

## **Magic If and as If Desideratum in Compliance with Thanatos Cain Versus Eros Abel: School for Scandal and Blood Effulgence in Karbala Chronicle**

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**Abstract:** So much the better in modernity, certain waves lend crucial gravity to the sense of empathy and eschew any act of histrionics; an actor should transpire a response finding its way into the heart of the prescient leadership. Stanislavsky is one of the most reputed dramatists bound to such a locus and sets several furrows in the land of dramaturgy. In all fairness, his dramatic strategic maneuvers strike deep roots in Sanford Meisner world pertinent to the reality of doing; the fidelity of doing that spawns a tinge of particularity; his technique. For Stanislavsky magic if is a vent to an actor to divulge his own stamina as much as she/he imagines the straits a character confronts as his or hers. Yet Sanford Meisner takes hold of as if as a spur to the emotional memories; the past, to spew the ambience with reality pebbles adrenaline into the audience. That is why both of the dramatists Richard Brinsley Butler reputed as Sheridan and Ridha Al-Khafaji reputed as a Husseinist theatre theory pioneer give much shrifts to the dialogues, realist and pivotal, to make their viewpoints and philosophy sound true; the doctrinal drama stimulates such specific manifestos; Eros as a contour strikes deep roots in ancient Greek sources. Sometimes it floats into the fore as mysterious; as a primordial god, or as a son of Aphrodite with a predilection to vex other gods leading him into eliciting various colours. The satirical poets portray him as a blindfolded child running equal to the chubby Renaissance Cupid, yet the early Greek poetry depicts him as a mature male epitomizing sexual power and fertility. Parmenides (c.400 BC), pre-Socratic philosopher, drags Eros into peerage as the front runner in the gods hierarchy and as the formidable impetus to love and lust, as Abel, since eros renders emotion into mortal and commingles both love and fire or war; he is quite mindful of the feat he wields. In the domain of psychology, Eros purports a life instinct accountable to the innate human desire that takes hold of both productivity and construction. Hence, a tug of war occurred between Eros and Thanatos, the death god as Cain, grows rockhearted and bears rancour against the mortals and immortal gods. As a slumbering infant Thanatos ensconces his head in the chest of his mother Nyx, as a youth holding a butterfly, designating life as winged. Yet Thanatos, in the domain of psychology, heaves into view as death instinct stipulating non-existence. For some reason or other, from Christianity to Islam Cain and Abel take two contradicting poles; the former epitomizes the thanatos instincts, the latter does the eros ones. Cain, as a tiller, could not bear finding his brother elevated; God accepts Abel's sacrifice, sheep, contrariwise He rejects Cain's, fruit. Thus jealousy finds a headway into the frustrated one, the moment offers itself to lay Abel slain; the genesis narrative, in this regard, certifies both jealousy and fratricide germinating the seed of hate and envy into the human blood. Behind the acts of sinister machination there is self-suffering; man lusts for being paramount and salient at the expense of common precepts. In dramaturgy, characters ramify into myriad clusters, yet they eddy around a conflict; School for scandal triggers desire seekers: a brother, wile and feline, decides to weave a labyrinth of rumours to cast his twin brother into demise for the sake of much self-interest; it is a kind of thanatos desire. The blood effulgence of Karbala Chronicle depicts a shrine emitting the ray of light and faith to all people, shepherding the vagrant and the stray and keeping man pure and chaste, whose pivotal character lies sacrificial in wait of something doctrinal, each endeavours to cast morality in light of didacticism and probity; a character has recourse to reality and both the magic if and as if just to petrify the interlocutors. On the contrary, man desires to devastate such a pillar and crush himself shackled and eyefolded to truth and faith; a hollow man leads himself to a cob's web. Throughout ages, several clouds, cumulonimbi, or waves; tornadoes and conspiracies all syndicate to shroud the light, or mar the rivulets of knowledge; some try valiantly at the anvil of quixoticism to be a bulwark against such a thanatos proclivity. Under the minaret of such a shrine all the faithful are brethren; some, from blood and fresh, desire to leave the shrine destitute of sapience and sanctity. In the first place, the actual paper endeavours to

highlight the human desire in light of both religious drives and psychological ones. In the second place, it explicates such a desire regardless of time, since human desire is lethal and innate; the more life grows complicated and intrigued, the more it trickles abomination.

**Key words:** Social defense mechanism, retrospection shifts, anachronism ,coincidence flashback-flash forward narration, internal analepsis and regress-progress-regress stratification

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## INTRODUCTION

### **Magic if and as if desideratum**

**In school for scandal:** To conceal there is no corrugation in dramaturgy; certain apostles a littérateur should run equal to, reality or realism or lifelike incidents all take vesture of specific techniques. The question to be asked here is why does a dramatist cleave to reality? Why does he portray his characters as realistic? In this regard, Stanislavski and Meisner, monolithics of reality, pay much shrifts to the fact that an actor should be himself as he is acting; the former accentuates the locus of concentration; an actor is to concentrate on what he is doing and revert into the past to find something pertinent to what the character itself stipulates; he should reminisce the past, that is called the” emotional memory (Stephenson, 2011) “it is a kind of imagination that triggers the potentiality an actor conceals in doing so, he could transpire truth and candour the prescient readership desires to have; the text is quite available on the archive, but the subtext comes as a tantalizing and titillating target a reader or a theatergoer lusts for, as the character convinces the audience, therein surges a nexus between the text and the subtext.

Not only does the empathy a character exude manifest real emotion, it leads to intimate communication between the characters themselves; a heartfelt word finds its way into the hearts (Meyer, 2005) in part, it solidifies the rapport between the audiences and the characters; a character should dominate the tempo rhythm of his instinctive drives bit by bit, it takes the metaphor of a boat sliding into a brook.

The text is like a canoe and the river on which it sits is the emotion. The text floats on the river (Darvas, 2010). If the water of the river is turbulent, the words will come out like canoe on a rough river. However, the device magic if is a psychotechnique penetrating both the heart of the actor and the audience, as it stipulates perfect empathy and there should be truth, one has to be himself or better to recall a remote memory to stimulate an emotion moment; magic if makes its appearance as a mindset to everything realistic and influential in light of theatrical truth through which one could entirely identify himself with his stage character.

