

Self-Schemata as

Egress to Self-Scrutiny and Self-Abnegation in John Arden's *Left-Handed Liberty* and Selected Plays of Ridha AL-Khufaji

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*If we must die, O let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honour us though dead!*

Claude McKay (1890-1948)ⁱ

Preliminaries:

More remarkably, John Arden and Ridha Al-Khufaji endeavour to focus upon two different parts; the interior and exterior of the mind. In the first, they take hold of their pivotal characters under the lens of the interior ; the self-schemata that is a "cognitive behavioral unitⁱⁱ" as Jean Piaget proclaims and it stipulates certain implications , as delineated more fully in the coming context, usually finds vent in the interior to steer the tide of a character fraught with depersonalization and derealizationⁱⁱⁱ.

Then only then, the interior held in captivity and triggers the self-scrutiny, the exterior, to come to the fore, here comes the way a character scrutinizes himself more vehemently, yet it commences that one has to recount whatever he regards suspicious or legitimate , that's why a character prods himself into restating all the nooks and crannies of his spontaneity, deeds and decisions ^{iv}.

Consequently, self-abnegation heaves into view as a reaction to both the self-schemata and self-scrutiny; the character is not to take the line of the least resistance or hardship, but he loses his heart to his viewpoint and sacrifices something, at all costs, to have his ultimate target; the self-schemata drags the meant character into redeeming all his accounts, that's, he reaches a sense of self-scrutiny. Having struck deep roots in his motives, the self-abnegation is to denude the self of anything, so he effaces all his desires to proceed into the interior^v.

What's more, these three ingredients work in tandem to manifest the innermost recesses and conflicts in the pivotal characters of these plays. In the actual paper, prod *Left-Handed Liberty*, *AL-Hur AL-Riahi's Voice* ,*AL-Hussein's Voice* and *The*

Moon of the Hashemite People the doctrines and beliefs lurked in the superego into effect; it's a journey from the interior to the exterior and then into the interior; as man comes full circle. In the aggregate, the dramatists emit the rays of light to the Brechtian tenets in their artworks, since they, in terms of techniques, take hold of epic drama and didacticism to exploit the past prudence and morality as a remedy for the plight of the present.

Brechtian Tenets

In *Left-Handed Liberty*, John Arden attaches great importance to the Brechtian theory and the British traditions political, legal, military and imperial^{vi}. That's why he, throughout the events, brings into line with the alienation effects on the characters who exert themselves to be alone and introverted, since they deem that their ideas and thoughts come beyond measure. What's to the point is that the epic theatre strikes deep roots in such a play; as Brecht grows momentum in the orbit of the British playwrights up to now^{vii}, that's why Arden is still under the spell of such a figure in tackling something historical and drags these episodes into modernity as a guide line, or morality or a lesson. In so doing, it's a matter of didacticism; there must be a lingering message beyond the artwork itself, such a kind of drama construction associated with the agitprop that buttresses the main principles of the epic theatre. The artwork itself is not a propagandist, but it's epic drama that stipulates realistic episodes with simple and direct presentation as in the case of the king John who endeavours to grow the nail of equality into the flesh of his society.

Moreover, the linear narration is essential in the epic drama, since it reviews the events chronologically with the chorus, narrator, placards or slide projection to bring the ideas into reality; as does Brecht in *Mother Courage and her Children*, Arden implements the placards device and music in *Left-Handed Liberty* to bid the episodes palpitate with life, so, here, in these kinds of plays history comes to solidify the present; as the past is to be a lesson to the present, that's why Arden manipulates something political and ideal to revive the sense of morality and adopts the Brechtian techniques to salvage the past values and let them all emit rays of light to mankind. Not surprisingly, *Left-Handed Liberty* acquires great reputation for its didacticism in terms of the past and for the linear structure that extends from the character

delineation to the main episodes in the play. For instance, John Arden dovetails both the historical contexts with the sense of didacticism that comes concurrent with the epic theatre; there is homogeneity between such two elements; the pivotal character; the king John, gives light to sacrifice and makes a martyr of himself for the sake of everlasting principles. Yet the epic drama takes hold of great figures to be cynosure to the modern man regardless of their bloodlines and colour. Such figures heave into the fore as self-abnegated and altruistic, by word and deed, as happened in the scene eight when the king casts surety into the lady that none can take a holy communion from people since there is such a document.

