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### Z á s a d y p r o v y p r a c o v á n í :

Autorka se ve své práci zaměří na vybranou románovou tvorbu britských autorů: George du Maurier: *Trilby* (1895), G. Greene: *Stamboul Train* (1933), A. Massie: *The Sins of the Father* (1991) s cílem prozkoumat, s jakými stereotypy Židů ve svých dílech pracují a do jaké míry se v jejich dílech objevuje antisemitický podtext. Úvodní kapitola nastíní problematiku židovství v kontextu britských dějin (postavení Židů v britské společnosti, židovské stereotypy, historický nástin antisemitismu v Británii) a dále v kontextu literárním. V hlavní části práce se autorka zaměří na portréty Židů vykreslené v daných románech devatenáctého a dvacátého století, porovná tyto stereotypy a vsadí je do širšího literárního kontextu. Práci uzavře kapitola shrnující předchozí zjištění. Autorka pro svou analýzu využije relevantní zdroje (níže specifikované).

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**Primární zdroje** DU MAURIER, George. Trilby. London: Pan, 1947. GREENE, Graham. Stamboul Train. London: Vintage, 2004. ISBN 9780099478362  
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## **Abstract**

Since the time of Chaucer, British literature literally brimmed over with Jewish stereotypes. The image of a villainous Jew created in the Middle Ages and during the Elizabethan era represented a traditional pattern that was with slight modifications adopted by other authors of the following centuries. The main aim of this bachelor paper is to analyse Jewish stereotypes occurring in the three selected novels: *Trilby* by George du Maurier, *Stamboul Train* by Graham Greene and *The Sins of the Father* by Allan Massie. At the beginning a brief outline of the history of Jews in Britain is provided. The practical part focuses on negative and positive stereotypes occurring in the selected works, points out the common features of those images and compares them with their earlier representations. The attention is drawn to the influence of Biblical imagery and Christian attitudes on portraying the Jews and the influence of Jewish involvement in the field of finance and politics. The last chapter focuses on the post-war image of a Jew and the new perspectives in portraying the Jews in the novel by Allan Massie.

## **Key words**

Jew; stereotype; image; anti-Semitism; Holocaust; power

## **Souhrn**

Díla britské literatury doslova překypovala židovskými stereotypy již od doby Chaucera. Obrazy záporných postav Židů, které ožili v dílech autorů středověkého a alžbětinského dramatu, představovaly jakousi universální šablonu, která byla později přejímána ostatními autory. Hlavním cílem této práce je analýza židovských stereotypů, které se objevují ve třech vybraných románech: *Trilby* od George Du Mauriera, *Vlak do Istanbulu* od Grahama Greena a *The Sins of the Father* od Allana Massieho. Na začátku práce autorka podává stručný obraz historie židovského etnika v Británii. Praktická část analyzuje negativní a pozitivní obrazy Židů vyskytující se v daných románech, vyzdvihuje jejich společné rysy a porovnává je s jejich literárními předlohami. Pozornost je věnována také biblickému zobrazení Žida a postoji křesťanů k tomuto etniku, jež měl značný vliv na zobrazení Židů v literatuře. Dalším faktorem majícím vliv na vnímání Židů britskými autory je jejich angažovanost ve finanční a politické sféře. Poslední kapitola se zabývá zpodobněním Žida v dílech druhé poloviny 20. století, především poukazuje na nové stereotypy vyskytující se v díle Allana Massieho.

## **Klíčová slova**

Žid; stereotyp; obraz; antisemitismus; Holocaust; moc

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## Introduction

I am a Jew: hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions, fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is: if you prick us do we not bleed? If you tickle us do we not laugh? If you poison us do we not die? And if you wrong us shall we not revenge? (Shakespeare, 1994, 63)

Since the first time Jews set foot on British soil, they have been labelled as strangers and enemy aliens. Referring to Shylock's immortal words quoted above, it is apparent that the situation of Jews in Britain has been fairly unfortunate. As a matter of fact, Jews have never received a friendly welcome in any country. Because of their "otherness" and "exoticism" they presented a target for criticism, mockery and what is more, an extreme violence that reached its apex during the Second World War.

In spite of British liberal politics and the willingness to offer the oppressed their welcoming arm, Jews have never enjoyed such exclusive privilege and during their stay in Britain they experienced fairly harsh times. After long time struggling for their rights, at the end of the 19<sup>th</sup> century they finally acquired British citizenship. Nevertheless, in the background there has been always the feeling of "otherness"; and the label of being Jewish has never fully disappeared. Since the literature, in general, plays an important part in forming public opinion and is characterized by its tremendous influence, to find the reasons for anti-Semitism in Britain, it is vital to examine the stereotypes occurring in the literature.

This paper closely examines the stereotypes of Jews occurring in the three selected novels: George Du Maurier's *Trilby*, Graham Greene's *Stamboul Train* and Allan Massie's *The Sins of the Father*. The selected works not only differ in the time when they were produced but they also elaborate different images of Jews that were adapted to that certain period of time. The analysis is, therefore, divided accordingly to the images occurring in the individual works.

The first chapter provides the reader with a brief historical background of Jews in Britain in order to demonstrate that the Jewish population has never reached more than 450,000 and therefore there has never been "real Jewish problem" in Britain (Orwell, 1945). Still, anti-Semitism in Britain flourished and the British literature brimmed over with negative stereotypes of Jews.

The following chapters attempt to analyse the image of a Jew built up in the three selected works. Since the negative stereotype of a Jew was more frequent in British literature, the considerable attention is devoted to the negative attributes of the Jewish characters. The chapter is divided into three parts, each elaborating different stereotypical image. The attention is drawn to the Christian image of a Jew as a Devil incarnation, greedy moneylenders and exploitative financiers and finally to the Jew as a malicious powerful force. The analysis is supported by reference to the work of other major British authors who gave birth to Jewish archetypes and whose influence is strongly apparent in the selected works. Hence, the paper refers to Jewish villains created by William Shakespeare, Geoffrey Chaucer or Charles Dickens.

Jews as a nation has been known for their intellectual superiority and artistic genius. It is, therefore, vital to incorporate a chapter elaborating the Jewish virtues as well. Thus, the third chapter analyses and highlights all Jewish virtues mentioned in the individual works. At the beginning a few authors defending Jews in their works are mentioned.

It is believed that authors elaborating in their works Jewish characters always followed the traditional patterns created centuries ago. However, after the dark period of Jewish genocide, the authors became especially careful about introducing a negative character of a Jew in their works. The last chapter investigates the new perspective the Scottish author, Allan Massie, adopts in portraying the Jews after 1945.

## 1. The Jews of Britain

The first arrival of Jews on British soil dates back to Norman times. At that time William the Conqueror brought the Jews with him “to help him finance his British conquest” (Calisch, c1909, 33). Soon as they settled down in England (mostly in London), they were allowed to move freely around the country though with limited rights. It is worth mentioning that the Jewish community (comprising of approximately 2500 people) represented only a small fraction of the overall population of England standing at about two million at that time.

Engaging themselves in usury, Jews built up a considerable fortune and represented a powerful economic force. Despite their contribution in the field of finance (e.g. in order to help finance Henry II’s crusade, Jews were supposed to give up of one fourth of their property), in the twelve century Jews were ordered to distinguish themselves by wearing yellow badges (Loewenstein, 1993, 319).

In 1144 their position in the British society took a drastic turn when the Jews of Norwich were accused of murdering and burying an apprentice tanner, William of Norwich. Since then Jews were not only despised for practising usury but were also viewed as murderers and magicians. Another blood libel<sup>1</sup> case occurred one century later in Lincoln. Due to those accusations and Jewish unwillingness to cease practising usury, in 1290 Edward I ordered the immediate expulsion of more than four thousand Jews living at that time in Britain.

After nearly four hundred years of their absence, Jews were readmitted in 1656. This time the readmission of Jews, ordered by Oliver Cromwell, was economically and politically oriented (Calisch, c1909, 45). During the time of Lord Protector Jews enjoyed considerable religious tolerance. In the 18<sup>th</sup> century they attempted several times to achieve naturalization but all bills proposed were defeated. It was not until 1890 when Jews for the first time gained the full civil emancipation (Calisch, c1909, 47). Although the nineteenth century is characterized by a long struggle of Jews for their naturalization, it was still a period of a relative toleration.

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<sup>1</sup> Blood libel is a “false accusation that Jews ritually sacrifice Christian children at Passover to obtain blood for unleavened bread.” (Britannica.com)

However, with the beginning of the twentieth century a new wave of anti-Semitism swept Britain. In the late 19<sup>th</sup> century Britain experienced a large influx of Jewish immigrants escaping the massacre of Russian pogrom. Since there was a general belief that “the Jewish newcomers were set upon seizing control of the British Parliament with the intention of putting ‘the Britishers out of existence altogether’” (Holmes, 1979, 64), in 1905 Aliens Act was introduced in order to reduce the flow of Jewish immigrants into the country.

At the beginning of the century British Jews faced several anti-Semitic riots in Wales due to their involvement in black-market. The conflict arose from the fact that Jews very often took the role of economic middlemen, landlords and shop-owners. (Kushner, 1989, 6)

Harsh times came for Jews during the First World War. Because of the “great war-weariness when there was no sight of an end to the conflict, a general shortage of goods and despair at home due to the losses at the front” (Kushner, 1989, 8), Jews faced open hostility since a lot of them were known for their likeness in abusing Gentiles<sup>2</sup> during the economic tension. By over-charging the commodities “of which there was a chronic shortage” (Orwell, 1945) – such as food, clothes or tobacco, they were believed to be the first who would profit from the war.