On the same theatrical truth terrain Sanford Meisner strikes a note of importance that an actor could coadunate

the hiatus between acting and living as much as he denudes himself of the moment sensation he should be in the mood and improvise what he feels at the moment instinctively, it is a kind of “pinch and ouch” (Strinespring, 1999; Batchelor and Batchelor, 1970); repetition exercise takes hold of his major prioritization; an actor should repeat a word several times just to make it flow spontaneously. Consequently, a character could transpire a sense of reality the interlocutors fall under the spell of.

My approach is based on bringing the actor back to his emotional impulses and to acting that is firmly rooted in the instinctive. It is based on the fact that all good acting comes from the heart, as it were and there’s no mentality in it.

Though, colossally and tremendously similar, in terms of realism, Stanislavski and Meisner manipulate the shuttle technique quite differently; for Stanislavski imagination emanates from real cramped experiences, yet Meisner regards it as creative and a catalyst to poke a character into acting, since they are imaginative; “acting is doing”; fantasy gives floodgate to acting; it is a daydream that exposes the inner recesses of a character. However, Meisner depicts imagination as an impulse to launch into acting, so it is permanent. On the contrary, Stanislavski holds it as “fleeting images” (Greek, 2010; Dravas, 2015) that is to say, temporary chopped images run to transience. Overall, both of these dramatists seek any harbour in the storm of reality; reality for them is a great and salient cornerstone to cull spontaneity. The iceberg of the subtext floats with the amount of reality and truth a character could exude in the eye of the audience.

It is much required in the terrain of sacred social drama to be realistic and more logical, since there is a real or historical narrative, that is why histrionics should be averted. Stanislavski and Meisner stress that a character should be themselves should reminisce his experience or past feelings to have his lines and events sound true, that is why there should be lifelike incidents with believable figures uttering everyday language whose dialogues should not be far-flung and whose plot should run into linear acts of structure. In so doing, a character finds himself narrating something palpitating with truth and vitality. In other words, magic if and as if are much

exploited in the realistic, documentary and doctrinal texts just to transpire facts and bring exigent morality and didacticism into praxis.

What has been mentioned before broaches much research and inquiries; thanatos Cain and eros Abel matrix floats into horizon as influential and natural; In the *School for Scandal* there are two brothers, Charles Surface and Joseph Surface, each has his own desire, a middle-aged and wealthy bachelor, Sir Peter Teazle, pants after his desire for pulchritude and marries the comely daughter of a squire. So Lady Teazle emulates her usual fashion and society manners and enrolls herself in a gossiping clique whose arrows miss none. Another gossiping clique forges letters and lies at the disposal of Lady Sneerwell, the clique leader and Snake as the forger such a clique exerts itself to devastate the emotion between both Charles Surface and Sir Petyer's ward, Maria, since Lady Sneerwell desires to have Charles for herself. Day in day out, Lady Sneerwell joins forces with Joseph who targets Maria for wealth and reputed as honest but his brother Charles hailed as extravagant. Sir Peter prejudices Joseph against Charles as he advocates the fact that everyone in the city speaks well of Joseph. But Maria never gives precedence to her guardian's wishes. In the meanwhile Sir Oliver, uncle to the brothers, arrives without any notice from Australia and gets some information about their ferocious conflict for Maria, in time he decides to have his prospective heirs, before everyone knows his arrival.

Consequently, he disguises himself as both a broker and as a penurious relative just to winnow the wheat from the chaff; as Little Premium, a broker, Sir Oliver, in the auction scene, purchases all the family portraits but his, Oliver's, that is why Sir Oliver prods into admiration to such a response and a sense of humour. To the contrary, he comes to Joseph by the name of Stanley, a penurious relative; he finds reticulated colours of turpitude and hypocrisy. The first gossiping clique wages a rumour scandalizing Lady Teazle and Charles, but in reality, the lady indulges herself with Joseph for fashion's sake. All at a sudden, Sir Peter takes cognizance of such a rumour; he plunges into consulting with Joseph. In the meantime, Lady Teazle herself enjoys a tryst with Joseph, takes notice of her husband and conceals herself behind a screen, as Sir Peter sets foot in the apartment; Charles strikes the eye, so Sir Peter ensconces himself in a closet. Indolently Charles exposes Lady Teazle that is why she burrows her head into the chest of her husband confessing that it is all hoax and fashion and she finds no interest but in her husband. Sir Oliver elicits the truth from Snake, the forger, that gives a threshold to reconcile both Charles and Maria as a result Sir Peter revises all his past objections and complies with the mere de facto

confessions. Thus the interlocutors respond to such domestic and social comedy in light of thematic and technical angles. Since there is a desire there should be realistic dialogues that trigger the ambience of realism:

Why I believe I do bear a part with tolerable grace. But I vow I bear no malice against the people I abuse. When I say an ill-natured thing, tis out of pure good humour and I take it for granted, they deal exactly in the same manner with me (Sheridan, 1969).

In such an excerpt, Lady Teazle shows a sense of candour, whose speeches are transparency-laden and sparkling dialogues with elegant language Sheridan is reputed to have; they knock sentimentality, horseplay and humour into shape. However, Charles Surface thrusts more natural speeches in the play and casts the social issues into the mind of the interlocutors in light of "knotting and unknotting" plot structure (McCormick, 1968).

Oh, yes, I do, vastly. Ha! ha! ha! yes, yes, I think it a rare joke to sell one's family by auction-ha! ha! –oh, the prodigal! Thus, magic if and as if seep into such a natural meandering flow of dialogues, since there is nothing artificial; the characters confront circumstances impertinent to every day life situations. To the heart, magic if stipulates confirmed adherence to life; a character should run in line with a realistic atmosphere in a way there is no chance to winnow the wheat from the chaff. For Stanislavski and Meisner an actor should divulge something real and be himself; in *School for Scandal* there is a propensity for realism and social mannerism, Sir Oliver desires to sift his nephews at two crucial social scales; every measure, overt or covert, seems considerate in prefiguring the morbid envy between the brothers, that is to say, a communal issue (Slater and Roth, 1954). Sheridan, through asides, impersonates most of his social issues that he intends to stir.

