

Now whilst you give assault unto the  
walls,

I'll lead five hundred soldiers  
through the vault

And rise with them i'th'middle of  
the town,

Open the gates for you to enter in,

And by this means the city is your  
own (Marlowe, 1971).

Old Law's fiery attitude and Barabas' desire to inflict the Turkish plague on those who refuse to accept him are a

match made in heaven. It's possible that this is a backdoor or even a sodomical anal invasion (Harris, 2010). At some point Barabas plans on stepping outside of what is seen to be the city's impenetrable outer wall, both physically and symbolically. He creates a network out of the city's common channels, which are sewage channels. Common evokes the etymological term *communitas*, which alludes to the city's interconnectedness. As a result of their role as excretory conduits, the metropolis and extramural area are ironically linked. Throughout the play, Barabas' subjectivity takes on the form of a city's orifices as he moves from intramural to extramural locations.

Marlovian folklore depicts Barabas as something that the city has to properly dispose of through the sewage drains in order to maintain its own health. Ethnic prejudices in Europe made Jews susceptible to eugenic selection. Throughout the Middle Ages and early modernity, many believed that Jewish menstruated because of an alleged foul-smelling bodily fluid, which was assumed to be the root of epidemic outbreaks (Harbage, 1969). Since Jews were seen as an unclean threat to the city's cleanliness, their bodies were exhumed in large numbers. The Jews' execution of Christ triggered the so-called first curse, or the punishment brought on by the Jewish people's actions. In Marlowe's play, many also believed that Jews were to responsible for the plague or illness itself. To protect the population, the city walls should be erected around Barabas's entrance because of his association with a raven that shakes contagiousness from her sable wings. It would also be a stretch to say that Barabas' presence in the play is poisonous.

Consequently, Barabas' geographic trajectory aligns with the illness against which European city communities were built. To punish the Christians, Barabas plans to use white leprosy, a disease that spreads from person to person. It was easy to mistake lepers for the undead because of their deformed bodies and half-rotten features. During the early modern period, Jews were often compared to lepers, giving the impression that they were carriers of disease. It is said that the Jews formed an alliance with different lepers and that this partnership was responsible for the spread of the plague. Confusion of man's urine blood mixed with specific dangerous plants, wrapped in small lined cloth, and fastened at the bottom of wells by a stone was the cause of the pandemic (Shapiro, 1992). As a poison, Barabas' identity should be understood in this context and he acknowledges, "Sometimes I stroll about and poison wells," a deep-seated cultural worry that reveals itself in this line of thought (Marlowe, 1971).

In spite of this, Marlowe's play doesn't turn the Jew into a simple poison. That Barabas is a physician who knows

medical science and applies it against the Italians is notable; his treatment is not to heal, but to kill, "There I filled the priests with tombs" (Marlowe, 1971). Doctors like him show how medical research as a whole walks a fine line between saving lives and causing them to perish. It's Ferneze's last words that are the most relevant in terms of this semantic misunderstanding:

A Jew's courtesy;  
 For he that did by treason work our fall  
 By treason hath delivered thee to us.  
 Know, therefore, till thy father hath made good  
 The ruins done to Malta and to us,  
 Thou canst not part; for Malta shall be freed,  
 Or Selim ne'er return to Ottoman  
 (Marlowe, 1971).

The play is concluded with a massacre. In a outhouse to the town, Turkish soldiers are seized and massacred by Barabas' guns. With the help of Barabas' trademark trickery, Calymath, the Turkish prince, is captured by Christians in the city's liberation from the Turks. During the play, it's referred to as having a Jewish politeness. It's ironic that his medical position makes him a poison, but it's also interesting to see how he's used to handle Maltese culture, both in terms of acceptance and expulsion. To put it another way, the play argues that the Jew has embraced the Turkish affliction because of the Jewish people's original curse. When Ferneze mentions that the Turks' extortion of unpaid tribute is due to Jews' suffering, he means that Jews are to blame for Turkey's colonization. This means that Jews are to blame for Turkey's colonization since they are participating in the Turks' extortion. Jews also serve as a deterrent to the Turks, keeping them at bay while protecting the Christian population. There's nothing new or interesting about the Jewish problem when it comes to the question of Pharmakos, a poison and a medicine (Derrida & Johnson, 2010). However, Barabas is more than just a simple pharmacy, since his presence provides the people with an immunity that shields them from disease.

Using the word katechon to describe the function of city walls is intriguing. Anomos, which means lawlessness and disorder, is restrained and contained by this strange Pauline notion in *Thessalonians*, chapter two, it is a power that keeps and confines anomos within, generating the standards and norms of Christianity (Ortino, 2002). He compares this political conundrum to the Third Reich's nomos, showing how retaining anomie may lead to a

strong state order through katechon (Esposito, 2017). Of course, the rise of the Third Reich's nomos as a battle against anti-Christ figures, the Jews, since he thinks that Christian eschatology may be mediated by historical empires. While the solution to St. Paul's conundrum remains a mystery, one thing is certain the common belief that the Christian Empire would be better off without an anti-Christ figure. It is legal for Barabas to live in Maltese society as a personified anomos, but his presence within the bounds finally affects Ferneze.