It is essential to point out that the centre of hostility became mostly the East End of London where there was the largest concentration of Jews. Therefore, the reason for such an overt hostility in Britain may be found in the fact that Jewish population was entirely concentrated in a few British towns where they fully occupied certain positions (Orwell, 1945). The East End together with the cities like Manchester and Leeds became the focal points for the anti-Semitic violence.

The already unfortunate situation of Jews worsened with the publication of *The Protocols of the Elders of Zion*<sup>3</sup>. The *Protocols* circulated in the British society and encouraged the belief that Jews represented a malevolent powerful force. Due to another influx of immigrants, this time Central European Jews fleeing the Nazi persecution, the tension in the British society exacerbated. In the 1930s, in the period

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<sup>2</sup> A Gentile is someone who is not Jewish

<sup>3</sup> *The Protocols of the Learned Elders of Zion* was a document firstly printed in Russia in 1903. The *Protocols* claim that Jews “have made plans to disrupt Christian civilization and erect a world state under their [...] rule“. (Britannica.com)

of Great Depression, the East End Jews were subjected to physical attacks from the members of the British Union of Fascist (BUF) founded by Oswald Mosley. The main reason behind those attacks was widespread belief that Jews were planning to seize the power over Britain.

During the Second World War about 50,000 to 75,000 Jewish refugees were granted asylum in Britain (Loewenstein, 1993, 326). However, lately in the war Britain decided to refuse the admission to refugees from Nazi Europe to Britain and put forward the suggestion concerning the establishment of Jewish state.

## **2. Essential Evilness of Jews**

### **2.1. Jew As a Devil in Disguise**

It is beyond any doubt that British literature has been always fairly unkind to Jews. If the major works portraying a Jewish character were subjected to detailed scrutiny, they would be indisputably claimed strongly anti-Semitic today. By giving birth to such characters as Barabas, Shylock or Fagin, the authors created an archetype of a villainous Jew that – in spite of slight modifications occurring over the centuries – provided a traditional model for other authors to follow. Since the period of Chaucer, a literary Jew has taken on a number of forms – from Jew as a Christ-killer, through Jewish bloodthirsty usurer and exploiter, to Jew as a greedy businessman threatening the body politic and taking control over the financial market.

In order to analyse the image of a villainous Jew as it occurs in the three selected works, it is essential to investigate its origin. The strong belief of Jewish “essential evilness” is deeply rooted in the Bible itself. Most of the images occurring in the works of British authors depicting Jew as an essentially evil-minded figure dates back to the figure of Herod<sup>4</sup>, “the slayer of children and aspiring Christ-killer in disguise“ (Rosenberg, 1960, 21), or more frequently to the Christ-traitor, Judas. The Christian accusation of Jews denying recognition of Jesus as God and “the

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<sup>4</sup> Herod the Great was a Roman-appointed king of Judea known for slaying the infants of Bethlehem in order to avoid the loss of throne. (Britannica.com)

bloodthirsty Jewish demand for the death of Jesus” (Kushner, 1989, 107) gave rise to the immortal image of a Jew as Christ-killer or in more general terms as a traitor.

Considering the Old Testament where Jews present themselves as a brave nation struggling to reach their Promised Land, only few British philo-Semitic authors perceive Jews in accordance with the Old Testament. In literature it was more common to “contrast the ‘pure clean-cut Semite (of which Jesus was a fine example) of the Old Testament’ with the modern Jew and his ‘sallow complexion, coarse black hair and beard...and distinctive hooked nose’ [...]” (Kushner, 1989, 107). The biblical influence is primarily reflected in Chaucer’s *The Prioress’s Tale* that together with Shakespeare’s depiction of Shylock proves to be the major source that a great number of authors followed. With reference to Herod the Great, Chaucer describes Jews as “cursed folk of Herodes al newe”<sup>5</sup> (Chaucer, 1958, 378).

After Jewish expulsion, Chaucer and Shakespeare managed to keep the negative image of a Jew alive in Britain. Furthermore, the Jewish villain also appeared in the mystery plays<sup>6</sup> where he commonly took on the appearance of red-bearded and red-haired Judas. Apart from the Christian account of the Crucifixion – that proved highly influential – there were other reasons for anti-Semitism in Britain. Along with the belief of a Jew as a Devil incarnation – “since it has always been one of the prerogatives of the devil to take on human shape” (Rosenberg, 1960, 23), he was also accused of witchcraft due to blood libels taking place in Norwich and Lincoln. In 1144 in Norwich a group of Jews were charged with a ritual murder of a Christian child, William of Norwich. About one hundred years later another blood libel case took place at Lincoln. Since then Jews were no longer seen only as Christ-killers, but also as bloodthirsty murderers and magicians. Chaucer’s Prioress refers to those unfounded accusations of a ritual murder when telling the story about a seven-year-old widow’s son, Hugh of Lincoln, who has been murdered by a group of Jews.

Another important source that deserves special attention is the legend of a wandering Jew. Wandering Jew – “a figure of the doomed sinner forced to wander without the hope of rest in death till the millennium” (Jewishencyclopedia.com), is represented by Cartaphilus, a Jewish shoemaker, who “struck Christ on his way to

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<sup>5</sup> “accursed people, reborn Herods” (Chaucer, 1958, 378)

<sup>6</sup> The mystery plays, “produced during the Middle Ages, usually represented biblical subjects”. (Britannica.com)

the cross and was condemned to tarry until His second coming” (Rosenberg, 1960, 188). Although both figures of Judas and the wandering Jew had a crucial influence on portraying the Jew in the following decades, it is vital to mention the difference between those images. Whereas Judas is perceived as a composite of malice and greed, the wandering Jew is rather a figure deserving solicitude for his sufferings. The influence of this legend, apparent in *Trilby* as well as in *Stamboul Train*, will be elaborated in the following lines.

Similarly to Shakespeare or Dickens whose archetypes of a Jew as a supervillain have survived until the twentieth century, George du Maurier managed to create a similar prototype of a Jew as an embodiment of the pure evil. Even though three hundred years elapsed from the birth of Shylock, the image of a Jew as a malicious and loathsome scoundrel did not undergo almost any change. Shylock driven by his blood lust for revenge is considered by other characters to be “the very devil incarnation” (Shakespeare, 1994, 41). It is believed that all other stereotypes occurring after Shakespeare’s play are reincarnations of Shylock that were only adjusted to different periods of time. Du Maurier’s Svengali represents an excellent example. By introducing the character of a malicious Jewish musician, Du Maurier sticks to the traditional image of a villainous Jew.

Svengali has been so vastly diffused and generalized by the public media that he has passed into the popular consciousness as something of household name. (Rosenberg, 1960, 4)

The novel *Trilby* attempts to horrify the British reading public by introducing a ghostly figure of Svengali. He is a bohemian Jewish musician knocking about in Paris, the city of art, and dreaming about his future artistic success. He is a frequent visitor of Place St. Anatole des Arts, a studio, where three young English artists – Little Billee, Taffy and the Laird – gather in order to paint as well as spend time together. Svengali is regularly invited to play to them in spite of his arrogant manners and repulsive appearance.

Unlike the archetypes created by Shakespeare or Dickens, Du Maurier does not depict a Jew as a composite of negative traits. Svengali’s vices seem to be compensated by his tremendous musical talent. On the other hand, Du Maurier’s

villain embodies all the attributes and takes on the similar repulsive appearance of his ancestors. He is described as being:

[...] a tall bony individual of any age between thirty and forty-five, of Jewish aspect, well-featured but sinister. He was very shabby and dirty, and wore a red beret and a large velveteen cloak, with a big metal clasp at the collar. His thick, heavy, lustreless black hair fell down behind his ears on to his shoulders [...]. He had bold, brilliant eye, with long heavy lids, a thin sallow face, and a beard of burnt-up black [...]. (Du Maurier, 1947, 11)

In comparison with Svengali's ancestor Fagin – “a very old shrivelled Jew, whose villainous-looking and repulsive face was obscured by a quantity of matted red hair” (Dickens, 1964, 63), both characters are described to be loathsome by appearance as well as by their greasy behaviour. In order to win somebody's favour they are ingratiating themselves and behaving in a slimy manner. Their haunted looks and repulsive appearance evokes the feeling of apprehension that their intentions are particularly evil. Du Maurier provides a rich description of Svengali which would suit surely to the description of Fagin or Shylock.

He would either fawn or bully, and could be grossly impertinent. He had a kind of cynical humour, which was more offensive than amusing, and always laughed at the wrong thing, at the wrong time, in the wrong place. And his laughter was always derisive and full of malice. And his egotism and conceit were not to be borne, and then he was both tawdry and dirty in his person, more greasily, mattedly unkempt than even a really successful pianist has any right to be even in the best society. (Du Maurier, 1947, 37)

The traditional image of a shabby Jew with hooked nose and black unkempt beard rather disappears from the novel *Stamboul Train* by Graham Greene. Carleton Myatt, a young Jewish businessman travelling by Orient Express to Constantinople in order to buy an associated company, is described as having sallow skin, small eyes, large nose and too much oily black hair. It is apparent that in *Stamboul Train* the religious influence is slightly diminishing, as the Jew is no longer treated as a Devil in disguise or murderer, but rather as a malevolent financial force. The main focus is put on Jewish cupidity and obsession with money.



Apart from the traditional Jewish appearance that was brought into focus in the previous lines, the influence of Jew-Devil image invented by Christian mind is worth examining. One of the first references to Jews as Satan's children occurs again in *The Prioress's Tale*, though rather more explicitly than in *Trilby*.