This is one bad effect of a good character; it invites application from the unfortunate and there needs no small degree of address to gain the reputation of benevolence without incurring the expense (Sheridan, 1969).

As the drama lends much itself to the linear structure; transparency and taciturnity syndicate altogether to let the audience and the readers well percolate through the subtext; the reader finds no hindrances in considering himself as Joseph or Charles, though Joseph summons himself to revert into some aversive procedures to conceal his overt or covert personality (Goldman, 1984). It may seem axiomatic to trace magic if or as if in *School for Scandal* since it ramifies into social, ethical and erudite angles; Sheridan depicts the kinks and fissures of every

stroke in his comedy: stichomythia tinges the play with an aura of realism and truth, the characters respond to each other as though being in real incidents.

Charles Surface. What! was the old gentleman afraid I wanted to borrow money of him? Joseph Surface. No, sir: but I am sorry to find, Charles, you have lately given that worthy man grounds for great uneasiness. Charles Surface. Yes, they tell me I do that to great many worthy men. -But how so, pray? (Sheridan, 1969).

Parrying words, stichomythia foregrounds a sense of tantalizing pursuit between the brothers; in the interior, there should be a conflict between the inheritance hunters; each endeavours to divest himself of everything corrupted. Yet in the exterior, the hankering desire to wield rises to the rippling surface as the acts of stichomythia accelerates the rivalry tempo. Nothing more need be traced than the shades of colloquialism; Sheridan has recourse to every day life diction just to have his ingots of truth and transparency transpired and triggers full floodgate to both magic if and as if inspiring the characters to conduct themselves as real and true and to cajole the audience and readership into admiration and rapturous applause.

Ha! ha! ha! So my old friend is married, hey?-a young wife out of the country,-Ha! ha! ha! that he should have stood bluff to old bachelor so long and sink into a husband at least.

In so many ways and notions, Sheridan emulates Moliere, the father of the comedy of manners, in running counter to his time, above all his elegant character employment as types, precise character delineation and crucial dialogues. It is a great challenge for Sheridan to portray his philosophical issues in prose not in verse, in the interim the populace is quite acquainted with the Shakespearean blank verse, therefore Sheridan rails at the laxity of Restoration time as he takes seizure of everyday life mannerism and speeches to run in tandem with the advance of stage technique and Eighteenth century zeitgeist.

### **Magic if and as if desideratum in blood effulgence**

**In karbala chronicle:** As stated in modern literary sources that Al-Husseinist theatre theory pays much heed to the humanitarian aspects, in the interim despotism and despondency prevail in life so it is of cruciality to hearken to the jeopardy tocsin that chimes high and gruesome; such a theory avails man of what he misses and ignores due to the rapid, drastic and morbid changes in the habits and customs and touches the love of pacifism inherent in all; man regardless of provincialism and discrimination policies is to contemplate to revolt and to change his poignant moment (Al-Moosawi, 2012). For Yasr Al-Barak,

Iraqi drama director, certifies Al-Husseinist Theatre Theory nodes divest itself of the "occasional theatre or better the ritual theatre"; it is beyond customs and rites, it is to teach and preach. However he stresses the importance of both magic if and as if as he summons noble words, historical recitation or aphoristic statements from Al-Husseinist heritage just to cast his characters into empathy and sanctity. In so doing, emotion, edification and erudition run into the heart of the interlocutors.

Coming to terms in 1842 Seid. Al-Za'afarani, the pivotal character in Blood Effulgence in Karbala Chronicle takes the brunt of fighting the Othman empire to prevent them from treading the land of Karbala, all the city people wreathe him and buttress his revolution, after all, a battle occurs and lacks kinds of parity, thus the invaders conquer the city and slay hundreds of people; women, children and old men. From the Othman leader office as Seid. Al-Za'afarani held under interrogation, the events creep into 1991 as Saddamist army seeps into the heart of the city looting and putting people to death in mass graves! Ridha Al-Khufaji, here, makes ages shake hands in confronting despots; a Saddamist officer interrogates 1842 Seid. Al-Za'afarani in a Karbala orchard; Al-Za'afarani appears replete with altruism and eros constructive drives, in time, the Saddamist officer epitomizes all abomination and thanatos destructive drives, each represents an age and doctrine, each has a diametrically different view concerning the sanctity of Al-Hussein Shrine. From the solitary confinement in Baghdad, the events regress to Abbasid age in scene five to observe some visitors reaching Al-Hussein Shrine; one sacrifices his right hand to embrace the holy shrine; Abbasid soldiers warn him that visiting Al-Hussein Shrine is to amputate the right hand, so he offers his hand to commemorate the anniversary year of his martyrdom. Then in scene six Ridha Al-Khufaji drags the cynosure of attention to the past, 1802, some Wahabist nomads exploit Al-Ghadeer anniversary day to assault against the city and rob it of possessions, as the Karbala men travel to hold the visit ceremony in Al-Najaf, none lingers in the holy city but old men, children and women, an old theologian in grave shroud tries valiantly to prevent them from treading the sacred land of Al-Hussein courtyard; many Wahabists nomads with sword and spears-dirt encompass and put him to death. From Al-Hussein courtyard in 18-02, the events rotate to the present day, 2007 to observe the holy shrines of the Two Imams Soldiers, Al-Askareein in depredations, but the valour of the righteous heart resuscitates the shrines into sanctity and resplendency.

With the benefit of hindsight, Ridha Al-Khufaji dovetails both history and momentary ambience and

yokes the past great revolutions and figures to exploit the historical marrow (Tolstoy, 1957) altogether with the present ones; it is a real change, as tacitly engraved, most of the religious texts coined in verse yet in modern time they run into prose, that is why he reverts into menippeanism to convey truth and reality.

O, brethrens of doctrine and sacrifice it is our destiny and the destiny of this intrepid city to live but in utter freedom. Again and again, I do caution you all of the fragile souls and the egoistic from the hired people [mercenaries] desiring to take benefit from anything even when such leads them to conspire to the detriment of their country.