### III. A MONASTIC COMMUNITY

In Marlowe's Malta, the Catholics are in charge, and the Christian Knights, who fled Rhodes when the island was conquered by the Turks, play an important political role alongside the Governor. A well-known criticism of *The Jew of Malta* is that the portrayal of Jews and Catholics is on an equal footing (Greenblatt, 1978). Both Jews and Catholics are shown in the drama as neurotic dangers to Protestantism. Multiple examples may be found in the past (Shapiro, 1992). Catholics and Jews conspired to overthrow the English monarchy in the Babington plot in 1586. In the play, one of the regicidal suspects, presumably a Jew, was shown with a hooked nose, which is echoed in Barabas' enormous nose and identified by Ithamore (Marlowe, 1971). The Catholic conspiracy was linked to a Jewish scheme. The Jewish and Catholic issues are intertwined in that they raise the issue of how much immunological tolerance may be tolerated in the body politic.

However, my focus is less on the link between Judaism and Catholicism in Marlowe's play. Instead, the main focus is to concentrate on cenobite, or communal living in religious convents, as a distinct lifestyle option. When we look at the island's topography, it's easy to see the odd connection between the monastic life and the Jews, two distinct groups protected by the city's legal exemption. Few critics have studied the idea that Jews, nuns, and friars are not entirely unique from one another since their lives are constructed outside of the city's walls. Their physical isolation serves as a metaphor for their exclusion from the city in terms of both law and biopolitics. A similar spatial layout to London's depicted by Marlowe may be seen in Malta, where monasteries are situated outside a mural enclosure. In Marlowe's play, not just Jews, but also cenobitic lives emphasize the dilemma of the legal system erected around the walls (Ide, 2006).

Outside of the city walls, religious facilities like the leprosaria were located in early modern London. Whitefriars and Blackfriars, for example, were Catholic priory buildings whose remains became prominent

reminders of the Reformation's cultural struggles when the monasteries were demolished. Despite their proximity to the city's perimeter, these two priories are regarded an integral component of it. As the site of the Carmelite priory that stood until 1538, Whitefriars laid the foundation for London's affluent West End. As a Dominican priory, Blackfriars was visible from the outside of London's mural enclosure. This city's walls have a long and interesting history. Although Blackfriars was located outside the city in 1282, Edward I granted permission to the Archbishop of Canterbury for the expansion of Blackfriars Church, as well as authority to demolish a piece of the city wall from Ludgate to the Thames (Stow, 1980). Blackfriars did not become a part of the city's legal authority until King James I established the 1608 City Charter (Smith, 1966). In order to expand the city, the Blackfriars Priory was relocated from outside the walls to the city center. This has legal ramifications, of course: the city-state was considered as a different politico-religious order from the convents of monks and nuns. These monasteries were removed from the city if the city walls constituted the municipal boundary.

It appears to me that Abigail is a well-crafted narrative device because of her Jewishness and her monastic living, two modes of life that are both banned from the city society in the drama. Marlowe's play portrays Barabas as the ultimate source of social turmoil, but when the Turks invade the town and name him as the Governor, he is briefly included in its ruling body. As a sign of the play's fragile moral perspective, Abigail is never allowed to join the city's legislative body since her life is divided between a synagogue and a convent. Barabas' initial house, which Christians have turned into a nunnery, represents Abigail's subjectivity (Rapatz, 2016). Because Barabas' house is now being used as a Jewish synagogue, it might theoretically be converted to a Catholic monastery outside of the realm of civil law. An interesting cultural phenomenon was that of the conversion of the synagogue from one use to another, and that a visit to a synagogue just prior to its deconstruction signified a transition from one time and time period to another, a path that the Virgin Mary took (Lupton, 2005). Either under Jewish law or the Pauline philosophy that exempts her from the law.

While nunneries and monasteries in Tudor-era England were being shut down, Marlowe's play presents religious life as it was before the Reformation in Abigail's admission to a convent. Cenobitic existence is in a precarious legal position, to say the least. While city walls act as a legal barrier to preserve communal life, entering a convent necessitates giving up such security in favor of a new lifestyle. Due to this legal exemption, the cloistered lives of monks and friars, as well as Jews and Turks, were

located beyond the city walls. There is little doubt that Cenoby's etymological root suggests a distinct communal life from the municipal community.