Oure firste foo, the serpent Sathanas,  
That hath in Jues herte his waspes nest,  
Up swal, and seide, 'O Hebrayk peple, allas!'<sup>7</sup>  
(Chaucer, 1958, 377)

Svengali's resemblance to Devil is revealed at his first description at the beginning of the story. Firstly, in the second chapter the narrator mentions the rather obscure origin of Svengali: "Nobody knew exactly how Svengali lived; and very few knew where (or why)" (Du Maurier, 1947, 37). Another remark concerning Svengali's 'supernaturalness' is made a few lines later.

Svengali walking up and down the earth seeking whom he might cheat, betray, exploit, borrow money from, make brutal fun of, bully if he dared, cringe to if he must [...]. (Du Maurier, 1947, 38)

This allusion may find its source in the figure of the wandering Jew. Even though the character of Svengali does not deserve sympathy; Du Maurier "plays up other chief aspect of the myth, the magical" (Rosenberg, 1960, 240). Moreover, the author provides the musician with a supernatural power, the power of mesmerism. The whole story revolves around Svengali's attempts to hypnotize a young woman, Trilby O'Ferrall, in order to teach her sing and to achieve fame as her teacher. Under his spell otherwise tone-deaf Trilby is able to sing in the most charming and immense voice.

Svengali's mastery of hypnosis reveals to be more frightening as he is capable of mesmerising his victims by a single glance. From the beginning of the story in the description of the musician, the author uses expressions that make the reader expect the Jew's evil intentions – expressions such as: "Svengali at the

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<sup>7</sup> "Our primal foe, the serpent Sathanas,  
Who has in Jewish heart his hornets' nest,  
Swelled arrogantly: "O Jewish folk, alas!" (Classiclit.about.com)

keyboard flashing his languid bold eyes with a sickly smile [...]” (Du Maurier, 1947, 31) or when Svengali plays to one of his victims, Mademoiselle Honorine Cahen, he “leer[s] and ogle[s], and flash[es] his bold black, beady Jew’s eyes into hers [...].” (Du Maurier, 1947, 40) Svengali’s look can be compared with Fagin’s as he “[glances] with a hawk’s eye at the girl” (Dickens, 1964, 356) in the *Three Cripples* where he is looking for his potential pickpockets. Both Fagin and Svengali throw mesmeric glances with the flash of malice in their incantatory eyes. They are both circling around, looking for a potential victim to grab control of.

In comparison with other two novels, Du Maurier’s image of a devilish mesmerist is mostly based on the Christian myths and legends. The Christian hatred, however, was not the only reason for anti-Semitic feeling prevailing in Britain.

## **2.2 Greedy moneylender**

All the negative stereotypes produced throughout the centuries in British literature are deeply rooted in religion. As a matter of fact, the influence of Christian attitudes towards Jewry is fairly noticeable up to 1945 (Kushner, 1989, 107). Along with the biblical image of Jew as a Christ-killer and Devil in disguise charged with necromancy, it is vital to examine another stereotype of the same persistence and one of the main causes for modern anti-Semitism in Britain – a stereotype of a Jew as usurer or moneylender. Jewish fondness for money and their active involvement in the field of finance dates back to Norman times. As was mentioned in the introductory chapter, the first Jews who stepped onto a British land were brought over by William the Conqueror.

William was a thrifty monarch, who well understood how to make the coffers of the king the ultimate reservoir into which the streams of the revenue ran from different directions. He brought the Jews over to help him finance his British conquest. (Calisch, c1909, 34)

Soon after the Jews settled down in Britain and were given right to move freely throughout the country, they began to practise usury. In fact, their involvement in money-lending and their greed became one of the reasons for their expulsion

ordered by Edward I claiming that “if the Jews could not have intercourse with their neighbours as artisans, tradespeople, or farmers, and could not engage in ‘usury’, there was no resource but for them to leave the country” (Calisch, c1909, 34). Later it was suggested by one of Charles II’s historiographers that “Jews were not expelled for their religion, but for villainies and cheatings, for clipping coins, poisoning waters, and counterfeiting of seals” (Rosenberg, 1960, 26). Nevertheless, after their readmission in the seventeenth century, the Jews continued to engage themselves in the field of finance and money-lending since moneylending had attained a legal status one hundred years before their readmission (Rosenberg, 1960, 27). Therefore, the source of anti-Semitism was not only found in *Scripture*, but it also stemmed from the active Jewish involvement in the field of finance and their enviable ability ‘to make money from nothing’.

Even though Jewish money-lender appeared in different shapes throughout the time – especially in the twentieth century due to a tension of war – the authors draw their inspiration from the major Jewish villain caring about nothing but his ducats, bloodthirsty Shylock. Following this image, the Jews were viewed as “greedy old men huddled over their moneybags, and lending money at enormous interest” (Kushner, 1989, 110). If examining the very first reference to Jewish cupidity, the attention will be again directed to *Scripture* and to greedy Judas and his thirty pieces of silver.

Literary Jews depicted as usurers, money-lenders, financiers or lately in the twentieth century as businessmen were provided with attributes such as a highly developed sense for speculating and manipulating with people, “ability to manipulate circumstances to their own advantage” (Holmes, 1979, 63) or commercial rascality. “Good Jew or bad, rich Jew or poor, tyrant or slave, money was almost bound to be at the root of his problem” (Rosenberg, 1960, 262).

Graham Greene presents to the reading public an image of a Jew-businessman, very well known for the British public of the early twentieth century. The Orient Express bound for Constantinople carries a great variety of passengers ranging from the humble choir girl, Coral Musker, to the lesbian journalist, Mrs Warren. A character considerably deviating from others is a young Jewish businessman, who becomes a victim of anti-Semitic slurs made by other passengers.

Hatred expressed by the Gentiles towards the young Jew might stem from their extreme envy at Myatt's wealth but also from Myatt's arrogant and self-confident manner. Myatt, by flaunting his wealth by wearing a suit from Savile Row<sup>8</sup> and ordering the most expensive wine in the restaurant car, unconsciously foster the hostile attitude of the other passengers. Throughout the journey he becomes gradually aware of the cause for the deep hatred towards his race.

It occurred to him that perhaps these people hated him not only because he was a Jew but because he carried the traces of money into their resigned surroundings. (Greene, 2004, 156)

As far as traditional stereotypes are concerned, even in the first half of the twentieth century, when *Stamboul Train* firstly appeared, Graham Greene sticks to the traditional image of a greedy money-lender. At the beginning of the novel, Myatt develops a friendly relationship with a rather common choir girl, Coral Musker, by giving her an immediate aid when she faints in the train corridor. After this incident Myatt is determined to break the prejudices against his race and decides to offer her everything she will need. When Myatt offers Coral his first-class ticket to enable her to have a rest in his compartment, he perceives this as a grand gesture, whereas Coral is rather suspicious about Myatt's philanthropy. In spite of her claim that she does not hold any prejudice against Jews, she is strongly influenced by the common attribute associated with Jews – their cunning. She is worried that after all the generosity and purchases Myatt made in order to satisfy her, he will undoubtedly want to pay back by spending the night with her. In her mind she imagines Myatt as “a moneylender [...] leaning across his desk and approaching very gently and inexorably to the subject of repayment” (Greene, 2004, 65). Coral refers to the common image of a Jewish moneylender repeatedly in the book.

The moneylender raised his shoulders, the moneylender sat back behind his desk, and the moneylender rang the bell for a servant to show her out to the street and strangers and the freedom of being unknown. (Greene, 2004, 65)

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<sup>8</sup> Savile Row is a street in London with many stores selling expensive clothes

Even in the late twentieth century novel written by Allan Massie, the immortal stereotype of a Jew as moneylender appears. When Franz's father, a former Nazi criminal Rudi Kestner, is imprisoned – after being denounced by Dr Czinner to Israeli authorities; and in his cell waits for the trial, he tells Franz about his youth spent in Germany; about his poverty and lousy job in a factory. At that moment he mentions the Jewish landlord of a lodging-house he lived in. This seemingly unimportant character shows the 'massive durability' of a Jewish stereotype.

My landlord was a Jew. Every Saturday night he went round the rooms where his lodgers lay drunk [...], and shook all the money he could find out of their trouser pockets. [...] Then, on the second or third day of the week [...], when they needed money for tram fares if they were working, he would offer to lend it to them. It was their own money he was lending, and if they did not pay him back with 50 per cent interest, then they were out on the street. (Massie, 1992, 195)

Another less positive characteristic of a Jew is mentioned several chapters later when Rudi remembers an owner of a bone factory, who “whenever a new consignment of bones arrived, he picked over them, choosing those that would do for his own soup (Massie, 1992, 197). This remark equally applies to the parasitic qualities and exploitative nature that was traditionally associated with Jews. Svengali's exploitative nature is revealed through the success he gained by making Trilby a famous diva. After mesmerizing her and teaching her to sing, he subsequently takes her under his wing and becomes one of the most famous pianist. Beginning with Shylock through malicious criminal Fagin, making use of innocent young boys to pickpocket for him, all those characters may be described by the lines occurring in Trilby.

They get you into their power, and just make you do any blessed thing they please – lie, murder, steal – anything! And kill yourself into the bargain when they've done with you. (Du Maurier, 1947, 47)

While Svengali fawns Trilby in order to be successful and famous himself, Carleton Myatt is planning different scheme. When the Orient Express reaches its final destination in Constantinople, Myatt meets with his rival businessman, Mr Stein, a Jewish owner of Stein's currant company. Mr Stein is a potential business

partner and Myatt is determined to make the most of it. During the last moments of the journey, Myatt starts a friendly conversation with Janet Pardoe, a strongly anti-Semitic woman accompanying a lesbian journalist, Mabel Warren. After reaching Constantinople, Myatt discovers that Janet Pardoe is Mr Stein's niece and at that moment "[his] vague attraction to Stein's niece crystallize[s]" (Greene, 2004, 186). Driven by ulterior motives Myatt invites Janet to dine with him and decides to propose her a marriage.