In the above-mentioned excerpt, not only does menippeanism purport everyday life speech and sense, it gives nurture to the nexus between the interlocutors and the subtext, the religious texts appeal to mankind of every age, since it targets the Creator and the human soul (May, 1937) for Stanislavski a spectator desires to fathom the subtext not the text itself, since the play is doctrinal and stings at the heart strings of the moment issues; there sprouts an intimate response to the acting. In Sheridan's *School for Scandal*, the characters reprobate some social habits, the interlocutors perceive in life, so they transpire the subtext quite gently to them. Similarly done with *Blood Effulgence in Karbala Chronicle*, whose characters manipulate a tale of self-revolution running from the past to the present; though in woe and wail, man finds expression in embracing his adamant principles at the face of crucido and decollo. The dramatist has recourse to transparency and simplicity in portraying the realistic images; Al-Z' afrani, 1842 revolutionary, leads certain dialogues with 1991 army officer, though there is a hiatus in time and conditions, they find ground in noble tenets Karbala root pillars and metaphors; Al-Z' afrani as virtue fighter and the officer as a vice intruder give no importance to the moment and resume conversing in terms of the land they both pertain to. Here the character utters what he really feels as much as he divulges his tacit emotion quite fathomed by other though different in time and place; the doctrinal drama almost always takes guide of everlasting figures and events in simple diction.

Hush! you are naughty, you vex us much and cost us much all the city rebels, you cost us dear, ultimately, you fall into my hands and the rebellion obliterated, you are culprits!

Magic if and as if permeate through the excerpt above as there is a nexus between the text and the subtext, aphoristic and sapient words run equal to an interfaith dialogue and "doctrinaire truth" (Williams, 1968) the officer believes in mundane desires and blinks the eye at the atrocities committed on the sacred land, Al-Z' afrani

could be any one in modern age, such a figure iterated throughout ages; a figure that eschews mundanity and carnal desires, so they seem different in their mindset beliefs, but Al-Z' afrani finds ground in debating with him over certain humanitarian issues; *Blood Effulgence in Karbala Chronicle* could be a tale in any time and place; it is doctrinal for those who seek any harbour in the storm of mind turbulence and seismic belief hierarchy: Just remember. O, the Turkish invader! O, the enemy of Him and His messenger! Were my brethren and I dead in the prison, those people are to die, people whose leader is Imam Al-Hussein are not to perish and fight the despots in all ages and places! Far, far be from us to be held in humility!

So far as narrativity is much concerned with the paramount tenets of magic if and as if for deeper realistic responses, there is an untrammelled flow of narration in the play whose pivotal character has experienced the maelstrom of war and despots, here seems to be a certain amount of everyday reaction; Al-Z' afrani elucidates to the other characters what he believes in so the character finds no hindrance in narrating something realistically credible. The dramatist embroiders his artwork with narrative facts from history for the sake of unadulterated morality, edification and erudition; man could exploit the past as a ladder to the present and the future.

On this land, Thousands of people fall martyrs for the sake of right! For the sake of our principles, We do fight injustice throughout ages! For the sake of our love. We do fight them in honour of its sanctity! In its entirety, the shuttle technique channels the pivotal character from the past into the present and vice versa. However, it takes shape of daydream, so such a technique prefigures the importance of the linear structure of the play that emulates the circadian rhythm of everyday life tempo, that is why the ambience of the play surges as intimate and cordial from the fringes to the core.

#### **THANATOS CAIN VERSUS EROS ABEL IN SCHOOL FOR SCANDAL**

As tacitly tackled, Eros appears multifarious; in Greek literature there is a folktale permeating through Apuleius' *The Golden Ass*, Latin picaresque novel, manipulates two pivotal characters; Eros and Psyche in virtue of both love and trust. Aphrodite grows jealous of the charming countenance of mortal princess, Psyche thus man, with process of time, eschews attending her altars and pays homage and tribute to a woman from blood and fresh. That's why she summons her son Eros, as a youth and god of love, to bid Psyche lose his heart to the most hideous. But it comes home to roost, as Eros himself falls

in love with Psyche and spirits the comely bride away to his home. Under no conditions, does the jealousy of Psyche's sisters float into the horizon to cajole her into betraying the trust of the husband. More poignant and more sullen Eros lures the charming beauty; Psyche roams around the earth crouching for the lost smile and love, her vagrancy eventuates in confronting Aphrodite and soliciting her succour, she consents but with a proviso of certain tasks Psyche could never achieve by means of necromancy, having coped with the meant tasks, Aphrodite relents; Psyche tends to be immortal, shoulder by shoulder, to embrace her dejected husband.

Mythologically, Eros, in certain vantage points, considered as Protoginus, as the front runner of primordial deities. Yet in the Freudian psychology, Eros designates the life instinct accountable to propagating and creating all colours of life, mundane desires. Such Eros is quite libidinal and creative and provokes all life-producing instincts. Furthermore, it exposes a part of the unconscious mind and takes seizure of the primordial instinctual urges; sexuality, aggression and lust for "instant gratification or release".

To the abyss of human mind, instincts float into certain responses and reactions in specific life situations; they urge an organism into action that pays, by some means or other, much heed to knowledge, society, environment and norms. Some psychologists invigorate the fact that instincts designate human motivation forces or instinctual drives; sex and aggression. In short, such drives lead to creativity and productivity. In parallel Thanatos moves with Eros; the Greek poet Hesiod portrays, in his *Theogony*, Thanatos as a son of Nyx, night and Erebus, darkness and the twin of Hypnos, sleep; they never confront the beams of sun and they are formidable gods, lionhearted and never shed tear or relent. In this regard, Homer employs both Hypnos and Thanatos as twin brothers in his epic, *Iliad*, whose siblings ramify into diverse horrible personification; Oizys purports suffering; Moros as doom; Nemesis as retribution and so forth. Thanatos, through certain bonds, appertains to the three Moirai, daughters of night, Atropos as the goddess of death and Keres as bloodthirsty god. That is why Thanatos abhors both the mortals and immortal gods. Besides, Euripides, a Greek lyric poet, 6<sup>th</sup> century BC, tackles an episode having in *Alkestis* Thanatos as a god who casts an inevitable fate into the mortals but once it occurs he is overpowered at the hand of mythical hero, Herakles. Thanatos is consigned to put Alkestis to death, offering her life for the husband's, king Admetos of Pherai. In the meanwhile, Herakles attends the House of Admetos as an honoured guest, so he plunges into returning the generosity of the

House by defying Thanatos for the wife, as he ascends from Hades, hell, to usurp Alkestis, Herakles pounces upon the god, surmounts him and remits Alkestis; Thanatos turns to be fleeing quarry.