Of his essential techniques the greatest are the light manipulation ,narrator, music that claim attention for bringing the past into effect; it's amalgam between the historical context and modern techniques, in time the pivotal characters lead a soul-searching mission and then come to the sense that there is no benefit for a man to exist without system, that's why they bows to none but their soul-searching target, the great charter. Not only is the magna carta a document that compiles certain rules to guide people to a system and insures respect for the due process of the law by the king^{viii}, but it also strikes a lesson to man that sacrifice illuminates life ad infinitum; the king and the barons endeavour to plough a path to all the people, in time, they perceive that none of them is to enjoy the fruition of their vital struggle, he confronts the seminary of evil and never cringes since he is confirmed. The seismic impact of Brecht on John Arden is so great as to find most of the characters obliterating their private interests. Consequently, the history tackles ideology and morality in the light of the epic drama and modern devices adopted in the play; as the pictures and light escort the events to manifest certain issues.

John Arden obtains light from the Brechtian theory to furnish the play ,as he manipulates both history and religion in the light of modern lens. In the prologue, the narrator pinpoints certain viewpoints to be traced ,one by one, with process of the events, that's why he tackles the importance of the church and the saints in adopting a map elucidating his ideas and the nexus between man and his universe. Ultimately, he recapitulates the necessity of the king and the church in life. Whilst in act three, scene ٧, the king and Pandulph, the narrator, recapitulate the act of the second coming, but in

terms of the magna carta, life is at chaos so it's to segregate the lion from the lamb and all has to pay heed to the items of the Great Charter that purports equality and no slavery and manifests a victory of mind over matter, so most of the Brechtian touches emerge into view as prominent in the play to commemorate the sense of sacrifice and altruism in the mind of man, since such an artwork appeals to the mind more than the heart^{ix}. Analogously accounting, Al-Hussein theatre theory gives light to both history and self-abnegated martyrs in terms of epic drama to help man to hold life and its lures cheap and trivial as compared to reputation and eternity. There's hardly nonconformity between these two theatres ;since they shoot to the same targets resuscitating morality and ideology the present societies miss.

Analytically elucidating, in the artworks written by both John Arden and Ridha Al-Khufaji, there are certain techniques implemented to bid the episodes and narration ring true; music and chorus both employed to escort the processes of the pivotal characters in confronting their last decision. So both of the dramatists convey such a stance in direct way, since they keep pace with the epic drama, the placard technique adopted in *Left-Handed Liberty* in the light of an easel that appears throughout the acts to presage the coming events, consequently, the playwrights give priority to political issues and ideals over domestics ,that's why they bring into line with each other in terms of techniques and themes; as the pivotal characters, at the very onset, held in the nook of self-schemata and hangs by a thread to abnegate their desire to exist in the lap of liberty, they all struggle to reserve the idea that they never ever take fruition of liberty ;but they desire to give light to the coming generations. At present, they germinate the seeds of construction, although they don't gain a jot, but cast surety at the future to the point ,the king, John sacrifices himself for the sake of the magna carta to redeem system to life and to find egress for the people to live in peace and tranquility, in time he is but sacrificial. For instance , the king loses momentum most of his vassals and relies on some mercenaries to defend his kingdom. On the contrary, the baronial party desires to delimit the king's rights in the Great Charter, in time, they pant after greater privileges. In so doing, the king cultivates the charter to rescind some items and invents more, since he deems that the way the barons proceed is just to have monopoly over authority. The pope advocates the divine rights of the

king and considers the charter as obliterated. As a result, the barons throng more and more to seize and dominate some castles to force the king into complying with their demands , that's why the king desires to have the charter written as it should be; bit by bit, the king feels that there is no authority but that of the common rules. The more the king endeavours to extenuate the tension, the more the barons pant after much privileges, in time the king is to have such a charter only for the future generations, he desires to protect the man in the street when perceiving the rights of the king and the liberties he can maintain:

I gave them [liberties] to you all, and all of you can use them-against the Barons, or the Bishops, or event the Crown, against the Parliaments, the Scriveners, the Catchpolls, the Beadles and the Bailiffs, the Marshals and their Serjeants-indeed, every single stone, brick, or granule of aggregate^x

