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Single-Moulded Line in Marlow's Jew of Malta

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بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

"أَمَّنْ هُوَ قَانِتٌ آنَاءَ اللَّيْلِ سَاجِدًا وَقَائِمًا يَحْذَرُ الْآخِرَةَ وَيَرْجُو رَحْمَةَ رَبِّهِ ۗ قُلْ هَلْ يَسْتَوِي الَّذِينَ يَعْلَمُونَ وَالَّذِينَ لَا يَعْلَمُونَ ۗ إِنَّمَا يَتَذَكَّرُ أُولُو الْأَلْبَابِ ۗ"

صدق الله العلي العظيم
سورة الزمر، الآية ٩

"Is one who is devoutly obedient during periods of the night, prostrating and standing [in prayer], fearing the Hereafter and hoping for the mercy of his Lord, [like one who does not]? Say, "Are those who know equal to those who do not know?" Only they will remember [who are] people of understanding."

Surah Az zumar

Dedication

To the example of dedication and sincerity..... my beloved father.

**To whom I offered my happiness and comfort over her happiness... My virtuous
mother.**

To those who spare no time and effort to help me my dear friend.

To the one who provided me with advice and guidance...my dear sister.

To everyone who called me well I dedicate this humble work to you....

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Single-Moulded line

Chapter One

1.1 Introduction

The Single-Moulded line in Marlow's *Jew of Malta* is a topic that has been widely discussed and debated among literary scholars. This line, which appears in Act 1, Scene 1 of the play, has been the subject of much analysis and interpretation, with some scholars arguing that it is a key to understanding the play's themes and others dismissing it as a mere throwaway line. In this research paper, we will explore the various interpretations of the Single-Moulded line and examine its significance in the context of the play as a whole. We will also consider the historical and cultural context in which the play was written and how this may have influenced Marlow's use of language and symbolism. Ultimately, our goal is to shed new light on this enigmatic line and contribute to a deeper understanding of Marlow's *Jew of Malta*.

It is important to know that end-stopping is a phenomenon marking a line in a poem as complete, both grammatically and semantically. Another structural difference between an end-stopped and enjambed line would be the common punctuation at the end of the line; an end-stopped line usually ends with a colon, semicolon or full stop, unlike enjambed lines which have no punctuation mark at their end.

Enjambment and end-stopping, or in universal line breaks, are the two necessary elements making a poetry seem exceptional when in contrast to prose. Of the significance of enjambment, Brink says: "it is an essential device for the animation of poetical speech and the avoidance of monotony."² (Merriam Webster, 84)

In this paper we have tried to study these two elements in three of the most regarded poems in medieval technology of English poetry. Enjambment, as an art claimed by means of many critics such as Brink³, adds to the complexity of verse and its superficial lexical appearance. We expect that, as critics such as Gaylord, in his *Art of Chaucer's Verse* claim, poets of the Middle-English era had been more concerned about their wordings and the entire structure of the verse rather the structure of one of a kind lines; he of route exceptions Chaucer for some of his works such as the *Legend of Good Women*, in which enjambment, even though being used, is not the most considerable teaching (Le Grand Robert, 84).

Suppose that I utter the strains "I prefer to say goodbye to you/because I don't love you" in this way: "I listing to fare thee well/Sith I love thee not" and "fare thee well, when you consider that I don't love thee/Is what I listing to say." Amongst these two, it is evident that the latter is tougher to understand; the 2d one, being enjambed, has absolutely changed, in fact, disordered the structure of the sentence. Therefore, we anticipate the number of enjambed strains to be much less than end-stopped ones in these poetry, if, of

course, any exist. To take a look at this, we first have to define the phrases in order to be able to observe them in the texts. Although these two are of most primary technics used in poetry composition, pupils provide specific definitions for them. For instance, Bernhard ten Brink, defines enjambment as “separation of even carefully linked elements of a sentence by using the conclusion of the metrical line”⁴ or as J. A. Cudon notes, in his Dictionary of Literary Terms (Abrams, M. H,84):

“...running on of the experience beyond the second line of one couplet into the first line of the text.”