He knew that he only had to lean forward now to ask her to marry him and he would have arranged far more than his domestic future; he would have bought Mr Stein's business at Mr Stein's figure. (Greene, 2004, 196)

Janet Pardoe, therefore, becomes an unwitting tool for Myatt as well as for her uncle "who brazenly sells [her] off in a marriage to suit his convenience" (Loewenstein, 1993, 285).

The last few lines are devoted to another undesirable trait associated with Jews and that is their egoism and boastfulness. This is not only the case of Jewish moneylenders or financiers. Svengali is, in fact, described as nothing more than an egotistic show-off, which can be equally applied in the case of Myatt or Eli in *The Sins of the Father*. There are several passages in *Trilby* when Svengali is referring to himself as a great genius. He boasts how he is able to teach music to his pupils Gecko and Honorine, how he found the 'bel canto'<sup>9</sup>. Svengali's egoism is accentuated by his usual phrase "nobody else-I-Svengali-I-I-I!". In his conversation with *Trilby* he tells her about the worldwide fame he is going to achieve.

You don't know what it is to be a great pianist like me? Svengali will go to London himself. They will invite him to their palaces, and pay him a thousand francs to play for them, and after, he will loll in the best armchair, and they will sit all round him on footstools, and bring him tea and gin and lean over him and fan him. [...] I tell you *Drilby*, it is about me the world is talking – me and nobody else – me, me, me! (Du Maurier, 1947, 66)

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<sup>9</sup> In literal translation: 'beautiful singing'. In music 'bel canto' is "a style of singing characterized by beauty of tone rather than dramatic power". (Freedictionary.com)

The awareness of his artistic superiority makes him despise others who want to equal with him. Nobody can produce such a beautiful music than Svengali.

He had but one virtue – his love of his art, or, rather, his love of himself as a master of his art – the master, for he despised, or affected to despise, all other musicians, living or dead – even those whose work he interpreted so divinely, and pitied them for not hearing Svengali give utterance to their music, which of course they could not utter themselves. (Du Maurier, 1947, 37)

Similarly, Carleton Myatt, proud heir of his father's currant company, Myatt and Page, takes an absolute delight in "unfurling the glory of wealth like a peacock's tail" (Greene, 2004, 143) before others. However, his arrogant behaviour makes him a vulnerable target for anti-Semitic violence from the other passengers of the Orient Express. When offering Coral his first-class ticket, he gloats over its price. In addition, he is determined to organize an evening party in the train and wants to invite all the passengers, despite their hostile attitudes towards him. "They'll never refuse the kind of dinner I'll pay for. We'll have the best wine they can give us" (Greene, 2004, 112). He is boasting with his position in the firm, flaunting his wealth and squandering his money, because it is only with commerce he is at home (Loewenstein, 1993, 290).

Allan Massie in his novel *The Sins of the Father* introduces a Jewish character, Eli Czinner, a highly regarded economist working for the Reichsbank during the Second World War. Eli's egotistical behaviour and obsession with the past causes the breakdown of his daughter's relationship with a young Franz, a son of a former Nazi criminal, and prevents her to find any happiness in her life. Eli, a survivor of a concentration camp; emigrated after the Second World War to Argentina, a favourite place of refuge for the Holocaust survivors as well as Nazi criminals. Together with his English wife, Nell, he raises the only daughter, Rebecca. The plot begins with Rebecca's flourishing relationship with Franz, a son of a disguised Nazi criminal, Rudi Kestner. When Eli finds out the truth about Franz's father, he immediately denounces Rudi to the authorities in Israel which finally leads to Rudi's execution and gradual deterioration of Rebecca and Franz's relationship. Eli's betrayal and obsession with trial proves him not to care about anything than his

own satisfaction at achieving justice. He no longer cares about his own daughter's happiness or a breakdown of his own marriage with Nell.

### **2.3 All-powerful Jew**

The reason for the oppressive atmosphere prevailing between Gentiles and British Jewry was not to be found only in Jewish financial interests. Along with the deep hatred towards Jewish financiers, there was a widespread belief that Jews are going to seize the control over British dominion. They were seen as a “malevolent powerful source in British society” (Kushner, 1989, 112).

Since gaining their rights for holding public offices at the beginning of the 19<sup>th</sup> century, Jews began to engage themselves not only in the field of commerce, but they became involved in politics and culture. Since 1858, when Lionel de Rothschild took as the first Jew a seat in Parliament (Loewenstein, 1993, 322), an overwhelming fear that Jews were about to seize the power and dominate the British politics and commerce was growing. This fear, no matter how unjustified, is rooted again in the Christian philosophy. The idea of Jews seizing the power over Britain comes from the “medieval view of Jews as a league of sorcerers employed by Satan for the spiritual and physical ruination of Christendom” (Holmes, 1979, 63). This prejudice was further reinforced by literary stereotypes created by such authors as Anthony Trollope, whose Jewish financial scoundlers and swindlers kept the idea of a powerful Jewish financier alive. However, George Orwell in his essay *Anti-Semitism in Britain* finds no justification for this fear, since there were only a few larger monopolies and newspapers that Jews dominated (Orwell, 1945).

As the original purpose of giving Svengali the power of mesmerism might have been rather to terrify Victorian public, Svengali's exertion of power over Trilby may as well serve as an analogy to the Jews “producing a type of robot mind” through their finance or to the general perception of Jews among Gentiles (Kushner, 1989, 113).

The loathsome appearance Svengali takes on does not appear to be as much frightening as Svengali's exercise of power through mesmerism. When Svengali



firstly meets Trilby, a young blanchisseuse de fin<sup>10</sup>, in Place St. Anatole des Arts, he fawns on her and keeps trying to mesmerize her with his ‘flashing bold eyes’. The central idea of a Jew as mesmerist, as someone who “becomes invested with the power to manipulate and transform people’s personalities according to his perverse wishes” (De Bartolo, c2002, 40) cannot be presented otherwise than as an obvious metaphor to the situation in Britain.

The first time Svengali attempts successfully to hypnotize the young woman is when trying to cure her neuralgia. Under his spell Trilby is not able to open her eyes or move. His exertion of power culminates in teaching otherwise tone-deaf Trilby sing and in making her a famous diva. By hypnotizing and completely seducing Trilby, or his previous pupil, Honorine Cahen, Svengali teaches them sing in order to become famous as their teacher. He is like a predator hunting for his prey. He tries to seduce them by expressing the deep admiration to them. By his compliments and flattering he gradually takes more control over them. Honorine and Trilby are changing to his own interests. In the case of Honorine:

[Svengali] had volunteered to teach her; and she went to see him in his garret, and he played to her, and leered and ogled, and flashed his bold, black, beady Jew’s eyes into hers, and she straightway mentally prostrated herself in reverence and adoration before this dazzling specimen of her race. (Du Maurier, 1947, 40)

The seduction of Trilby is rather more complete. As in the case of Honorine, he regularly visits Place St. Anatole des Arts in order to see Trilby, admire her and attempts to mesmerize her.

He seemed to her a dread powerful demon, who, oppressed and weighed on her like an incubus – and she dreamed of him oftener that she dreamed of Taffy, the Laird, or even Little Billee. (Du Maurier, 1947, 79)

Along with the image of an all-powerful Jew Svengali represents, the fear of Jewish sexual power is also expressed. The widespread concern about Jewish sexual power may have aroused from the Jewish early twentieth century involvement in the

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<sup>10</sup> From French – occupation of a launderer

white slave traffic or from Freud's obsession with sex and his "unwholesome influence on the inter-war years" (Kushner, 1989, 109). Apart from Svengali's greed for power and fame, he is also sexually attracted to Trilby. Through mesmerism he manages to seduce her and to become her lover as well. In the words of Trilby: "He reminds me of a big hungry spider, and makes me feel like a fly!" (Du Maurier, 1947, 47) However, since Svengali helps Trilby to get rid of her pains, she does not realize the malevolence in his intentions.

Du Maurier introduces the image of all-powerful Jew by using the psychological ability to refer to Jewish influence. Graham Greene, on the other hand, represents a Jewish businessman who does not only represent a threat to British finance but who exercises his power over other people through his money and intrigues. He might well suit to the description of Jews as "a huge octopus with its tentacles spread over the wealth of the world, and nothing but chopping will get those tentacles separated from the wealth" (Kushner, 1989, 113). The belief that Jews were the masters of the art of controlling people, especially in the sphere of finance and market, is introduced in *Stamboul Train*. Graham Greene elaborates the faculty of Jews described as "the inborn proclivity to perceive with lightning glance the right moment to "corner" the market (Holmes, 1979, 65). The general conviction was that Jews have the faculty of "commercial cunning, whose highest expression was in a 'business instinct'" (Calisch, c1909, 27). At the beginning Carleton Myatt, seated in the restaurant-car and dining on his own, worrying about the business meeting with one of his potential business partners, touches upon the common faculties possessed by Jewish businessmen. He mentions that Jews are not only the masters of various nasty tricks used to deceive their partners and clients; they are also very sharp-eyed and "practised in reading a meaning into a tone of voice, the grip of fingers round a cigar" (Greene, 2004, 10). They use tricks to get somebody on their side and to manipulate them. The narrator as well comments on Myatt's own tricks how to find out the hidden intentions of an Englishman.

In dealing with an Englishman Myatt found one trick enough; as he introduced the important theme or asked the leading question, he would offer a cigar; if the man was lying, however prompt the answer, the hand would hesitate for the quarter of the second. (Greene, 2004, 12)

The innate ability of Jews to deceive others in order to make money is similarly elaborated e.g. in Anthony Trollope's novel *The Way We Live Now*. There he presents a swindler called Melmotte of whom "there is a consciousness among all who speak of him that he amassed his money not by honest trade, but by unknown tricks – as does a card sharper" (Rosenberg, 1960, 142). As Svengali masters the art of hypnosis, Melmotte and Myatt have learned the art of making money.