As Agamben (2013) recently argued, "a human being is utterly separated from the grasp of law" in the monastic way of existence. Whether or if the Christian monastic norms represent a type of law in Agamben's dispute is difficult to discern since cloistered lives are completely integrated with the rule, and existence in a monastery is severely regulated by time. Cenobitic life is not merely a set of rules; it is a way of life for the monk and the friar. As a consequence, they produce a life that is paradoxically normative yet empty of rules. St. Francis was reduced to an animal because he renounced his own juridico-political life. It was as a consequence of this that the Franciscans chose to live a life of extreme poverty by confining their economic activity to the simplest use of things just for the sake of surviving (Agamben, 2013). They may have formed their lives on the fringes of the city because of this logic of exclusion. In Marlowe's Malta, the friars' poverty is simply a ploy, and their major purpose, like that of other Christians, is to obtain more property. This is a substantial departure from the Franciscan life shown in the play.

While in England, religious structures were destroyed, in Marlowe's Malta, the Jew's palace is rebuilt as an abbey, reversing the Reformation process, which had been reversed in England. Contrastively, the play retells a Reformation narrative concerning the disbandment of monasteries. As crude depictions of Dominicans and Franciscans, Jacomo and Bernardine in Marlowe's play indicate the playwright's familiarity of cenobitic life in late-post-Reformation England. Extramural lifestyles in Malta are legal, but once they cross the threshold into intramural settings, they are no longer authorized outside of the city. A confrontation with the law results in both of their deaths. As much as a convent is reserved for women. However, in Marlowe's dark satire, Barabas's previous dwelling has been converted into a nunnery, and here is where both of these friars will be spending their time. An English Protestant imagination has invented these two corrupt friars, which Marlowe condemns as a form of power control in the system of confession. Bernardine claims this:

Know that confession must not be revealed;

The canon law forbids it, and the priest

That makes it known, being degraded first,

Shall be condemned and then sent to the fire (Marlowe, 1971).

The play's most sardonic anti-Catholic venom is found in the confession scene. In the midst of Abigail's last confession, Bernardine worries that she would die a virgin, having never had sex, while Abigail worries about her father's involvement in the killings of Mathias and Lodowick. Anti-Catholic slander in the form of this amusing remark is one of the most well-known instances, exposing the friars' lecherousness and ruin of the penance system. Confession is a way of creating a compliant subject, whereas Western philosophers saw it as a means of obtaining social truth (Foucault, 1986). Because of his repeated references to confess and be hanged throughout the play, Marlowe makes it clear that those who make a confession will face the consequences of their actions, which in this case is death. Because of Pauline doctrine, which relates law and death is ironic. After Bernardine reveals Abigail's confession, he is slain by Ithamore and Barabas, who accuse Barabas of murder. In Bernardine's words, he is first degraded, then condemned and last delivered to the flames.

As his given name implies, Jacomo is most likely a Blackfriar of the Dominican order. Friar Lawrence in *Romeo and Juliet*'s portrayal of the Franciscan virtue of deep self-denial symbolizes the Franciscan virtue of profound self-denial in his work as a friary who travels barefoot. This is an example of what Agamben (2013) calls "the ultimate poverty" of the Franciscans: a monastic existence in perfect compliance with the rule or liturgy to the point that life is lost in monastic rule. He hypocritically shows this. It's clear from the way he lives that he isn't subject to any secular government-imposed norms or restrictions on his civic rights. Agamben (2013) refers to cenobitic existence as "homo sacer," a figure of lives that have been exiled from the political and social arenas as a result. During the trial, Jacomo tells Barabas and Ithamore, "Villains, I am a holy person, do not touch me," which is a declaration of a different legal status outside from secular power (Marlowe, 1971). While he seems to live a monastic life, his cenobitic self-denial is nothing more than a charade. The city's justice and criminal institutions thus have authority over him. A clergy member's legal standing is described in the following manner:

**Pilia-Borza.**

Upon mine own freehold, within  
 forty foot of the gallows, conning his  
 neck-verse, I take it, looking of a  
 friar's execution, whom I saluted  
 with an old hempen proverb, 'Hodie  
 tibi, cras mihi', and so I left him to  
 the mercy of the hangman: but, the

exercise being done, see where he  
 comes (Marlowe, 1971).

The Turk Ithamore, not the friar, was reciting the so-called "neck poetry" when Pilia-Borza informs us about Jacomo's murder. To avoid the death penalty, someone with ecclesiastical training may learn and memorize a Latin translation of Psalm. Ben Jonson's murder of Gabriel Spencer provided a loophole for educated male murderers, and that he barely escaped being hanged because of it (Riggs, 1989). Maltese authorities safeguard churchmen from prosecution by enabling them to engage in religious activities without fear of prosecution. For convents that were established outside a city's secular hierarchy, this kind of exemption from the state's legal jurisdiction is not trivial in terms of their geographic locations.