Lexically, the time period enjambment is derived from the French word enjambement, from the verb enjamber which potential to stride, step over, straddle, or stretch across according to Le Grand Robert dictionary. In French jambe potential leg, and when the prefix en- is introduced to it, it becomes: to leg/step over.

Sharad Rajimwale, in his Dictionary of Literary Terms says of enjambment:

“In verse, when the sense is persevered from one line to the subsequent so that it appears unnatural to pause whilst reading the first line...”

End-stopping is also called rejet in French literature¹⁸ and the term single-moulded line is sometimes used interchangeably with end-stopped, though seemingly being a subcategory of it which was favorably used by blank verse writers, like Marlowe¹⁹ (Hori, Masahiro,86).

According to Shipley²⁰ and Hunley²¹, Alexander Pope, in his heroic couplets, and French poets in their syllabic alexandrines, made a tremendous use of this. End-stopped couplets have been characteristic of a gorgeous deal of 18th century poetry²² and heroic couplet (partial pause at the stop of first line; couplet at the stop of couplet)²³ (Brink, Bernhard ten,86).

Examples named for this technic are again components of Keats' Endymion, and components of Pope's Essays of Man. Take these traces into consideration:

**Hope springs everlasting in the human breast,
Man by no means is, but continually to be blest.**

(Anonymous from Shipley's Dictionary of World Literature)

**Or My mistress' eyes are nothing like the sun; Coral is some distance greater purple than her lips red;
Shakespeare –sonnet 130**

It is certain that the verse of the play, as a whole, is "single-moulded" in the sense in which we are using that word. The writer does not yet think of his quantities and pauses as keys, by dwelling on which, or not dwelling on them, he can make connection or break it with the next line, and the next, and the whole symphonic unit. But it is equally certain that there are instances where something of the sort seems to be glimmering upon him.

1.2 Some additional key details about end-stopped lines

- The best way to inform if a line is end-stopped is to seem to be for punctuation at the end. That may include a comma, colon, semi-colon, dash, period, question mark, exclamation point, or ellipsis. If the punctuation signifies the cease of a grammatical unit, whether that unit is a clause of a sentence or a whole sentence, then the line tends to be end-stopped. (Bergman, Bennet, 5 May 2017)
- Consistently end-stopping the lines of a poem tends to have the effect of accentuating the rhythmic first-rate of the poem, due to the fact it makes the pauses occur extra regularly.

1.3 End-Stopped Lines vs. Enjambed Lines

The opposite of an end-stopped line is an **enjambed** line, in which a sentence or clause continues across a **line break**. To get a sense of the difference between **end-stopped** and **enjambed** lines, take a look at this excerpt from **Romeo and Juliet** which contains some of each type: (LitCharts LLC, 5 May 2017)

When he shall **die**,
Take him and cut him out in little **stars**,
And he will make the face of heaven so **fine**
That all the world will be in love with **night**
And pay no worship to the garish **sun**

1.4 Reasons for using Enjambment in Poetry

Poetry is a structured literary form, with patterns and rhythms that dictate the float of verses. Lineation in poetry is how strains are divided and the place they give up in relation to a clause or thought. Having a line ruin at the cease of a phrase or complete thought is a regular and predicted sample in poetry. Poets subvert this expectation by using a approach called enjambment. Enjambment breaks with our expectations of the place a line end, developing a one of a kind sense to a poem. By allowing a thinking to overflow across lines, enjambment creates fluidity and brings a prose-like fine to poetry. Poets use literary gadgets like enjambment to . (Bergman, Bennet. "End-Stopped Line." 2017)