Another way how Myatt keeps control and respect from other passengers of the train is through money. He believes that everything has its own value and therefore he can use his money to buy people's acceptance. As it is demonstrated, it is difficult to resist the temptation of wealth especially in case of Coral, who is poor and cannot afford the sleeping compartment. Coral, therefore, becomes an easy victim for Myatt because he gives her no other chance than to accept his offers. By proposing Coral living with him and offering her a vision of a "smart flat with shining taps and constant hot water and a soft bed with a flowered silk coverlet" (Greene, 2004, 89), Myatt, however unconsciously, wins her gratitude. Subsequently, Coral decides to spend the night with him in order to express thanks as well as to ensure herself better living.

The demonstration of power in *Trilby* as well as in *Stamboul Train* reflects to a certain extent the general feeling of unease about the Jewish struggle for power in Britain. However unfounded, the fear of Jewish superiority washed over the British island and became one of the major reasons for anti-Semitism in Britain.

### **3. Jewish Goodness, Wisdom and Artistic Talent**

Jews have always excelled in the world of art and science and due to their superior intellect and talent they celebrated in the 19<sup>th</sup> and 20<sup>th</sup> century remarkable achievements in those fields. "The Jews have never been accused of intellectual weakness. Nor have they ever lacked imaginative power. Their mental vigour has been strengthened by the conditions of their life" (Calisch, c1909, 27). The more surprising is fact that there is little to hear about Jewish brilliant financiers or bright and talented Jewish heroes in British literature. The plausible explanation for such a

small number of works highlighting Jewish virtues may be found in the popular belief that Jews took the advantage of their intellectual superiority in order to deceive and intrigue against Gentiles. Their intelligence was perceived rather as an “instinct for business”.

Nevertheless, a few British writers attempted to “stick up for” Jews and presented them in their works in a more favourable light. The motives behind defending Jews might have been authors’ pure philo-Semitism and determination to dispel the myth about Jewish “essential evilness”. Charles Dickens, for example, introduced in compensation for the loathsome Jewish criminal Fagin - that together with Shylock became “the words [that] have been incorporated into the languages of a dozen nations as synonymous of relentless usury and thievery“ (Calisch, c1909, 128), rather positive character of Riah in *Our Mutual Friend*. From other authors defending Jews in their works, Walter Scott and his *Ivanhoe* deserves mentioning. In contrast to Shakespeare’s Shylock, whose greed is stronger than love for his own daughter, Scott highlights the strong bonds between Jewish father and daughter.

Similar celebration of Jewish family, moral and religious values occurs in George Eliot’s *Daniel Deronda*. George Eliot in her work attempts to eradicate the prejudices widely held. The most important aspect, however, is Eliot’s portrayal of a Jew as gifted artist that subsequently occurs in *Trilby*. Svengali is a musician of a similar type compared to Eliot’s Klesmer. Both characters are presented as talented pianists. Klesmer is described as “a great musician in the fullest sense of the word [who] will rank with Schubert and Mendelssohn” (Eliot, 2000, 263). This attribute is equally applicable to Svengali who not only produces Schubert’s music but also brazenly equals with him. However, as George Eliot managed to create an exemplary character of a talented Jewish artist, George du Maurier succeeded to horrify as well as fascinate the reading public by building such a dual identity of a Jew. Despite Svengali’s unkempt appearance and features strikingly resembling those of the Devil’s, he is proved to be one of the most fascinating characters owing to his outstanding musical talent. He is still “the devil, but the devil who is about to get up and sing Le Veau D’or” (Rosenberg, 1960, 235). Svengali is a unique character, whose repulsive appearance; glances full of malice and arrogant and abusive behaviour are compensated and slightly diminished by his outstanding talent for

music. Even though the three Englanders are strongly repelled by this shabby bohemian, they welcome his frequent visits for the sake of his music. When Svengali is firstly introduced to the reader, he shows off his tremendous talent by taking a flageolet of his own invention. Although playing on this humble instrument, his performance is stunning.

And it would be impossible to render in any words the deftness, the distinction, the grace, power, pathos, and passion with which this truly phenomenal artist executed the poor old twopenny tune on his elastic penny whistle [...]. (Du Maurier, 1947, 21)

On the other hand, Svengali's negative traits are rather more accentuated by the positive qualities of another character in the novel - the young, slender, coal-black haired Briton, Little Billee. He is described as the most talented and with Trilby the most charming character. However, there is a drop of Jewish blood in his veins as well. While Svengali is unclean and sticky, in Little Billee's veins flows "strong, sturdy, irrepressible, indomitable, indelible blood of such priceless value in diluted homeopathic doses" (Du Maurier, 1947, 8). Despite the remark of Jewish blood to be of poor quality, the description implicitly refers to Jewish nation as strong, brave and determined. This description might have origins in the Old Testament and could be associated with the arduous journey Jewish nation had to undertake. Similar attributes are elaborated in Massie's novel a few lines later.

The Jewish origin of both characters, a loathsome musician on one side and Little Billee's charming personality on the other, links them together and Du Maurier by comparing their talents makes a generalization about Jewish genius: "[Little Billee's] touch on either canvas or paper was like Svengali's on the keyboard – unique" (Du Maurier, 1947, 50). Moreover, Du Maurier does not seem to promote Jewishness as being evil. By expressing sympathy to young Little Billee and by revealing his virtues, the author does not refer to Jewishness as wrong. "Svengali's Jewishness does not make him unequivocally evil and malignant. In fact, the narrator claims that Jewishness is a necessary component of genius." (Petroski, 1997, 48)

The sinister designs Svengali has and his treatment and aggressive behaviour towards the Englanders makes him surely an unsympathetic character. However, his solicitous behaviour towards Trilby proves him not to be a wholly villainous figure.

Since Little Billee develops a strong affection for Trilby, he decides to propose marriage to her. However, Little Billee's mother becomes very disturbed after discovering that Trilby works as a "washerwoman" and immediately forbids the marriage. Subsequently, Trilby runs away with her small brother Jeannot, who unfortunately dies of scarlet fever. Then Trilby wanders aimlessly in Paris, devastated and penniless, with a dreadful pain in her eyes and decides to go to Svengali's. "He was very kind, and cured me almost directly, and got me coffee and bread and butter – the best I ever tasted – and a warm bath [...]" (Du Maurier, 1947, 212) After the death of the musician, Trilby tells about her wonderful life with Svengali.

[...] I always had the best of everything. [Svengali] insisted on that – even if he had to go without himself. It made him quite unhappy when I wouldn't eat, so I used to force myself. (Du Maurier, 1947, 214)

Despite Svengali's evil intentions to mesmerize Trilby, after helping "the destitute woman, his human, sympathetic side emerges." (Petroski, 1997, 41) His utmost care of Trilby reveals the Jew's strong affection for her.

[Svengali] had for his wife, slave, and pupil a fierce, jealous kind of affection that was a source of endless torment to him; for indelibly graven in her heart, which he wished to occupy alone, was never-fading image of the little English painter, and of this she made no secret. (Du Maurier, 1947, 201)

Apparently, Svengali's good nature is revealed through the interaction with Trilby. Exact parallel can be found in the interaction of Myatt and Coral. Despite Myatt's exploitative and arrogant manner and the need to continually "unfurl his peacock tail", he shows at least a tinge of compassion and affection for young Coral. Moreover, he also displays an exemplary behaviour to other passengers of the train – maybe only to keep his distance and to avoid anti-Semitic remarks. During the short time spent on the board Myatt offers Dr Czinner, a retired Socialist leader, a few tablets of aspirin because he deduces from his expression that he might need some. It would be difficult to decide whether this gesture was an act to win the doctor's

favour or an act from the sheer kind-heartedness. Nevertheless, when Coral Musker faints in the corridor of the train, he immediately decides to aid her.

He took her hands and chafed them, watching her face with helpless anxiety. It seemed to him suddenly of vital necessity that he should aid her. (Greene, 2004, 18)

After this incident Myatt continues to do kind deeds by offering Coral his sleeping compartment. The reader expects hidden motives behind Myatt's behaviour. However, through Myatt's thought the real motive behind his philanthropy is revealed – the shame for his own identity. By being kind to otherwise unnoticeable figure as Coral is, he attempts to challenge the prejudices held against Jews. He wants to depart from his own race, commonly known for their cunning.

He determined to be princely on an Oriental scale, granting costly gifts and not requiring, not wanting, any return. Parsimony was the traditional reproach against his race, and he would show one Christian how undeserved it was. (Greene, 2004, 22)

Coral is similarly suspicious of Myatt's hidden motives. She is convinced that the only reason beyond Myatt's generosity is to seduce her. Her previous encounters with other Jewish suitors, taking her out and trying to seduce her, makes her worried about Myatt intentions.

She watched him with interest, trying to find a stranger behind the too familiar features, the small eyes, the large nose, the black oiled hair. She had seen this man too often, [...] outside the stage door at midnight. (Greene, 2004, 39)

However, Myatt's feelings towards Coral are proved to be stronger. When Coral gets out of train at Subotica together with a socialist leader Czinner and subsequently is arrested together with him as his conspirator, Myatt becomes anxious to find her. When he inquires Janet Pardoe about Coral's getting off, Janet drops a remark of criticism towards Myatt's spending money on such a plain chorus girl.