At the very outset, such an agreement repudiated since the barons shunt to have more than what they really deserve, consequently, the king is to be in a dilemma whether to sign and seal or not, yet he believes that being replete ,one forgets justice, but he is meant to go to any lengths. The sense of feminism strikes deep root in the play as the king himself advocates the human rights for woman and hereafter the play yokes the past and the present altogether; it means, the main target of the epic drama is to strike a note from the past to be an antidote or a remedy in the present:

I wonder how she doers walk?-two legs are common property, but to support a whole body, successfully, without conscious art and effort-did you ever see such a thing as a two-legged stool?.....she has a womb which has brought forth more than one living child. She has her breasts which have afforded abundant nourishment to those children^{xi}

In the aforementioned excerpt, John Arden employs dramatic irony, since he, at the very onset, delineates him as "corpulent" and with "wolfish mouth" and panting after authority, but then only then ,we find the king sealing the charter and advocating the human rights for all the people; the barons propound that it's necessary to find " any stick to beat a tyrant "adopting so unsophisticated an attitude towards people, but the king fathoms the fact that such barons desire only to have their profits no more on less, and they impede him from doing everything crucial for the good of the country:

And the loss of my French possessions. In order to retain them, I had to make wars. In order to make wars, I needed an army. The provision of such an army is the business of my barons, in return for which they hold their lands.^{xii}

The king, in the aforementioned excerpt, endeavours to reach the end of the line with the barons that lead a war with no holds-barred ,that's why he employs different level of language; shifting from prose into verse as he converses with the congregation:

I am making what I want to make

In the manner I want to make it.

The English are mine

And what I want I shall take it,

Or provide it, when I want,

In the manner of my father.^{xiii}

In time, the king attaches great importance to the imagery; that's, the images lend themselves to the ideas the king himself desires to convey ;the "cement image" ,in the excerpt below, obtains light from his intentions, in time the barons muddy the waters of tranquility in the country ,in time he gives holy communion to the charter:

-and the pattern for her[the lady] was God. But I am not capable of talking about God. Pandulph has reconstituted God as if God was a sack of Portland cement-mix it up with water, it will stand hard for generations ,you can chip the bits off, but you cannot remodel it. Never let that be said of this parchment-I warn you.^{xiv}

Here, he stresses the importance of the rules and customs in the character more than the parchment itself, that's why he uses prose to have such an image. It cannot pass without implementing the sense of colloquialism that elucidates the sort of people the dramatist employs in the play, in time it's necessary to have certain information from different levels of the society:

This so called celibate priest, my Lord, five years ago, seduced the affections of my wife and she has cohabited with in his parsonage ever since. With me she had no children: she has borne him a daughter.^{xv}

The goldsmith, here, tackles the conditions under which he is to live ,and exposes to the king the duality of religion and how the priest usurps his wife ,so the king grits

his teeth to emit rays of light to the people. Technically accounting ,the easel on the stage changes its facade from one scene to another , in time it shows the charter that the king and the barons strive to be sealed but each desires to have his own proviso , another time it envisages parchment that reviews all the items of the Great Charter:

No free man shall be arrested or imprisoned or deprived of his freehold...except by the lawful judgment of his peers". I am a free woman, indeed, a noblewoman-if you can establish a court of noble ladies of equivalent rank.^{xvi}

The lady De Vesci ,in the above-mentioned excerpt, strong and young with a sense of satire, endeavours to convey the notion of the necessity of the human rights for woman. What's to the point is that the idea of clemency manipulated at the presence of the king; not only is Lady De Vesci an epitome of human rights ,but also the king himself persists into having all the people guided to the items of the charter:

Clemency can never be calculated. Like all other virtues, it must arise in full freedom out of the free heart of the man that proposes it-if it does no do that, it is no longer a virtue.

The king, in the aforementioned excerpt, seems to reach the end of the line with people and takes all the matter serious and there is a sense of hyperbole in the speeches of the lady, but he channels his tone into being flippant when manipulating the issues of the baronial party, since they endeavour to force him into sealing whatever they desire, that's why Arden employs the device of understatement to bring into line with the flippant tone:

I come rapidly to the conclusion that there is only one thing to discuss. Any examination of the detailed provision of the Charter is entirely redundant, until you remove your troops from the city of London. Your side of the agreement, you equivocating whoremongers-are you going to keep to it or not!^{xvii}

As a matter of fact, songs and percussion instruments are of importance in the epic drama to convey the sense of reality and actuality to all the readers; the song ,in act ٢, functions as caution to the barons that they may reach fiasco and the more they endeavour, the more they lose plaudit, that's why scarcely do they respond to the song:

I send my song to one who cannot hear it:

In no green garden does her beauty stroll.