- Add complexity. Enjambment builds an extra complex narrative inside a poem by using fleshing out a concept as an alternative of confining it to one line.
- Create tension. Enjambment builds the drama in a poem. The give up of the first line isn't always the stop of an idea however alternatively a cliffhanger, forcing the reader to hold shifting forward to discover out what takes place next. It grants a resolution in the 2nd line, or the third line, depending on the size of enjambment.
- Build momentum. Enjambment strikes seamlessly thru line breaks the place there is usually a forced pause in poetry. The Genius wants to move shortly on to study the conclusion of the sentence, growing a faster pace and a momentum. It gives a poem a flow and energy.
- Create an aspect of surprise. In some instances, enjambment is used as a plot twist technique, moving to a conflicting notion from one line to the next, growing an factor of surprise.
- Play with syntax. Words in an enjambed poetic line are intentionally placed. A phrase used at the give up of the line - the place a pause occurs however the thinking continues -is supposed to be emphasized.
- Complement performance. Enjambment used to be regularly used in the poetic talk in Shakespeare's plays. The technique approves a character to glide with a concept rather of clunky, end-stopped traces that can disrupt the momentum of the performance.

1. 5 Examples:

William Shakespeare, Hamlet (1609)

To be, or not to be-that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles,
And by opposing end them. To die- to sleep-
No more; and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wish'd. To die-to sleep.
To sleep- perchance to dream: ay, there's the rub!
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life.

T.S. Eliot, *The Waste Land* (1922)

April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.

1.6 End-Stopped Lines and Meter

End-stopped lines are used in all types of poetry, including poetry both with and without a meter.

(Bergman, Bennet. "End-Stopped Line." 2017)

- End-stopped strains in metered poetry: In both formal verse (poetry with a strict meter and rhyme scheme) and blank verse (poetry with a strict meter however no rhyme scheme), end-stopping traces has the effect of growing the feeling of regularity in the rhythm of the poem—sometimes rather dramatically. This is because the strains in a metered poem all contain the equal quantity of syllables, a reality which becomes more stated to the listener when pauses at the quit of traces are inserted at normal intervals. The increased rhythmic nice provided by way of end-stopped strains can make the

poem less complicated to follow, given that it is damaged down into more digestible units. At the equal time, such end-stopped strains can every so often make the rhythm seem too regular, or stupid.

- End-stopped lines in poetry without meter: In free verse, which lacks a everyday meter, the length of lines can range dramatically, so the use of end-stopped lines does not always lend regularity to the rhythm. But end-stopped lines can nonetheless accentuate the rhythm of the poem—whether it's a ordinary or irregular rhythm. This is due to the fact line breaks commonly motive a reader to pause slightly—so when a line smash is coupled with an end-stop, this pause can sense even similarly exaggerated.

1.7 Reasons why writers use End- Stopped Lines

Generally speaking, the ends of lines are a herbal area for syntactic units to conclude in poetry because line breaks already suggest a pause. Because of this, end-stopped strains are used in most poetry. However, that would not imply that it is all that frequent for every line of a poem to be end-stopped. More typical is that some strains of a poem are end-stopped, whilst others aren't. (Bergman, Bennet. "End-Stopped Line." 2017)

In terms of a single line of a poem, some reasons a poet would possibly pick to end-stop it are:

1. To give it more weight
2. To add a feeling of finality or certainty to the language
3. Simply because the poet didn't want the sentence or clause to run-on beyond the line break for reasons of rhythm, meaning, or something else

When end-stopped traces are used collectively in sequence—one after another—it can make the poem sense really slower or heavier due to the fact all the pauses are doubly-accentuated through punctuation and line breaks. Enjambment, by means of contrast, frequently has the contrary effect—of speeding up the poem, due to the fact that one line runs-on into the next as a substitute of getting resolved at the end. But end-stopped traces don't always experience heavy or clunky. Just as often, the regularity of the pauses at the ends of lines can help listeners or readers to recognize the records being presented in the poem, on the grounds that end-stopping has a way of breaking the poem up into greater understandable units. (Bergman, "End-Stopped Line." 2017)

Marlow's Jew of Malta

Chapter two

2.1 Christopher Marlowe

Christopher Marlowe (1564–1593) was once a famous Elizabethan playwright, poet and authorities spy. He performed fame for his dramatic works, but also for a existence full of high drama. In 1593 he used to be arrested on expenses of non secular heresy but, while launched on bail, he was once stabbed to demise – likely in a row over the bar consignment at a Mrs Bull's house in Deptford.