It angered him as much as if she had criticized the quality of his currants; it was a reflection on his discernment and his discretion. After all, he thought, I have spent on her no more than I should spend on you by taking you into Belgrade, and would you pay me back so readily in kind? (Greene, 2004, 144)

Even though Myatt seems to care about nothing than money and his business, Coral's love is strong enough to "change his acquisitive lust to tenderness and unfreeze his frozen heart" (Loewenstein, 1993, 287).

Up to these lines, a considerable attention was given to the revealed goodness of the main Jewish characters. The following part examines positive attributes of Jews as they occur in Massie's love-story. Massie in his work does not omit the valued attributes generally associated with Jews. Apart from Jewish involvement in business and politics, which was in many cases considered rather harmful for the society, Jews realized their potential in the world of science, philosophy or art. However, for long decades they were believed to misuse their intellectual superiority mostly in business. Rosenberg states that "the Jew's wisdom has always been the better part of his valour, but where his wisdom spent itself wickedly in necromancy; it now presumes a scrupulous and human application to science and philosophy, religion and art, scholarship" (Rosenberg, 1960, 276). The valuable contribution Jews made to the world of science and other fields is appreciated by Albrecht, a former German friend of Eli and his wife Nell.

[Germans] refuse to see things as they are, to see, in short, that Jewish culture, Jewish science; have been the most vital forces in German history throughout the last century. (Massie, 1992, 34)

Even though the Jewish significant contribution is mentioned, Eli represents the former image of a Jew; the Jew who misuses his intellectual superiority in the field of finance and economics against the Reich. In fact, Massie still elaborates in his novel the conception of a Jew as traitor.

Dr Czinner was the worst sort of Jew, one who had pretended to co-operate with the Reich in order to work more effectively for its destruction. (Massie, 1992, 102)



As far as Jewish intellect is concerned, Eli Czinner together with Luke, an Israeli journalist; are the representatives of Jewish wisdom in the novel. On one hand, Eli as a distinguished economist with exceptionally wide range of knowledge, an exquisite taste for music and expert knowledge in the field of finance and economics, on the other hand the reader meets a journalist Luke who shows his genius in the world of literature. The high intelligence is explicitly pointed out by Rebecca: “[...] Luke was intelligent – as intelligent as anyone she had met except her father [...]” (Massie, 1992, 255).

As was mentioned before, Jewish culture is characterized mostly by promoting the family values. Walter Scott managed to describe the strong bonds between Jewish father and his daughter. Even Shylock displays a deep affection towards Jessica, until she subsequently flees with Lorenzo. At the beginning of *The Sins of the Father* Eli expresses a strong concern about his daughter’s future. He is described as “a model husband, faithful, honourable, in his manner loving [and] a doting father when Becky was little [...]” (Massie, 1992, 21). This affection, however, is present until the moment when Eli starts to fight for the justice. After that he does not care about Becky’s happiness or about his marriage with Nell. He becomes inconsiderate and egotistic.

With the family values Massie highlights also another attribute of Jewish nation – the absolute devotion to Israel and Judaism. The mention of Jewish values is made by Rudi’s lawyer’s secretary for whom the personal relations and Israel come before everything (Massie, 1992, 134). In the trial with a Nazi criminal, who participated on the atrocities committed to their relatives, Israelis are determined to achieve justice. Similar determination was expressed one hundred years earlier in the figure of Mordecai presented by George Eliot. Mordecai’s unshakable faith is comparable to that of Jewish characters depicted in Massie’s novel. The time during the Rudi’s trial is, therefore, in the spirit that “it is the unity of mankind that modern Israel works for, waits upon and when need be, suffers for” (Calisch, c1909, 132).

Although Jews have been very often in literature portrayed as cowards, Massie dispels this stereotype and in reference to Israel highlights Jewish indomitable spirit and bravery. Jewish determination is mentioned in Luke’s letter giving the account of Jewish epic struggle and the centuries of suffering.

Our way to Israel has been rough. It has been cruel and difficult. We have journeyed through the valley of humiliation, we have crossed desolate mountains; we have endured dry seasons, parched in wilderness, without shelter. Our country has been formed through suffering and our people shaped in adversity. (Massie, 1992, 228)

Jewish strong will and determination is also demonstrated by the desire for revenge promoted by the Israelis.

#### **4. Post-war Image of a Jew**

After the dark period of Holocaust it was believed that anti-Semitism would disappear or at least would decrease in British society as well as in the literature. The truth is that after the revelation concerning Jewish persecutions in the 1930s, “to put an unsympathetic Jewish character into a novel or short story came to be regarded as anti-Semitism” (Orwell, 1945). Thus, the image of a Jew as a greedy moneylender or usurer almost vanished from the literary scene. During and after the genocide writers “took pains, accordingly, to rethink the way they had routinely portrayed or employed Jews in their fiction” (Turnbull, c1998, 127). British authors became extremely careful concerning the negative images of Jews, yet anti-Semitism in Britain did not fully disappear and the discrimination against the Jews – though at rather lower level – continued after the war.

After 1945 the Holocaust phenomenon has been reflected in several autobiographies written by Holocaust survivors, but what is more, the topic has become particularly attractive to non-Jewish authors. In the post-war literature authors elaborated a very common image of a Jew – a Jew as a defenceless victim in the centre of an intolerant and hostile world. Although before 1939 Jews were portrayed in the literature as mistrusted financial rascals and swindlers, it is noteworthy that even such an author as Greene, whose most of the works are considered to be anti-Semitic, depicts Myatt as an innocent victim of anti-Semitic violence employed by the passengers of the Orient Express. “Myatt is literally a wandering Jew and Greene does all he can to accentuate his position ‘as the centre of

the hostile world” (Loewenstein, 1993, 285). At the beginning of the novel when Myatt is about to board the train, he responds sensitively to a remark made by customs officer and retreats into his shell.

From the man’s rudeness and his contempt, the syllables ‘Juif, Juif,’<sup>11</sup> he crept into the shade of those great tents. Here for a moment he was at home and required no longer the knowledge of his fur coat, of his suit from Savile Row, his money or his position in the firm to hearten him. But as he reached the train the wind rose, the tents of steam were struck, and he was again in the centre of a hostile world. (Greene, 2004, 5-6)

The Jews appearing in Massie’s novel are viewed similarly. Massie elaborates the image of a Jew as a victim of the most appalling atrocities committed by Nazis. This image of an unfortunate Jew did not appear after the war for the first time. The Jewish awareness of being a centre of a hostile world finds its source in Shakespeare’s *Merchant of Venice* when Shylock expresses his conviction that Jews were predestined for suffering. Shylock’s claim that “[...] sufferance is the badge of all our Tribe“ (Shakespeare, 1994, 36) occurs as well in Massie’s story where Luke, the Israeli journalist and friend of Franz and Becky, describes Jews as being “nostalgic for suffering” (Massie, 1992, 143). However, it is important to point out that Allan Massie puts a rather stronger focus on Jewish ‘delight in suffering’ by presenting Eli as pitiful and too much obsessed with his Jewishness. It is worth mentioning that Eli’s self-pity does not stem only from his traumatic experience from the concentration camps, but also from his blindness and his inability to maintain his family. He is described as taking pleasure in making others uncomfortable by pointing out his Jewishness, blindness and poverty. Kinsky, his lifelong friend and also a survivor of the concentration camp, also refers to Jews as being “corrupted by guilt and pity” (Massie, 1992, 51).

Moreover, the author also draws attention to another disturbing self-image of Jews occurring in the novel. As a matter of fact, Massie depicts Jews as pitiful sentimentalists who are obsessed with the past and demand compensation for the crimes committed to their relatives. The traumatic experience of Holocaust strengthened the conviction of the ‘exceptionality’ of the Jewish nation. This feature

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<sup>11</sup> From French: ‘Jew, Jew,’

is apparent in Luke's reference to the shift in the Jewish self-image after the period of Holocaust.

[...] nothing could stop the Jews from perpetually presenting themselves as a special case, deserving of special treatment, demanding it indeed as a right; and as long as that was so, they would never be admitted as an equal partner to the family of nations. (Massie, 1992, 143)

Aren't we claiming, when we remind the world of what we Jews have suffered, when we rub the faces of the Germans yet again in their atrocious guilt, that our suffering has rendered us who survived it, and who are its heirs, strangely privileged beings? (Massie, 1992, 229)

The Massie's love-story provides the proof that the Second World War did not remove the label of being Jewish and rather accentuated the feeling among Jews that their nation deserves special treatment due to the genocide.

Massie in his novel does not portray Jews only as victims. After years of horrifying stories shared by survivors, after years of describing Jews as defenceless victims, Massie brings another stereotype. He reveals the dark side of the Jews by referring to the Arab-Israeli conflict. Throughout the second part of the story, taking place in Israel and focusing mainly on Rudi Kestner's trial, there are several demonstrations of violence between Arabs and Jews. When Franz and Rebecca are having lunch with Luke and his wife Rachel, a violent incident occurs when a young Arab boy is shot dead. However, this incident does not disturb the people in the restaurant because the boy was an Arab. Luke's remark on the situation in Israel serves as the best description of the Jewish violent treatment of Arabs.