**Thanatos:** Much talk. Talking will win you nothing. All the same, the woman goes with me to Hades' house. I go to take her now and dedicate her with my sword, for all whose hair is cut in consecration by this blade's edge are devoted to the gods below.

With the process of time, Thanatos is described as winged and in the *Alkestis*, he is portrayed in black and with a sword, much to the same token, he is depicted as a youth with a butterfly, in Greek, a butterfly symbolizes life, so such images appertain to life and creativity. As so creative images juxtaposing Eros. For Freud Thanatos runs into the colours of death drives that urge people into having risking and self-destructive acts that slip them into their perdition and aggression emanating from such a drive. Overall, Thanatophobia is the mere fear of reminiscing death or mortality; some people avert talking about graveyards or wars. Consequently, all the human organisms endeavour to keep equilibrium of both eros and thanatos; the constructive force and destructive one and to change weight of one opposing the other such a formula delineates the concession of birth-death trajectory. Sometimes, life falls short of tolerating the thrust of thanatos, much of its energy is channeled into innermost reactions and emotion to stem a behaviour through provoking the mechanism of repression of sublimation, yet the cultivated individual shows no eros and thanatos but highly sublimated forms. Such cultivation according to Freud, never leads to disastrous consequences, for instance, self-aborred or self-hated; the discontent comes in line with all civilization and channels inwardly his pain and frustration of natural instinctive energies that have all the accepted deeds of the civilized life into efficiency. That is why thanatos and eros keep parallel with environment and the level of cultivation people acquire.

All in all, both eros and thanatos are contradicting drives; the former gives birth to desire; Abel, the latter nips the human instincts in the bud; Cain. Some times, such desires are converted into forms of repression and sublimation, in time they are much the same on the scale of literature as felt at the hands of many Roman sarcophagi who sculptures Thanatos as winged and concurrent with Cupid, yet on the scale of practice, both revert into the human instincts and take great part in forming the human response and reactions.

It is of quite convenience for thanatos and eros to seep into mankind; In Genesis Cain and Abel are the sons

of Adam and Eve; the former, as delineated in the book, is a crop peasant, the latter comes as a shepherd, both are twin brothers; Cain is the front runner hangman and Abel is the first human to be slain at the hand of his twin brother, Cain; whose blood designated as "crying from the ground" (Young, 1963). For the exegesis analysts, throughout ages, attribute the main drive of such fratricide to jealousy.

Then, she also gave birth to his brother Abel. Now Abel became a shepherd of a flock, but Cain cultivated the land. In the course of time Cain presented some of the land's produce as an offering to the LORD. And Abel also presented [an offering]-some of the firstborn of his flock and their fat portions. The Lord had regard for Abel and his offering, but He did not have regard for Cain and his offering. Cain was furious and he was downcast.

Several interpretations heave into existence to regard Abel as the first murder victim and as the first martyr and Cain as the first murderer and the ancestor of all evil and abomination. Another one of the interpretations portrays such an image as a trajectory from rurality to urbanity; from nomadic life of shepherds to the permanent life of peasantry, or rather it is to elucidate the augmenting phases of civilization during the age of agriculture.

In Christianity, there is a line of comparison drawn between the death of Abel and that of Jesus Christ; the former is considered as the first martyr. Jesus Christ mentions Abel in Matthew That upon you may come all the righteous blood shed up [on the earth, from the blood of righteous Abel unto the blood of Zacharias son of Barachias, whom ye slew between the temple and the altar.

Yet an epistle to the Hebrews goes much deeper and deeper into legion shades of blood: "And to Jesus the mediator of the new covenant and to the blood of sprinkling that sprinkled better things than that of Abel." With respect to the mentioned epistle, there is a state of exaltation to the blood of Jesus that shouts for mercy, yet that of Abel demands vengeance that is why the Sethite line from Adel swears by the martyr's blood to segregate themselves from the unrighteous. Consequently, the soul of Abel promoted to be the chief of martyrs shouting for vengeance and for the devastation of the Cain seed. In time, God send him into exile and vagrancy and decree none else permitted to exact vengeance: Cain runs into being the quintessence of fraternal rivalry, anger and violence.

In the long run, a literature exploits such a Biblical rivalry in various valleys; Hamlet takes great brunt in this concern as having a brother conspiring to usurp the crown, the devious, the triumphant. Claudius takes steps of Cain drives to claw what he desires.

O, my offence is rank, it smells to heaven; It hath the primal, eldest curse upon 't-A brother's murder! - pray can I do, Though inclination be as sharp as will. My stronger guilt defeats my strong intent.

In the abovementioned excerpt, Claudius perceives that his fratricide is not to go unpunished; in part, Thomas Hardy manipulates such a drive in many an artwork; Far from thee Madding Crowd and The Mayor of Casterbridge, in part, the twentieth century novelist, Jeffery Archer tackles the Cain and Abel rivalry and revenge in his Kave and Abel in light of urban life and episodes.

Yet in the Quranic contexts thanatos Cain and eros Abel desideratum appears as a lesson to those who never pay heed to the mere rights of fraternity and Allah just reminds them of the permanent perdition Cain suffers from throughout his life:

Recite to them the truth. Of the story of the two sons Of Adam, Behold! they each. Presented a sacrifice (to Allah): It was accepted from one, But not from the other. Said the latter: "Be sure I will slay thee". "Surely" Said the former, "Allah Doth accept of the sacrifice. Of those who are righteous (Ali, 1989)

In the abovementioned Iyat, it seems axiomatic that arrogance and jealousy inveigle Cain into committing the crime of murder; overall, desire, whether in religion or psychology, takes so ubiquitous a spur to float into the fore as salient and prominent: thanatos or eros desire is the root of all the human response. However, there are three different clusters dominating both the human reactions and responses called the three Ps theory of desire; progeny, power and purpose, in the first, man desires partnership, love, security and intimacy, in time, the biological need urges him to leave an offspring behind; in the School for Scandal, the uncle desires to have a generation destitute of turpitude. In the second, a parent desires to practice dominance over one's own children; the need for authority is dovetailed with aggressive impulses; politicians, leaders, managers and people of power that be vehemently desire to dominate others and decision; power desire surges into the lines of Blood Effulgence in Karbala Chronicle, an officer finds himself mistaken, but he never owns the truth, he believes that people are inferior to his mind and rank. In the third, the desire for a purpose emanates from aggressive urges; man adheres a sense of purpose or a mission and pays all his heed to achieve. Such a sort of a desire thrives in the mind of leaders, social or political, panting after a mission that turns to be an obsession. The purpose desire manifests itself through responses and reaction that may come either constructive or destructive.