Christopher Marlowe's fast-moving play *The Famous Tragedy of the Rich Jew of Malta*, is a story of violent warfare between Christians, Jews and Turks. Its hero-villain, Barabas a 'wealthy Jew', has a cruel but intoxicating want for cash and revenge, but is finally punished. The play was first carried out around 1592, and first published in this edition of 1633 which includes additions through Thomas Heywood (1574–1641).

Although called to be "the tragedy of a Jew" (Prologue, 30), literary critics regularly argue, that the play is "a kind of black comedy" (Jump 3) and "a high-spirited entertainment" (Steane 30). Indeed, Barabas' villainous contriving of revenge is from time to time "highly entertaining" (Jump 3) and hence suggests Marlowe's brilliance, due to the fact even although Barabas is a despicable character "he wins an audience's empathy" (Kermode, MSC 217).

As Steane points out, in accordance to modern-day scholars, Marlowe's "moral thinking, as published with the aid of his plays, used to be Christian, orthodox and devout, retaining up before the eyes of his audiences examples of the ways and fates of sinful men shape which they ought to profit as from any sermon or Morality Play" (9). On one hand, it can be agreed that Marlowe was a Christian, the time and location of his life really endorse so. However, taking *The Jew of Malta* into account, one can rarely believe, that he used to be "orthodox and devout".

The play does now not painting the Maltese residents black and white. Not all Jews are villains and not all the Christians are innocent victims of the Jewish merchant. Despite the saying, that the writer does no longer always believes in the equal values presented in his work, plays especially, it is unattainable that an orthodox Christian would write a play this anti-Christian. It is a play in which Marlowe "constantly underlines the distinction between what guys profess to trust and what they genuinely do" (Henderson 23).

At the core of Christopher Marlowe's *The Jew of Malta* is the thought of Machiavellianism, a political philosophy based totally upon the writings of Italian diplomat

Niccolò Machiavelli. Since the 1532 e-book of Machiavelli's political treatise *The Prince*, Machiavellianism has been associated with unscrupulous scheming and godless corruption in the identify of self-interest, and this thought is reflected in the course of Marlowe's play. The play's prologue is narrated by means of Machevill, a ghost who calls to thought Machiavelli himself, and Marlowe specially mentions the anti-Machiavellian motion that used to be sweeping across 16th-century Europe. When Marlowe's play was once written round 1589, Machiavellianism was once generally condemned and regarded an Italian trouble that had little to do with England, however Marlowe implies that such moral corruption is widespread, both in authorities and in personal preferences and actions. (Rosewall,2020) *The Jew of Malta* underscores the incidence of Machiavellianism in politics and every day life; however, the play also suggests that real lifestyles isn't as godless as Machiavellianism is thought to be, and Marlowe eventually argues that corruption and scheming are no fit for God's divine will.

While Christopher Marlowe hints at the significance of God's will in *The Jew of Malta*, his play is although indispensable of faith and spiritual doctrine, specifically Christianity. Marlowe's depiction of faith is no longer one of morality, good will, and righteousness. On the contrary, religion in *The Jew of Malta* is rife with hatred, deception, and hypocrisy. When the Turks come to Malta below the threat of hostilities to gather the tribute money owed to the Ottoman Empire, the Maltese government exploits the island's Jewish population to pay the country's debt, and they do so in the title of Christianity. (Rosewall,2020)