I send a robe of gold, she cannot wear it:

In bitter sackcloth she her limbs must roll.

I send a letter, other hands will tear it

Before its words can ever reach her eyes:^{xviii}

The song device brings into line with the Brechtian tenets to summarize the state of turbulence the people suffer from; the oxymoronic expressions lurk in " my song" and " can't hear it" ; it means that the whole state in the kingdom is hoax, so likewise does the anthem in *Al-Hur Al-Riahi` s Voice* comes at last to draw the curtain over all the play as there is no man but he who goes to any lengths and confronts death to have a plough of principles erected, and the last scene of it drags the readers into the present holy shrine of Al-Hur and it's quite convenient to observe how people reminisce his prowess with pride and volition; analogously accounting, John Arden takes hold of the Great Charter and how both the barons and the king strive to germinate some of their privileges, in time, he manipulates modern issues in the light of magna carta:

Or so you might believe. Because this play concerns Magna Carta, and Magna Carta only. The lady is peripheral. A thoroughly masculine piece of work was Magna Carta-a collaborative effort between brutal military aristocrats and virgin clergy:^{xix}

The king heaves into being as dogmatic and feline or and his spontaneity is prone to be in perdition^{xx}. Here emerges the self-schemata to facilitate the process of exposing him more fully; while he is in the office and holds the scepter , none can dare talking to him , that's why he ,somehow, fails to abstain from arrogance, for instance, the way he converses with the barons, but the process of the self-scrutiny launches into being when talking to the congregation. That's why he promises them to seal the charter to cast surety into their miserable life, since the tension between the king and the barons aggravates the state of recrimination. The self-schemata, here, stimulates him into inimicality, since it pokes the past helter-skelter^{xxi}. With the process of the events, the king turns the prow of some items in the charter to meet the requirement of his people, then he seals it, but the barons feel bereft of some privileges and the pop doesn't accept such a matter; that's why he declares to keep the

divine rights of the king intact, the barons intimidate him under the bogymen of excommunication, as a result the king rescinds all the charter under the auspices of the Pop:

We have heard that the King of England has been forced to accept an agreement which is not only shameful and base, but also illegal and unjust. We refuse to pass over such shameful presumption; for the Apostolic See would be dishonoured, the king's right injured.....^{xxii}

Then only then, the self-scrutiny emerges into existence as the king slides into tackling religious issues that ramify into humanitarian aspects; no alternation and betterment can exist unless they come from the church. The sense of the self-scrutiny grows momentum as he redeems his stance whether to seal the charter or not, in time, the barons throng ,bit by bit, to have their privileges gained:

But if the king does not confirm this Charter, the barons will depose him-they may even kill him. Untrustworthy or not he is still the king of England and I have taken oaths in his service.^{xxiii}

In this regard, John Arden manipulates certain images in the rhyming verse the king uses to address his vassals and even the queen; that's why his speeches seem cordial and self-abnegated:

It has been alleged

In terms of political scandal

That we took so long time in our tent

On a morning to kiss and fondle

That the battle was lost and broken

And Saucy Castle taken

And yet no man could stir me to rise. ^{xxiv}

In terms of the literary triad ; language ,form and content; the language comes of importance ,since it ramifies into verse, ,free verse ,prose and colloquialism ^{xxv}.Thus ,there is a sense of denotational aspects, in time , the verse is quite manifest and clarifies that the king is proceeding to thorough self-abnegation. So it does not make difference whether the Saucy Castle is under his fist or not, that's why John Arden employs transparent diction. The imagery and the figurative language come in

parallel with the concept of freedom the people desires to have; the three prostitutes reiterate a song tackling the act of sealing and the validity of the Great Charter, in time they believe that liberty is just in the mire that's, the magna carta is fiasco and for evil purposes:

Liberty liberty sign it and seal it

Who dare repeal it

Touch it and feel it

Meat drink, and fire

True- love's desire

Liberty liberty all in the mire...^{xxvi}

John Arden ,here, implements the sense of palilogy in " Liberty, liberty sign it and seal it" to convey the idea that all the people pant after liberty, regardless colour and bloodlines, so the dramatist obtains light from the Carmen figuratum to attract the attention to the content through the pattern the verse takes shape in .The seal in the verse ushers a metonymy to the magna carta; the sense of understatement is quite evident to perceive the persona of the verse in which the three girls hold the charter in derision. In the light of form, the dramatist dominates both the rhymed and unrhymed verse to convey his ideas; alliteration comes to stress "liberty liberty" as fellow feeling in the verse. The content of such a verse is different from one context to another; sometimes it's emotional ,other times narrative , but the narrative verse takes priority over other kinds, since he handles historical contexts:

When pursed by strong conquerors

We cannot be pickers and choosers.