[...] We've got our Jews here, only we call them Arabs. There are Zionists whose idea of dealing with the Palestinian problem is a sort of Final Solution. (Massie, 1992, 140)

Through this claim Massie equals the Israelis to the Nazis. An interesting link between Eli, as a Jew, and Rudi, as a former Nazi, is indicated at the beginning. In the first chapter the reader discovers about Eli that he loves the music by Brahms. When Eli meets Rudi for the first time, they discover that their common passion is

music by the above mentioned German composer. However, it is not only Brahms they have in common. Israel is represented as “embodying the same spirit of struggle and idealism as the Third Reich, where good and evil are relative terms” (Sicher, 1997, 314). By referring to violence employed by Israelis and by their conviction to be “strangely privileged beings” Allan Massie refers to Israel as a ‘Nationalist Socialist’ state. (Rossal, 1992)

Apart from the new perspective in portraying the Jews; Massie sticks to the traditional images and universal themes of intermarriage and father-daughter conflict. Firstly, he follows the pattern of a Jewish moneylender stereotype and also depicts the main Jewish character, Eli, as a highly regarded economist – the choice of Eli’s involvement in finance seems not to be coincidence. Secondly, Massie for his story chooses a very popular theme introduced by a number of authors in previous decades – the theme of intermarriage. To couple with a Gentile – or worst with a Christian, has always been a great taboo in Jewish culture. Although a few literary couples were fortunate in terms of marriage - Daniel Deronda and Mirah; Lorenzo and Jessica, who finally runs away despite Shylock’s rage, Rebecca and Franz’s love is not destined to blossom. Rebecca belongs to those Jewish characters that “come to grief by seeking their partners among Gentiles” (Rosenberg, 1960, 276). Since the obvious reason for the deterioration of their relationship is the influence of ‘the sins of their fathers’, it might as well find its reason in the impossibility of intermarriage. Even after the Final Solution, the novel *The Sins of the Father* still portrays Jewishness as something undesirable, something that always carries negative connotation. The novel suggests that even after such horrible period of Holocaust the labels cannot be removed. As hard Rebecca and Franz try to maintain their relationship after the end of the trial, the fact of being Jewish ruins even such a strong relationship they established. When the revelation about Franz’s father comes, Rebecca suddenly becomes aware of her Jewish origin.

When [Franz] touched me, I shivered. That’s Jewish flesh you’re touching, I said, but not aloud. Up till now I’ve never bothered about the Jewish side of me (Massie, 1992, 148).

Another universal theme the novel develops is the conflict between Jewish villainous father and his daughter opposing his decisions. As Rosenberg in his examination investigated: “It became customary after Marlowe to invest the Jew with a daughter; a girl sufficiently good and beautiful to serve as foil to the wicked father” (Rosenberg, 1960, 34). Eli represents the traditional image of a firm, deeply principled Jewish father. The respect Rebecca feels for her father is expressed by her fear of Eli’s disapproval of her relationship with Franz. She pretends eagerness to introduce Franz to Eli but in fact “she was afraid of that meeting, because she cared for both of them too much; but she was anxious to get it over” (Massie, 1992, 12). The family of Czinner represents the traditional picture of a Jewish family, where everything depends on the father’s decision. In spite of Rebecca’s adoration for her father, they are brought into serious conflict and the strong bond between the father and daughter is severed.

After Franz leaves to Israel to offer his father support in the trial, Rebecca regardless Eli’s disapproval follows Franz in order to save the last bits of their deteriorating relationship. Although the similarity between the relationship of Eli and Rebecca and the relationship of Shylock and Jessica might be a little of an exaggeration, the vision of revenge is for Eli the sheer “source of vitality“ as were the ducats for Shylock (Rosenberg, 1960, 30). Eli’s indifference towards his daughter’s future is apparent from the conversation between Kinsky – survivor of the concentration camp and Eli’s close friend – and Franz.

“[...] For [Eli], this trial is a sort of purification. He will accept any sacrifice to achieve that.”

“Will he sacrifice Becky’s happiness?”

“Oh yes, he will willingly sacrifice that.” (Massie, 1992, 238)

Due to Eli’s indifference and obsession with justice, Eli and Nell’s marriage as well as Franz and Rebecca’s relationship is destroyed. However, it is not only the ‘sins of the fathers’ that cause the deterioration of the family, but the very source of the conflict is the insoluble problem of Jewishness that the future generations inherited. The label of being Jew and Gentile is not removed even in the end of the twentieth century.

## Conclusion

Even though the British anti-Semitism has never reached such a level as it did across the Channel, the Jews have experienced hard times in Britain. They became not only the victims of several anti-Semitic riots but also represented an attractive target for British writers. It is difficult to explain possible reasons for such a strong hatred among Gentiles, since Jews have never been numerous in Britain nor they have represented any financial or political threat.

Throughout the centuries British authors introduced a number of models of Jewish villains and heroes, that were subsequently adopted by other writers and adjusted to the different periods. The primary aim of this paper was to analyse the images of Jews occurring in the three selected novels, to compare their common features and set them in the wider literary and historical context. For the analysis following works were chosen: *Trilby* by George Du Maurier, *Stamboul Train* by Graham Greene and *The Sins of the Father* by Allan Massie.

The first chapter provided a reader with a brief outline of the Jewish history in Britain. The purpose of this chapter was to draw attention to the fact, that even though Jewish population has never exceeded the number of 450,000 and their presence in Britain was for nearly four hundred years interrupted, the literature literally brims over with Jewish stereotypes.

The significant part of the work was devoted to the analysis of the negative images of Jews. The investigation demonstrated that the negative attitude towards Jewish community existing in the British public stems from the Christian account of the Crucifixion and Jewish demand for the death of Jesus. Therefore, the Jewish villains usually embody the characteristics of the biblical figure of Judas. The physical similarity of Du Maurier's Jewish musician, Svengali, to Judas and to Svengali's literary ancestors is also put into focus. As far as biblical imagery is concerned, in *Trilby* the influence of another image made by Christian mind is apparent – the image of a Jew as a Devil incarnation. Svengali's obscure origin and supernatural ability of mesmerism strikingly resembles the features of the Devil's.

On the other hand, modern anti-Semitism does not stem only from the Christian bitter hatred towards Jews and their faith. Jewish involvement in the world of finance, their cupidity and greed gave rise to another Jewish stereotype – Jew as a moneylender or financier. In the second part, the main focus was placed on the character of Graham Greene's thriller, Carleton Myatt, who embodies all the negative attributes usually associated with greedy and cunning moneylenders. Another aspect in portraying the Jews that occurs in *Trilby* and *Stamboul Train* is the exertion of power. Throughout the nineteenth and twentieth century the British public witnessed an increased involvement of Jews in the field of finance, politics and culture and soon after that a widespread fear of Jewish domination stroke Britain. This fear is apparent in *Trilby*, where the author draws the exact parallel between Svengali's ability of mesmerism - through which he is able to seize the control of another human being, and the current situation in Britain. The aspect of power in *Stamboul Train* is illustrated by Myatt's mastery of manipulating people by using tricks and money.

The third chapter elaborated the positive traits of Jewish characters occurring in the novels. Even though the image of a Jewish villain strongly appealed to most of the British authors, some of them decided to compensate for the unfortunate images and created rather sympathetic characters. The positive attributes usually highlighted in the works was Jewish artistic excellence and high intelligence. The aspect of artistic excellence is used in *Trilby* where Du Maurier represents Jew as a phenomenal pianist. Furthermore, the chapter focused on the dual identity of Svengali and Myatt. Despite their exploitativeness and arrogant manners, their good nature is revealed through the interaction with the female characters, Trilby O'Ferral and Coral Musker. Finally the attention is drawn to characteristics of Jewish nation elaborated by Allan Massie. In his story he not only highlights Jewish considerable intelligence but also put the focus on Jewish religiousness and indomitable spirit.

The last chapter investigated that even after the dark period of Holocaust, the twentieth century author, Allan Massie, preserves the tradition of portraying the Jews as bloodthirsty moneylenders and addresses traditional themes such as Jewish father-daughter conflict or the issue of intermarriage. Even though that the Jews in his novel are put into focus as a decenceless victims of the terrible atrocities committed during



the Holocaust, he rather criticizes Jewish pity and obsession with their own race. Finally, he compares the Jewish persecutions during the Second World War to the situation of Arabs in Israel and therefore makes the link between Jews and Nazis.

## Resumé

Centrem zájmu bakalářské práce je obraz Žida ve třech vybraných románech devatenáctého a dvacátého století. Cílem práce je porovnat stereotypy Židů, se kterými zvolení autoři ve svých dílech pracují a poukázat na společné rysy, které tyto stereotypy sdílí se svými literárními předlohami. Pro analýzu byly cíleně vybrány tři romány z různého časového období: *Trilby* (1895) od George Du Mauriera, *Vlak do Istanbulu (Stamboul Train)* (1932) od Grahama Greena a *The Sins of the Father*<sup>12</sup> (1991) od skotského autora Allana Massieho.

Je krutou pravdou, že Židé nebyli nikdy vítanými hosty v žádné z zemí. Pro svou odlišnost se stali nejen terčem posměchu a kritiky, ale také oběťmi nezměrného násilí, které nemá v historii lidstva obdoby. Velká Británie, i přes svou proklamovanou liberální politiku a ochotu pomoci všem utlačovaným, také nepředstavovala pro židovskou komunitu bezpečné útočiště. Třebaže míra antisemitismu na britském ostrově nedosáhla takového extrému jako v jiných evropských zemích, Židé během svého pobytu zakusili krušné časy. Z hlediska literární produkce Židé představovali oblíbený cíl kritiky, což mělo značný vliv na celkové povědomí britského lidu o tomto etniku.

První kapitola čtenáře stručně seznamuje s historií židovského etnika v Británii. Židé nebyli početní ani vlivní. I přes četné vlny židovských imigrantů, kteří hledali na začátku dvacátého století v Británii útočiště, populace Židů v Británii nikdy nepřesáhla více než 450,000. I přesto však ostrov zaplavila vlna antisemitismu a ani temná doba Holokaustu situaci nezlepšila. Židé se stali oběťmi četných projevů násilí a britská literatura zápornými postavami Židů doslova překypovala. Od *Canterburských povídek* přes *Kupce Benátského*, negativní zpodobnění Žida jako hamižného lichváře či krvelačného zrádce se neustále v britské literatuře oživovala a vyskytovala v různých variacích.