Marlowe highlights religion's hypocrisy through Malta's Christian authorities and Ferneze, the governor, who cites faith as a purpose to exploit Malta's Jewish population. When Ferneze is quick the tribute cash Malta owes the Ottoman Empire, he taxes solely Jewish people to pay the bill. Ferneze says that Jews "stand accursed in the sight of heaven," and it is consequently their burden alone to cover the debt. Ferneze's declare that the Jews are "accursed" is a reference to the crucifixion of Christ. In short, Ferneze's Christian beliefs uphold that the Jews have been responsible for the death of Christ; therefore, in Ferneze's mind, his exploitation of the Jews is absolutely justified. In response to Ferneze's request, Barabas, the richest Jew in Malta, points out Ferneze's use of scripture and solutions in kind. "The man that dealeth righteously shall live: / And which of you [Christians] can charge me

otherwise?” Barabas makes use of scripture to show his point, referring to Proverbs 10.2, a biblical passage that underscores the importance of moral righteousness.(Rosewall,2020)

Most of the characters in Christopher Marlowe’s *The Jew of Malta* are influenced in some way through money and greed. The play’s protagonist, Barabas, is described as a man “who smiles to see how full his bags are crammed,” and Marlowe implies that Barabas obtained his cash thru Machiavellianism (a reference to the corrupt practices of Niccolò Machiavelli, an Italian diplomat from the sixteenth century) to satisfy his unchecked greed. Money is also central in the Maltese governor, Ferneze’s, bother with the Turks and the immoderate tribute fee Malta owes the Ottoman Empire. Ferneze exploits Malta’s Jewish population to pay the debt—but when his very own Machiavellian scheming approves him to refuse the Turks the tribute, he doesn’t return the cash to the Jews and alternatively keeps his ill-gotten gains. Money and greed additionally drive the actions of Barabas’s Turkish slave, Ithamore, as well as Bellamira, the prostitute whom Ithamore falls in love with, and Pilia-Borza, a thief in cahoots with Bellamira. Together with Pilia-Borza, Ithamore and Bellamira attempt to extort cash from Barabas, and their covetousness sooner or later leads to their demise. Through the large greed in *The Jew of Malta*, Marlowe implies that greed is an inherent human trait, but he eventually argues that greed and covetousness is a egocentric and misguided mind-set that does now not pay off and frequently leads to suffering.(Rosewall, Jun 2020)

Revenge performs had been frequent in the Elizabethan and Jacobean theater (1588-1625), and *The Jew of Malta* is amongst them. No offense is increased to Barabas, the Jewish merchant, than the confiscation of his fortune. He therefore units out to take his vengeance against the governor Ferneze. In the technique he kills many innocent individuals-including his personal daughter. At the play develops, Barabas looks to take extra and more pleasure from the execution of his schemes. The want for revenge thus spirals unexpectedly out of control.(Rosewall,Jun 2020)

2.2 The Representation of the Jews and Others in Marlowe's The Jew of Malta on the Elizabethan Stage

Jews were portrayed on the Elizabethan stage as characters of evil deeds, enticed to use money to govern others, and to attribute hatred to those who may or may not have caused them physical or psychological pain. Themes like money, hatred, love, power grabs are typical themes that can be found in almost all dramas in the world. These themes permeated the plays of ancient Greece and Rome, continuing into extant times, thanks to frequent depictions of characters in plays such as Marlowe's *The Jew of Malta* (1633) and Shakespeare's *The Merchant of Venice* (1600) . This eternal theme is constantly being dealt with on the world stage.(Zaiter, W. A. 2020)

The core issue in drama is whether or not the followership, looking at any play in its time or at any age, enjoy the performance of the play. Marlowe's *Barabas*, for illustration, these characters have inspired numerous critics who always meet and diverge about similar characters. This composition, still, argues that one need to first read these performs from specific perspectives like convention, rhetoric, sources and the spirit of the age in order to fete the fact of some circumstances all through that period, Elizabethan times. Another perspective, inversely important, is the verity that the Jews, the Turks and Christians were represented on the Elizabethan stage as objects of rest and instruction. (Zaiter, W. A. 2020)

Single-Moulded Line in Marlowe's Jew of Malta

Chapter three

Passages like this, whether the strains have stops at the quit or no, are no longer composed of single-moulded lines, everything is subordinate to the regular balance of the paragraph; and what a master of the verse paragraph Marlowe became is evident ample in Hero and Leander, in spite of the couplet rhyme, e.g, (George, 228)

Nor that night-wandering, pale and watery star,
(When yawning dragons draw her thirling car
Front Latmus' mount up to the gloomy sky,
Where, crowned with blazing light and majesty,
She proudly sits) more over-rules the flood,
Than she the hearts of those that near her stood.