From the bottom to the top of the scale, "Am I my brother's keeper?" elucidates the onerous burden Cain remits himself from; he slays his brother without remorse just for the sake of power and progeny desires regardless of the gregarious instinct Allah bless to work hand by hand. In so saying, Cain and Abel, as created, are to be keepers to each other, but the purpose desire journeys from emotional lacerations through the power desire to permanent perdition. Sheridan, in *School for Scandal* that gains momentum and admiration for its witty repartee, motives and palpitating themes at the heart of modern social dilemmas, exploits both the thanatos Cain and eros Abel conflict to thrust their prioritization in life; William Hazlitt passes effusive praise and esteem to such artworks: "everything in them tells; there is no labour in vain", the *School for Scandal* for him is of intriguing cynosure:

The 'School for Scandal' is, if not the most original, perhaps the most finished and faultless comedy which we have. When it is acted, you hear people all around you exclaiming, "Surely it is impossible for anything to be cleverer." The scene in which Charles sells all the old family pictures but his uncle's, who is the purchaser in disguise and that of the discovery of Lady Teazle when the screen falls, are among the happiest and most highly wrought that comedy, in its wide and brilliant range, can boast. Besides the wit and ingenuity of this play, there is a genial spirit of frankness and generosity about it, that relieves the heart as well as clears the lungs. It professes a faith in the natural goodness as well as habitual depravity of human nature.

In the abovementioned excerpt, William Hazlitt repairs to the interactive response the interlocutors might divulge that is to say, Stanislavski magic if finds expression in such a play; the characters permeate through the hearts of the audience as it reprobates something domestic and social. What is to the point is that there are certain social defects truncating the familial bonds: he sterns his satirical torchlight to some human abysses; man fabricates lies, rumour and scandal to have certain targets culled at the hand. For it never addresses an age or a class, it comes across the human multifarious colour, race and blood as it manipulates instincts; the instinct for power, the instinct for wealth, the instinct for self-interest and the instinct for purpose. Since all these instincts are much the same at all ages; they all emanate from the human soul.

Thereupon it is quite convenient that all the five acts eddy around human desire ; Sir Oliver, Charles Surface and Sir Peter whose constructive desire heaves into horizon as vehement and genuine in contest with Joseph, Lady Sneerwell and Snake whose destructive desire

dominates all the acts of abomination and evil in the play. Sir Oliver, as Eros man, endeavours to give life to his nephews, thus he sets certain devices to weigh their morality. As sated previously, the Eros desire stimulates both creativity and productivity; man desires to create something green and fresh; Sir Oliver toils in India just to bestow smile upon his nephews; Sir Peter adopts children, in time Joseph fabricates to gain benefits, Yet religiously, the Eros characters come in line with Abel drive, since his actions find vent in doing benevolence: Well, well, I'll pay his debts and his benevolence too-But now I am no more a broker and you shall introduce me to the elder bother as old Stanley.

Sheridan, in the abovementioned excerpt, employs polysyndeton to drag Charles into the limelight; Sir Peter, at the very outset, persists in calling Charles as extravagant but he revises his idea once he has discovered the truth and perceives the state of fashion his young wife indulges in. In so accounting, Sir Peter approaches to the Abel drive in light of clemency as he appeals to the justification of his wife in the screen scene: "I believe you, upon my soul, maam!"

By contraries, the thanatos drive penetrates into the heart of Joseph Surface, Lady Sneerwell and Snake as they advocate the acts of turpitude in the play: Joseph joins forces with the forgery and scandal-dispersing clique for fortune Maria is to bequeath; Lady Sneerwell endeavours to fish in the troubled water as she fabricates certain rumours to keep Charles Surface for herself. Psychologically delineating, the destructive instinct that lurks in the heart of these characters is at the full swing, that is why Joseph, here, approaches to the Cain drive, since he feels jealous of his brother and makes him his unabating rival. In other words, the desire for power and aggression finds vent in the acts of jealousy and rivalry; Joseph conceals his real desire: to have Maria is to have fortune, but his actions, in terms of both rivalry and jealousy, expose his instinct for power. In act two, scene two, Joseph keeps equilibrium with Lady Sneerwell to encompass his brother; such an act manifests his concealed thrill seeking.

In the aggregate, the eros characters keep pace with Abel-driven characters but they run counter to thanatos-driven ones. Evidently, Cain and Abel drive moves in tandem with eros and thanatos desire, the former floats into the fore but the latter delves into the jet human abyss.

#### **Thanatos cain versus eros abel**

**In blood effulgence in karbala chronicle:** Blood Effulgence in *Karbala Chronicle* is a drama coined in light of the Al-Husseini Theatre Theory that stipulates the

sense of globality and erudition. As tackled in *School for Scandal*, Sheridan endeavours to convey the roots of edification to the populace. That is to say, the morality of the play pays much heed to human mannerism and how man ought to extirpate the gossip and conspiracy acts from his life dealings; by the same token, Ridha Al-Khufaji, Iraqi dramatist, advocates Al-Husseini Theatre Theory, whose *Blood Effulgence in Karbala Chronicle* exerts itself to implement the salient principles of the theory; it is necessary for the theatre to surpass both the state of the occasion ; not to respond to certain occasions and the limitation to specific time and place; the content should address the human mind and heart at all ages. Since it is the theatre of life from the fringes the core and gives nurture to the heartfainted to shout at the face of perturbation: man has to revolt against savagery if need be .The Al-Husseini Theatre Theory is dynamic in confronting and coming in line with the changing sophisticated life of man , that is why such a theatre is considered as metadramatic; it regards the world as a theatre and life as a dream ; the play, here, is a tongue leading a dialogue with the audience accountable to the current issues. In so saying, the leadership or votaries; each grows momentum with the process of time; women, here, for the first time in the oriental societies indulge themselves in scrutinizing such plays for the great part of precepts and doctrines the characters incarnate.