For Cleopatra there was a small brown serpent,

For Daphne a green tree:

Sappho, I remember, jumped into the sea,

Penelope with her loom imposed on lechery constraint,^{xxvii}

Here, Lady Devesci, a wife to a baron, reviews all these historical figures to justify her ways of self-defense, man can shield himself by a sword or a serpent or a word. All in all, the verse here exposes the self-scrutiny of the characters and how they launch into coming to their sense and seizing control of their viewpoints. What's to the

point is that the free verse takes great priority in the Brechtian artworks as it's employed in his **War Has Been Given a Bad Name** to handle antiwar viewpoints^{xxviii}, that's why John Arden takes grasp of such a device to percolate the ideas of the king through all the levels of his society ;as in scene ٨, when elucidating a religious issue to Lady De Vesci:

As for example, gluttony...

I have been the great, in Norfolk,

Of the loyal citizens of Lynn.

They were not wise in their good hospitality.

Great vats of stewed peaches and new cider to drink:^{xxix}

In time, John Arden reverts into having mediaeval speech as regarded more florid for courtly scenes and more colloquial for other episodes to convey certain ideas and ideology^{xxx}, that's, the prose device employed to keep pace with the state of some characters and ideology the dramatist desires to manifest in the light of " image clusters^{xxxi}" :

Offer? Young man, they are required. But never mind, never mind, we are very glad to have you-Marshal, a fatted calf, make it ready, have you got one-every day brings home foolish prodigals... what was the matter then?^{xxxii}

The king, here, delineates one of his entourage ; as he holds the young marshal in derision, and the dramatist endeavours to elucidate such an image more fully in manipulating the image clusters; so the " tenor^{xxxiii}" is the services the young offers to the king, in time, the king perceives that the young collude with sedition with the barons, so the " vehicle^{xxxiv}" is the image of the calf and the prodigal, as the king compares the conspiring boy with, in time the "ground^{xxxv}" comes to be the point of perception between the king and the marshal himself; the father. The image clusters here serve to convey that most of the vassals of the king betray him and also such images manifest the state of self-scrutiny the king himself reaches.

Consequently, the king is meant to meet the requirement of the man in the street, since he fathoms what they really need; for him the great charter is a conduit to life. Henceforth, the self-abnegation comes to light, as the king responds to the congregation that hankers after equality and tranquility. The point that claims attention

is the way that the king perceives thoroughly the plight of his people, so he seals the charter but only to serve the common people. As much as the king obliterates the desire of dominance, John Arden takes hold of the placards device to show the murder of Thomas Becket, it strikes a note of martyrdom and self-abnegation to a man who never bows to injustice, the king gives short shrifts to his opponents, in time he can crush them, but all he does is never to condone them, for him authority is nothing as compared to the congregation:

In any case, despite all your efforts, Pandulph, Authority does not remain as it was-it changes a little, and where it changes it can also be mitigated. ^{xxxvi}

Of his self-abnegation the greatest is the way he abnegates everything for the sake of a document that can cast system ,order and peace into his people, whilst sinking and dying ,he himself does grasp the scroll of the Great Charter; Magna Carta, ultimately he ploughs a path for the next generation, a system and ideology to mankind, a nook for the modest man in a forest or a city.

As tackled previously, the self-schemata stipulates certain conditions to heave into view, the milieu is of importance to help reminisce something already existed in the mind; the king fathoms that the barons pant not after justice but after much privileges. In the second, the portrayal of the mother provides the king with some past events that spur his self-schemata, as she calls him "landless^{xxxvii}" and then he dominates everything. To some extent, the milieu instigates him to grasp his dominion more and to protect the rights of his people; the land itself helps him to retrieve his doctrines as he endeavours to liberate all his castles from the barons that's why he grows patriotic ,bit by bit, and exerts himself to erect the cornerstone of justice:

I can. Twenty-five of them, on the evidence of their past history neither Christian nor chivalrous, are to supervise the enforcement of this charter. We do not like their names and we do not like their intentions. We are not at all sure that we will grant them permission to supervise anything at all. Trust to their honour indeed^{xxxviii}.