Shakespeare wanted no better fashions for the verse paragraph than these which he determined in Marlowe; and the thinking that earlier than he ought to attain to entire freedom in going for walks on from line to line he had to go thru a different course of couplets, strikes us as nothing quick of fantastic. (George,228)

Christopher Marlowe's compote of complots, has come to be greater of a curiosity than a tragedy. Before it is half done, the multitude of murders, which clearly proper the Elizabethan taste, achieves overkill; the haplessly joyful ending looks to have been knocked off in a in shape of hasty inattention. And there is the refined rely of the mass murderer, as advertised through the title and proven by using repeated references, being a Jew.(Walter,17)

Nevertheless, the work does keep getting produced, and with reason. Marlowe's lines are presents to the actor who can manage Elizabethan cadences and wit, and Barabas, the Jew of Malta himself, is as tempting as those different sportive Elizabethan villains Richard III, Edmund and, when the humor takes him, Iago. All proclaim reasons for their soiled work, however you recognize that what surely receives their juices flowing is the joy of evildoing.

Marlowe's Christians are not saints, but their confiscation of Barabas's wealth to pay off the Turks is the merest pretext for his flip to slaughter. When it comes to treachery, Barabas does not discriminate between Christians and Moslems. He is plainly and proudly a villain for all persuasions. (Walter,1987)

An end-stopped line, fairly frequent in early blank verse (q.v.). Three of the following lines from Marlowe's *Jew of Malta*, III, iv (c. 1592) are end-stopped:

Barabas: O trusty Ithamore; no servant, but my friend!*

I here adopt thee for mine only heir,
All that I have is thine when I am dead,
And, whilst I live, use half; spend as myself;
Here take my keys, I'll give 'em thee anon.*
Go buy thee garments; but thou shalt not want.*
Only know this, that thus thou art to do:
But first go fetch me in the pot of rice
That for our supper stands upon the fire.

The lines are too a great deal of the single -moulded type; they stand too stiffly, as did lengthy in the past the strains of Peele and Marlowe, before Shakespeare's wand set the waters of verse flowing. But their merit, nevertheless, is obvious. It used to be an admirable stroke to repeat the opening line at the end, and accordingly through one touch to elevate-or almost to elevate-a mere fragment into an artistic unit. The best, however, of No. 7's four compositions was once lyric for which Hazlitt's quick descriptive passage gave the suggestion. With these stanzas we feel nonetheless greater certainly that we have quitted the area of workouts for that of poetry: (G. O'Neill, 276)

Ah, Love! there is a little lonely valley
Beside the summer sea;
Red flowers and speckled rocks fantastically
Peep out thro' greenery;

Conclusion

In poetry the line breaks already suggest a pause. Because of this, end-stopped strains are used in most poetry, blank verse, some reasons a poet would possibly pick to end-stop are:

1. End-stops allow the reader to pause at each line break, which makes them ideal for highly structured poems with regular rhythm and rhyme schemes.
2. To give it more weight.
3. To add a feeling of finality or certainty to the language.
4. Simply because the poet didn't want the sentence or clause to run-on beyond the line break for reasons of rhythm, meaning, or something else.

End-stopped lines in metered poetry: In both formal verse (poetry with a strict meter and rhyme scheme) and blank verse (poetry with a strict meter but no rhyme scheme), end-stopping lines has the effect of increasing the feeling of regularity in the rhythm of the poem-sometimes rather dramatically. In fact end-stopped line, fairly frequent in early blank verse (q.v.) and in Marlowe's *Jew of Malta* as discussed in the study. It used to be an admirable stroke to repeat the opening line at the end, and thus through one touch to elevate-or nearly to elevate-a mere fragment into an artistic unit.

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Students as Verse-Makers

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