As commonly agreed, the miracle plays stem from the church and then invade the streets in great processions and pageantry; the content, almost, is the same but in different forms. In this regard, Al-Husseini Theatre Theory is not concurrent with Sartre's ; the new content requires a new form , HTT takes hold of the historical content and gives birth to multifarious and versatile forms; the content is doctrinal, urban, creative and civilized. So it could run pace with life, Al-Hussein and his bevy shout for truth and justice with words eclipsing time and place. For some reason or other, *Turpitude and Contrition Steps*, for Ali Hussein Al-Khabaz, delve into the human abyss; the mundane, the hangman and the accomplices suffer both the wails and loss for perpetrating a sin; such plays find admiration and esteem in Karbala, Baghdad and Amarah .Further more, Al-Husseini, published in 1998, Waleed Fadhal coins to throw light on the sense of aphorism of HTT. In the aggregate, most of these plays tackle historical events under invented forms that come in parallel with life; it is the theatre of life.

*Blood Effulgence in Karbala Chronicle* , six-scenes drama, eddies around Al-Hussein shrine throughout ages as of Abbasid age 132-656Higra, through 1802, 1842 and 1991 to the present moment, but Ridha Al-Khufaji

manipulates history as a human reminiscing and promenading from the past to the present and vice versa; as for he takes hold of the shuttle technique as the events run into the past , then he drags them again into the present and dissects them in the past to their mere facts ; it is a kind of anachronism but it takes a skid so abruptly to various angles; such a technique targets man more than the sheer events ; regress-progress-regress narration strikes deep roots in the play: O, Seid, Ali!

We best know that the Turkish rulers never pay respect to our sacred figures and never appeal to the rights of the nations: Freedom, justice and equality. The intrepid city; "the city of Al-Hussein" braves jeopardy at the face of these despots adverse to AhlAlbait. With respect to all events in the play, it is inferred that the eros characters are different in time and circumstances; 1842 revolution leaders confront the Ottoman army: Seid. Al-Za'afarani, eros character, desires to whet the sense of altruism in the heart of his citizens. Yet the Ottoman officers run equal to evil and abomination, they desire nothing but depredations to the holies, it is quite convenient that their drive goes counter to that of the eros characters.

Unequivocally just so, but we are to caution all our brave men against the betrayal, cruelty and trickery of the enemy; it is loath to them seeing Karbala of Al-Hussein towering and being obstinate to them. We do drag their pride into mire and render them into the extremely ridiculous in the eye of the great countries; therefore no longer their trickery, ferocity and cruelty are to grow momentum!

The desire for power surges into existence in the heart of the thanatos cain characters panting after dominating people at all costs; their desire for aggression inveigles them into suppressing the conscience and blinking the eye to sanctity of Imam Al-Hussein: Leader: (In gall and ire) Hush! you are naughty, you vex us much and cost us much, all the city rebels, you cost us dear, ultimately, you fall into my hands and the rebellion obliterated, you are culprits !

Though distant in age and disparate in number and armour, in scene three 1991 Sha'aban insurrection confronts the thanatos characters on the sacred land , whose desire for power and aggression renders the city of Karbala into depredations and rubbles; the Saddamist army falls short of invading the holy shrine of Al-Hussein as the Ottoman army does.

War is war, we are to be prepared to the worst, never slip it from your memory, they arte devils; they petrify us much; many a battalion kicks the bucket at their hands, it is incredible! It is of surety that there are foreign people fighting with them in multitudes.

The army with tank battalions encompasses the city but the Sha'aban insurrectionists grin the teeth in fighting the invader, a battle happens for weeks without parity, the ammunition of the insurrectionists thoroughly consumed, reinforcements and support come to rarity, therefore they conquer the sacred land and commit savage atrocity and massacre!

In scene five, one eros theologian endeavours to shield the shrine of Al-Hussein, as some Wahabist nomads plunge into the city, in time, Karbala men repair to Al-Najaf to commemorate the anniversary day of Imam Ali martyrdom. The theologian whose desire for geminating good and emulating the fount of martyrdom and altruism fights the thanatos gang to the last breath: There is neither might nor power but in Allah, the Most High and the Most Supreme in glory. An atheist is the one whose religion is ignorance; the religion of slaughtering; the religion of terrorism.

"A Muslim is the one whose hands and tongue do no harm to people, we do sanctify the progeny of the chaste prophetic abode, Allah decrees us to do so as engraved in the Glorious Quran; the words and constitution of His. You have no religion, No ethics! No faith! Such ignominy is to hound you, His perdition is by and horrific!

In scene three Al-Khufaji yokes two disparate and contradicting ages together; Al-Za'afarani, eros desire-man, comes under interrogation of a Saddamist officer, thanatos and destructive bound, the dialogue, here, throws light on the Cain and Abel desideratum, each has own desideratum, Al-Za'afarani does not rival the officer; never cherishing elevated tales of himself, he is as he is, but the officer holds himself superior, rivalry and jealousy permeate through the words of the officers yet, the 1842 revolution leader incarnates all benevolence and clemency.

Such ruination, such blood shedding, such a savage act on the land of Abu'abidallah and such mass destruction designate the dimension of the gall. The everternal ignominy is to surmount you, the fires in the city are to illuminate the minds of the generations!

O, the holy of holies!

It is the age of light,

The Abel drive indulges Al-Za'afarani and comes to the fore as he talks on behalf of his fellow insurrectionists, the dramatist manipulates chekhov's gun as the soldiers tackle something irrelevant to the events; then only then such irrelevancy serves much the course of the action and portrays the revolution leader as quixotic at the face of utter coercion: I do prejudice my destiny, I do prejudice my faith! It is love cuddling the altruism of my blood, but I do inquire who are you? why is this war? Why is it on

this earth? It is the land of the father of the free! The master of youths in paradise! The son of Mohammed! Doesn't the one who send know such a matter! How come? The earth of the nation Imam sets desecrated, Arte you really a Muslim? Or you are from another denomination ignorant of the sanctity of such a spot!<sup>1</sup>

To the contrary scene five appears on the horizon through an "as you know, Bob" conversation or infodumping to bring a handicapped man into prominence and admiration. That is why Cain and Abel drive strikes the eye as a humble and penurious man loses his arm for the sake of Al-Hussein; the Cain drive runs in the bloodstream of Abbasid soldiers; desire for power, thrill seeking and aggression instigate the soldiers into plundering the visitors of their money and amputate their hands.