Under the self-scrutiny, the king endeavours to exorcise himself from the sense of depersonalization and derealization from which he fails to lead a soul-searching decision to his troubles, that's why in some occasions, he appears hesitant and vagrant.

As a remedy to his state the group-discussion emerges into surface to salvage him from such a state and steers the tide of vagrancy into self-scrutiny:

By God, yes ! Have you anything to say, Sir Thomas? Can you deny the accusation?... Then you had better not speak at all. Your mandoline has already said far too much. You will pay this good man fifty shillings for the loss of his wife and his reputation, and fifty shillings to me as a fine for your misconduct.^{xxxix}

In the aforementioned excerpt, John Arden manipulates the sense of syllogism to elucidate the corruption of the church and the king fathoms the truth that people are in need of a system that casts surety into their life, for instance ,a priest seduces a wife and plays the mandolin to the husband ! The dialogue, here, delimits itself to the meant intention; as if there is a sense of minimalism in content^{xl}.

Throughout the play, the king held in the hypochondriacal reoccupations that lurk in his mind; the barons surge, day by day, into being a clique to usurp the throne, that's why the king, sometimes, loses his composure and bursts into shouting as he calls these barons whoremongers and slake his fury upon them. No sooner as he raves everything, than does he redeem the case of the barons; he confronts difficulty in redeeming his experiences with them into words or action ,that's, he in the welter of self-scrutiny. In time they intimidate him but in return, he never cringes. The obsessional rumination of the dilemma he suffers from aggravates his present state, but not only does it lead him into reconciliation fiasco, but it whets his morale to go further and further to seal the Great Charter and to grow the nail of settlement in the flesh of his society.

In fact, pain and pleasure know no limits in the human heart, but the king fails to distinguish between them, since he does proceed into utter self-abnegation, that's why he does not care a sod to the barons or even himself; he thoroughly consecrates himself to God and people:

Is that a satirical platitude, or is it supposed to be true? By God, do you know-if it were true, we would have to reconsider a great many deeds that have been done, in past time, for the benefit of mankind, and acclaimed, what is more, throughout the Old Testament and the New .What about the Charter? I think

you could call that a calculated act of virtue- couldn't you? Couldn't you?...^{xli}

Yet in terms of self-abnegation, the desire chastisement emits rays of light to the king ,as he abstains from everything mundane and exerts himself to adhere the main doctrines in the great charter and never bends the knee to the barons; Thomas Becket, and the church, as shown in the easel in the light of the placard device, both steal the thunder of tinsel of life and steer the tide of his desire to sacrifice in time of confrontation, here, John Arden coexists both dreams and everyday life reality to find the truth; it's a kind of magic reality^{xlii}:

To no man will we sell or deny right and justice...No detail, no precision, no temporary or feudal pettifogging that can fix these two clauses in the early thirteen century or in any other century, yet they can find a home in all.^{xliii}

That's why the king gives holy communion to such a charter and lends himself to the desire extirpation that launches as the king takes hold of the fact that there must be a system to people and he does not pant after ephemeral profits as do Al-Hussein, Al-Hur and Al-`Abass in the light of Al-Husseini Theatre theory. It seems that John Arden implements a unique style provocative, argumentative, brusque and anglo-Brechtian ; that's why the king parries all his opponents and fathoms their intentions, but never he gravitates toward them ,but he concentrates on the procedures he deems drastic and fertile to guide the congregations to peace and justice. So he obliterates the desire to fight them as to have the great charter brought into effect ,that's why the desire regulation effaces the recriminations between the king and the barons. Consequently, he abandons everything even his wagons steeped with jewels, that's, he abnegates the mundane, those who are with no oath and wage nothing but war; he confronts death and leaves perquisites behind; for him, the magna carta is the great mission but his entourage describes him as :

The waters have come over him as the Red Sea came over Pharaoh...My son, our new King Henry is not yet ten years old. He has succeeded to a kingdom all but swept away by deluge^{xliv}.