It is not known if Jacomo wasted this chance to appeal or, as a fake and corrupt friar with limited clerical knowledge, he was unable to recite even the neck verse, he confesses and is hanged in the end. To deny his religious affiliation would put him in the hands of the secular order, something he refuses to do. With many conflicts and in-between-states situations occurring, the new Tudor state was designed to restrict clergy's benefits. Although it was a political objective of the Reformation, one of which was to integrate the church and the state's legal authority, the Tudor state's monopoly on punitive power was a stumbling block. It is a satire of monastic exceptionalism that Marlowe's play has a Turk tying a knot in the neck poetry since the Elizabethan Parliament, in particular, restricted clerical benefits with the legislation of 1576 (Elton, 1986). London's advantages were gradually eroding outside of the city as a consequence of this occurrence. Post-Reformation London, as shown by Marlowe's fictitious Malta, was a place of Catholic privilege that was gradually subsumed by the local hierarchy. When it comes to Marlowe's tale, Catholics are more Machiavellian than Jews, while friars are equally harmful to society. Friars, unlike cloistered monks, were able to live both an extramural and an intramural Christian life without difficulty. Cenobitism, according to Marlovian imagination, should be removed since it creates a gap between the city and its surroundings that is hazardous.

In any case, the greatest paradox is that this kind of reformation is carried out only by Jews. Barabas lays forth his strategy:

And, Governor, now partake  
 my policy.

First, for his army: they are  
 sent before,



Entered the monastery, and  
 underneath  
 In several places are field-  
 pieces pitched,  
 Bombards, whole barrels full  
 of gunpowder,  
 That on the sudden shall  
 dissever it  
 And batter all the stones about  
 their ears,  
 Whence none can possibly  
 escape alive (Marlowe, 1971).

Ferneze mentions that the house was burned and destroyed and all men are killed. However, Barabas' scheme was carried out. Both an entire monastery and Ottoman army are destroyed at the same moment. We've already seen the Jewish civility in action when Barabas' deception leads to the Turks being escorted beyond the city walls, where they all meet their end. At the beginning of the play, Malta was only semi-autonomous since it was alternating between Turkish colonialism and Spanish imperialism. Maltese authorities have imprisoned Calymath, the Turkish prince, as if he were an antigen. To maintain security in his community, even as commander of the invading affliction, he works tirelessly. The Protestant Reformation is intrinsically tied to the image representing the demise of a monastery. Barabas uses his own version of the gunpowder plot to devastate a monastery with devastating consequences. Disrupting a monastery with poisoned porridge is exactly what Barabas does in his vision of the Protestant Reformation coming to fruition.

Again, Marlowe's Mediterranean play shows a biopolitical crisis in a small city-state, with poison and disease acting as the discursive axis of this story. Detection is based on Paracelsus' approach since it detects a body that needs protection. Paracelsus, on the other hand, believes that the customary therapeutic method is out of date, as shown by the phrase *contraria contrariis curantur*, and that a scorpion's venom remedies scorpion poisoning, arsenic cures disease due to an elevation of the arsenal character in man (Pagel, 1982). However, the play is homoeopathic, with the Turks and the Catholics being eradicated by a third alien creature, the Jew. This play's logic is based on the Latin phrase *morte mortuos liberavit*, which means death liberates and means death enters the city.

#### IV. CONCLUSION

When it comes to the subject of city space, it's necessary to return to Foucault's ideas. He shows that in early modern

cities, the metropolis held a special place in the legal and administrative hierarchy because it was restricted within a small, walled area that served more than simply a military purpose. The city is a symbol of order and orderliness, but it should also be a symbol of power and sovereignty. A city's physical layout must thus take into consideration the free exchange of sound morals and the expressive discourse of great orators; it should also be a hub for educational institutions and academic research. A good road must be able to control and release miasmas and disease in order to operate properly, and this is a critical aspect of effective street design. If anyone is going to be a head of government, he/she is going to have to know how to discharge poisons and viruses correctly.

The purpose of Marlowe's design for a walled city on a Mediterranean island is to look at such a system of governance. Toxins and miasmas may readily enter Malta's mural enclosure, which is porous and easily breached. He does an excellent job of liberating them and returning the city to a state of normalcy and security, even if it is one that is somewhat reinforced than before. It was three centuries after Edward I issued an edict of expulsion for the Jews that Marlowe and Shakespeare both created plays depicting Jewish characters, yet their virtual Jews were written more than three centuries before the Third Reich's ethnic genocide. There are no walls that can protect Shakespeare's Venice, and Shylock's absence from the play's happy ending does not mean he's gone from the city. A Jew's Kindness is all that is left of Barabas after his death and disappearance from Malta. One of Marlowe's most notable accomplishments is his use of the medical language of homoeopathy to understand the absence of Jews from a Christian community through the lens of city walls that serve as the society's immunity.

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