In the last year, as I came to visit the shrine, they said: "the right hand for visit", I sacrifice the right hand for Abu'abidallah! So I do proceed to revive such a tradition! Loving Abu'abidallah saturates my being to the extreme, I do not feel myself bleeding, anoint my wound with Al-Taff soil, then rinse my face and hands with the soil and do set my foot in the shrine to declare myself as sincere and adherent

At the gate of Al-Hussein shrine is there a battle without parity occurs; a theologian in his grave shroud fights Wahabists with valour in light of altruism and sacrifice and finds nothing in his mind but Abel drive that comes on the scene as sheer martyrdom: They are not knights, but poor-spirited, a knight never kills with beguilement, I do sacrifice myself to shield the son of Allah messenger, I do sacrifice my blood but it comes to my mind, does your denomination stipulate that the sword law dominates one who believes in The One and Only

From the above-mentioned Cain and Abel battles, it is inferred that the vector is the victim; the martyr is the slain corpse; triumph is for the minority destitute of armour, though buried, their prowess palpitates with eviternity and flying colour: The light emanating from the heart of Ka'aba is to come! Unequivocally it is to come! To refute you all with irrefutable proof saturating life with justice, peace and love So each is to hoist with his own Mephostophilis and addicted to his own delusion; The emerging light emanating from the heart of Ka'aba is to come, Unequivocally it is to come! It is the promise of Allah, the Most Powerful! It is the promise of Allah, the Most Almighty! To humiliate the despots of the earth. To proclaim it. Overall religion. Even though the Pagans May detest it (Al-Khafaji, 2014).

As a corollary, thanatos Cain driven-characters take great delight in coercing people at all ages, they intend to desecrate the holy shrines to prod people into paying

homage to them, provided that man moves a muscle or thinks to be free and unenslaved, he has to take the gauntlet, thus the eros Abel driven-characters appeal to their volition brimful of faith and sapience: the lionhearted characters; Seid. Al-Za'afarani, Sha'aban insurrectionist, the right hand-amputated man and the old theologian, fluctuate between two humanistic valleys; they are eros-bound and Abel-driven characters; they dream of tranquility and quietitude, desire to germinate ideology, doctrines and precepts in the sacred lands and emulate their paragon in religion and life.

### CONCLUSION

The eros desire runs equal with the Abel drive to have certain characters buttress life and precepts, yet the thanatos and Cain drives work in tandem to instigate other characters to devastate life and cast man into perdition. In the psychology terrain Sir Oliver and Seid. Al-Za'afarani are eros-bound characters, they have nothing in life to do but to do charity and quixoticism. Theologically accounting, they emulate Abel drive to be a winning streak for their fellow insurrectionists. Such an eros Abel drive manifests itself well in the acts of clemency, benevolence, altruism and forgiving and forgetting they commence in life.

To the contrary, the thanatos driven-characters cajole man into obliterating and violating rules, customs and doctrines for the sake of power, thrill seeking, purpose and aggression. Such characters think of everything destructive; Ottoman leaders, Joseph, Lady Sneerwell, the Saddamist officer and the Wahabist gangster comply with a desire for power, a desire for chasing and a desire for dominating the humble and penurious people. In terms of religion, the thanatos Cain drive keeps pace with such characters, that is why their responses and reactions are both manifested through their mere actions; they have no permanent ideology, ignore everything sapient, pay much homage to the carnal desires thus Lady Sneerwell fabricates a scandal to keep Charles Surface for herself and the aggressive invader plunders Al-Hussein shrine of precious possessions.

Technically delineating, Sheridan employs certain devices to portray both the eros and thanatos characters as Abel and Cain-driven; magic if and as if stipulate nothing but truth and reality; a character should be true and candid; the disguise, as social defense mechanism, gives nurture to the character to divulge his innermost desire and drags Joseph into mire, after he pretends being noble and benevolent; he comes to the fore as thanatos-driven character. Coincidence, as a vent to the heart of magic if and as if, helps escalate the events to nip

the tryst between Lady Teazle and Joseph in the bud and to reach denouement. Some characters manifest themselves through their mere names; Snake" forges letters and disperses rumours. In time, Ridha Al-Khufaji in Blood Effulgence in Karbala Chronicle takes hold of both magic if and as if to give full floodgate to his doctrinaire truth and historical resuscitation and invents some dramatic devices to have the manifestos of Al-Husseinist Theatre Theory implemented; flashback-flash forward narration, magic if and as if techniques and retrospection shifts all efficiently strike the eye as the humble people come, by foot, from distant peripheries in scene five, while walking they reminisce the acts of coercion they endured last year. Internal analepsis helps yoke the two ages and two contradicting poles: an 1842 revolution leader talks to a 1991 aggressive invader, in scene three, the orchard and the land tolerate plight and depredations. The viva revolution portrait Ridha Al-Khufaji endeavours to engrave seems rather grotesque, panoramic and brimful of historical root metaphors with the kernel of reality and empathy, thus he dexterously reverts into regress-progress-regress stratification to cast nurture and logics into the plot structure and magic if and as if tenets; he launches into tackling the 1842 revolution, then he runs further to the 1991 Sha'aban revolution. All at a sudden, he commingles the 1842 revolution with the 1991 Sha'aban revolution, then only then, he regresses to Abbasid age (132-656, at scene six) to shed light on a new sprung revolution in 1802, to the last, the play terminates with modern anthem recalling the depredations the holy shrines in Samarah endure and the acts of rehabilitations. Though there is no actual present time line in the play, the present time comes on the scene at the last shouts of the anthem chorus. All the events are different in form, but the content eddies around one essential issue; sacrifice and martyrdom.

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