Příchod Židů na britské ostrovy se datuje do doby krále Viléma Dobyvatele. Ihned po té, co se Židé v Británii usadili, jejich hlavní výdělečnou činností se stala lichva. Dokud však svým jměním poskytovali panovníkovi finanční oporu, jejich

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<sup>12</sup> Chybí český překlad

přítomnost a lichva byla trpěna. Roku 1290 nicméně byli Židé pro svou neochotu žít se jinak než lichvou definitivně vyhnáni tehdejším panovníkem Eduardem I. Jejich vyhnání napomohla také série nešťastných obvinění z rituální vraždy křesťanských dětí ve městech Norwichi a Lincoln. Negativní stereotyp Žida v povědomí britského lidu však nadále přetrvává i přes jejich – téměř čtyři století dlouhou – nepřítomnost. Zásahu na tom má především dramatická tvorba, jmenovitě Shakespearův *Kupec Benátský* a Marlowův *Maltský žid*, kteří do literatury představují nesmrtelné zpodobnění Žida jako krvelačného lichváře, pomstychtivého chamtivce, vraha a černokněžníka.

Protože britští autoři měli tendenci vybírat do svých děl především záporné postavy Židů, druhá kapitola rozpracovává a analyzuje negativní rysy židovského stereotypu, který se vyskytuje v daných třech románech, a porovnává je s tradičním zpodobněním Žida v dílech předešlých období. Kvůli nenávistnému postoji křesťanů k židovskému etniku a jejich víře se do literatury promítá stereotyp Žida, který je nejčastěji spojován s postavou zrádce Jidáše. Důvod, proč se autoři přikláněli raději k záporným postavám Židů ve svých dílech, je tedy nutné hledat v Písmu svatém.

Značná pozornost je věnována fyzickému zpodobnění Žida. Du Maurier se zřejmě nechává inspirovat Shakespearem a Dickensem a do literatury představuje Shylockova a Faginova nástupce – Svengaliho. Charakteristickým rysem všech těchto fiktivních postav je neobyčejně velký hákovitý nos, typický pro židovské etnikum, uhlově černé vlasy a hustý plnovous.

Již zmíněná obvinění z 12. a 13. století spojená s rituální vraždou křesťanského dítěte v Norwichi a Lincolnu obohatila literární postavu nemilosrdného Žida o atributy jako černokněžnictví, zálibu v magii a do literatury se následně představuje stereotyp Žida jako přívržence Dábla. Tímto byl zřejmě inspirován George Du Maurier, který do literatury představil nadaného židovského muzikanta, Svengaliho, který vzbuzuje hrůzu svou schopností mesmerismu. Pouhým pohledem je Svengali schopen zhypnotizovat svou oběť a zcela ovládnout její tělo i mysl. Tento nadpřirozený rys jistě souvisí s obecným předsvědčením, že Dábel měl v oblibě na sebe často brát lidskou podobu.

Neoblíbenost Židů však zdaleka nesouvisela pouze s nenávistí, kterou v sobě chovali křesťané k židovskému etniku, ale také pramenila z jejich obecně tradované

nečestnosti a chorobné hrabivosti. Židé byli nejen nenáviděni pro své jmění, ale také pro svou lstivost a oblibu ve využívání druhých za účelem zisku. Hlavním představitelem tohoto stereotypu je známý lichvář Shylock, jehož dukáty jsou mu cennější než život vlastní dcery. Stereotypy židovských finančníků, které se vyskytovaly později v literatuře, se věrně drží Shakespearovy předlohy. I přestože záporné postavy Židů se hojně vyskytovali především v devatenáctém století, jistý dopad obrazu židovského finančníka je znatelný v díle Grahama Greena, kde jeden z hlavních hrdinů, Carleton Myatt, bohatý židovský obchodník, je popsán jako chamtivý, egoistický chlubil, který velmi rád dává na odiv své bohatství. Stejně jako tradiční židovští obchodníci se nezdráhá jednat nečestně a manipulativně, aby dosáhl zisku. Dokonce i po druhé světové válce, kdy většina židovských stereotypů byla přežitá, Allan Massie neopomíná do svého románu vsadit podlého židovského bytného, který okrádá své nájemníky a poté jim půjčuje peníze s vysokým úrokem.

Poslední část druhé kapitoly rozpracovává další z důležitých faktorů vzniku antisemitismu v Británii, a tím je všeobecná obava z židovské nadvlády. Jak již bylo zmíněno, židovské etnikum nebylo nikdy tak početné a v žádném případě nepředstavovalo hrozbu. Nicméně v britské společnosti převládal názor, že Židé svou účastí v politice, pohybem ve finanční sféře a manipulováním britské lidu prostřednictvím tisku, ovládnou Británii. Du Maurier představuje ve svém díle ohavného Svengaliho, který svým uměním mesmerismu a schopností podmanit si lidskou mysl představuje přesnou metaforu obav převládajících v britské společnosti nejen konce devatenáctého století. I Myatt v románu *Vlak do Istanbulu* si podmaní prostou dívku Coral Muskerovou, které nabídne společný život v blahobytu. Chudá Coral se stává snadnou obětí, neboť vidina lepšího života ji dokonce přiměje s Myattem strávit společnou noc v kupé.

I přesto, že postava Žida se v britské literatuře vyskytuje hojně, v mnoha případech je vnímána jako ztělesnění zla. Pár autorům se však podařilo ve svých dílech vyzdvihnout přednosti tohoto utlačovaného etnika. Hlavní představitelkou britské literatury, která se pokusila vyvrátit pevně zakotvený mýtus, je bezesporu George Eliot, která ve svém díle *Daniel Deronda* vyzdvihla především umělecké cítění židovských postav. Tématu umělecky založeného Žida využívá i Du Maurier, který neopomenul vyzdvihnout Svengaliho přednosti. Na první dojem Svengali

vzbuzuje hrůzu, ovšem svým uměním vykouzlit i z toho nejobyčejnějšího hudebního nástroje dechberoucí tóny se stává také jednou z nejfantastičtějších postav. Du Maurier vyzdvihuje umělecké vlohy další židovské postavy, mladého okouzujícího Brita, Little Bileeho.

Dalším důležitým aspektem, společným pro první dvě díla, je postupné odhalování dobrotivé tváře hlavních postav Židů. Svengaliho pravá tvář se objeví až ve vztahu s Trilby, prostou pradelnou, které poskytne ochrannou ruku a pečuje o ní s láskou. Carleton Myatt také projeví své světlé stránky až po seznámení s Coral Muskerovou. I přesto, že centrem jeho zájmu je pouze jeho obchodní jednání a touha po jmění, k prosté Coral si i přes své obvyklé povrchní cítění vytvoří zvláštní pouto.

Poslední část kapitoly vyzdvihuje bystrost, důvtip a vysokou inteligenci, kterou se židovské etnikum vyznačuje. V neposlední řadě je pozornost věnována nezdolnému duchu a odhodlanosti židovského národa, na kterou ve svém díle poukazuje Allan Massie a která má svůj původ ve Starém zákoně a dramatické pouti Izraelitů do Země zaslíbené.

Po druhé světové válce se všeobecně předpokládalo, že negativní portréty Židů vzhledem k okolnostem vymizí. Krátce po skončení války, většina britských autorů oprostila svá díla od zlotřilých židovských finančníků a obchodníků, neboť si byli vědomi vlny pohoršení, které by určitě vyvovali. Zajisté, lze najít i takové autory, kteří nedbali nešťastných okolností druhé světové války a v očerňování židovského etnika pokračovali i nadále. Velice oblíbeným stereotypem moderních autorů se stalo však zpodobnění Žida jako nešťastné oběti Holokaustu. Ústředním tématem Massieho románu *The Sins of the Father* je dopad tragédie Holokaustu na pozdější generace. Rebecca a Franz oslavují svou lásku jen do té doby, než se setkají jejich otcové – Rudi Kestner, bývalý nacističtí podílejší se na vyvražďování nevinných, a Eli Czinner, přeživší oběť koncentračního tábora. Massie pracuje ve svém díle s obrazem Žida jako člena utlačovaného etnika, ovšem spíše židovský národ kritizuje za jejich „posedlost Holokaustem“ a „posedlost vlastním národem“. Massie se zaměřuje také na konflikt mezi Izraelci a Araby, a tím do literatury představuje zcela nový pohled na židovský národ. Ve svém díle přirovnává Židy k Nacistům a Izrael označuje jako nacionálně socialitický stát. Židé řízení vidinou

vlastního státu páchají násilí na svých arabských spoluobyvatelích a tím Massie poskytuje analogii s perzekucí Židů za druhé světové války.

Román *The Sins of the Father* se však také drží oblíbeného tématu a představuje spíše zápornou postavu otce - Žida, a jeho dcery, která se proti otcovým rozhodnutí vzpouzí. Dalším tématem je téma sňatku mezi Židovkou a člověkem nežidovského původu. Narozdíl však od některých literárních párů vyskytujících se v britské literatuře, vztah Rebeccy a Franze končí nešťastně. Otázkou je, zda zásadní vliv na rozpad jejich vztahu mají „hříchy jejich otců“ spáchané za druhé světové války nebo skutečnost, že Rebecca je židovského původu.

Postavy Židů, vyskytující se ve všem třech románech, jsou důkazem dlouhé životnosti židovských stereotypů, neboť i po druhé světové válce a po hrůzách masového vyvraždění Židů se stále někteří autoři vracejí k oblíbeným předlohám zákeřných obchodníků s velkýmnosem, uhlově černými vlasy a lstivým pohledem.

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