Al-Husseini Theatre Theory

As a matter of fact, Ridha AL-Khufaji bears the brunt of erecting AL-Husseini Theater Theory that stipulates certain manifestos; since it emerges into being as a reaction to the sense of deterioration in different societies; man's indulged in malevolence and vagrancy, and attaches great importance to ephemeral pleasures and moments. Such a theatre as regarded ethical appears educational and moral, and imbues man with knowledge and aesthetics, and never delimits itself to certain people, culture and bloodlines, that's why it's cosmopolitan and narrates the prowess of all the intrepid that confront death and tribulation at all costs and without any demure . The theater believes that man has to abnegate himself in time of hardship from all sorts of human desires and never ever bends the knee to injustice; thereby Al-Husseini theatre never appertains to certain people or religion, and comes as a concatenation to all those who lose their heart to death rather than yielding to the mundane^{xlv}.

Theatrically accounting, AL-Husseini theatre makes use of both the stage and pageantry; on the stage most of the theatre items employed to portray the sense of being and identity; man finds expression only in being human and determines to cull the fruition of his existence. The theatre, here, is cosmopolitan as compared to other kinds, since it tackles man's soul and desire; and how one defeats his instincts to succour others; it's a kind of altruism and philanthropy that bring the theater into light as a reaction to the zeitgeists of the time. Man is in need of something realistic to guide him to truth and faith . It's to revive norms, doctrines and aesthetics, when tracing the theatre from the very outset, it's quite convenient that man deviates from such principles, so it's to whet his morale and past time to further the state of transcendentalism. Al-Husseini theatre believes in sacrifice and altruism ,there is no egress to hope or salvation, but, to confront tribulation and fear. That's , it takes hold of such a prevailing sense in all the walks of life.

In his plays ,Ridha AL-Khufaji furnishes some scenes to portray the pivotal characters as self-abnegated; AL-Hur AL-Riahi tends to be keen for one and only issue to be achieved, that's why he denudes himself of all the tinsels and obsession that encompass him at the very outset, in other words, he has nothing but to safeguard justice and the sense of valour he is incarnated. At the moment, he feels that there is

no benefit of being, unless someone abnegates himself from all kinds of human desires; in the last resort, he clings at his son's hand and confronts their last.

The theatre concentrates upon certain viewpoints to have its brilliance illuminated more fully; as a theory it deems that the stage is to recall and revive the originality of Islam and clear all the kinds of abomination from religion. Not only does it desire to make the readers shed tears ,but also it targets to rave the human mind with aesthetic lessons and erudition . That's why it sticks to both nobility and sublimity of the stage. The purview of the theatre stipulates faith and knowledge for all the whys and wherefores of AL-Taff Battle to bring truth of reality into effect. It's to convey all the kinks and fissures of the carnage in such a battle to humankind.

Under the heading of form, the sound values emerge into existence as great ,since there is no rhyme; as in AL-Hur AL-Riahi:

Now, I do pant after but...

Safeguarding my soul against blight of oblivion,

Against blight of man destruction,

I do pant after exorcising myself,

From all the shades of this life,

To flutter high among the universes,

I do pant after exorcizing myself from all mischief,

From the solitude of my grave, from its stark darkness,

I do perceive but the sacred light^{xlvi}.

These lines are unrhymed ,in time the theatre depends mainly upon " the impossible ease^{xlvi}" in portraying such images. But it's quite convenient to sense the musicality in the line below to drag the attention of the reader to the meant ideas in light of versification:

Hearken to me ,Shamir,

No despotism of injustice intimidates me,

People, like thee, fathom people ,like me.

The soul is to decide at the moment,

Between paradise ; and hell,

Between glory and disgrace.

I am but to plight to my doctrine doctrines,

Man is to erect his glory as so desired^{xlvi}.

In the aforementioned excerpt ,there is a nexus between " the elegant and realistic images" and the manifestos of the theatre since the lines show such harmony between the images of virility and the manifestos of altruism and fortitude. The lines of the verse in all the three plays consist of either run on or end-stopped line or a caesura to trace the pivotal images from one excerpt to another, the run on line in " The soul is to decide" leads us to the last image in this excerpt " Man is to erect his glory as so desired" ,but the caesura comes of importance in " Between paradise ;and hell" , since there are two images that delineate the sense of volition and self-abnegation. The condensed style usually employed in poetry, whereas the elucidatory one in prose, the former leads into sublimity and elegance as in the lines below:

Behold, leaders of this army,

Art thou Arab and to believe in Islam,

Thou art but to inform the soldiers all the truth,

Does the army know that we are but the grandsons of the messenger of Allah?^{xlix}

In free verse, the excerpt comes and purports some features of sublimity. Al-Husseini theatre traces essentially transparency, poetic expressions, facial and mental convulsions to bring the sense of reality and truth into being ; that's why all of these items dispense with the need for more speeches, in this regard ,Ridha AL-Khufaji gives priority to such devices over other elements to drag accuracy and precision to his plays; such a propensity for these devices heaves into view as pivotal and dominant and as a pillar in AL-Husseini theatre, in doing so, a dramatist is to have some rudimentary principles:

١. Believing in what he is writing.
٢. Being cognizant of what he is writing.
٣. Having empathy to surpass eternity, since he is to write for his and coming generation¹.

Ridha AL-Khufaji keeps pace with all of these principles when portraying his plays, that's how he coins the last scene in *AL-Hussein's Voice* as a shout for mankind :

**In a valley held a meandering river,
In captivity of thousands,
Whose reverse is just scorching heat and sand,
Loses its virility,
A groan devastates the shield of thy pains,
Dinars do veil the light of aptitude;
Pawns from quasimen set fire to my pavilion;
To escalate the tempo of the scene^{li}.**

Though being in free verse, but one feels delimited not to the excerpt itself but to the sense of emotionalism he exerts himself to convey to the reader; the empathy strikes deep root in such excerpts. In AL-Husseini theatre ,the construction of the line in the verse drama stipulates^{lii}:

١. Never implementing verse, since rhyme devastates the movement on the stage and defaces imagery.
٢. Free verse clicks ,here, to convey the meant targets; the curbed gallop is the most applicable, at this conjecture, it flows as elegant as a river and gives liberty to the dramatist to steer the tide of his issues vehemently; that's why the meter of the curbed gallop tackled in all AL-Husseini theatre artworks.
٣. Since the theatre is prophetic, it's to convey the ideas and ideologies in transparency; poeticism and the impossible ease; more deeply in verse that palpitates with life and prolific meanings; as in *AL-Hussein's Voice*:

**I do celebrate praises of Allah,
When the language of praises heave into view,
I do mould myself into Thy breezes of fragrance,
A light in my heart stimulates my enthrallment,
It intends to linger in my memory forever,
To imbue from it,
A burning brand will have been being forever,
Being decapitated, but the light guides my mind,
To its targets^{liii}.**

In the aforementioned excerpt, the sense of prolific ideas prevails throughout the

whole play to hail the concept of self-abnegation. In time, AL-Husseini theatre depends upon innovation and highly cultivated quality to keep pace with time, since all the images purport both animal and plant ones; horses, palm trees, rivers, desert and so forth to facilitate perception to the readers.

The nexus between form and meaning should be of cordiality, in time the vesture of the character on the stage exposes the reality of the conflict between the two contradicted poles; in time it should reveal the state of self-abnegation of Imams. In time, there is a great fusion between the atmosphere of the battle in *AL-Hur AL-Riahi's Voice* and the characters, such yoking between the characters and the atmosphere serves to bid the events ring true and realistic ,that's why AL-Husseini theater takes hold of choir, music and percussion instruments; drums and tambourine, such items implemented since ٦١ Hijra ; as the war waged between vice and virtue . Moreover, it's convenient to employ symphonies to escort certain scenes. The percussion instruments escalates the tempo of the action of AL-Hur AL-Riahi in ١٩٨٨ , that's why the audience shows sympathy and admiration to the play^{liv}.

Under the heading of Language, AL-Husseini theatre, as traced in these plays, exerts itself to be realistic to make both the characters and events sound true and reasonable, that's why the language takes priority over other items; it winnows the characters since the pivotal character speaks in elegancy and eloquence and with poignant images:

Truth must out,

The majority dragged as vagrant sheep in a windy day,

They were soldiers in Yazid`s army,

The minority intended to be veiled as to allude me ,

Into exposing them

They were from Kufa vanguards ;adherents of my father;

Haidra Al-Karar^{lv}.

Consequently, sublimity appears of prominence and importance in AL-Husseini theatre; and serves to convey many an issue, yet the "prophetic message dramatist" is different from other types of playwrights; he deals with sublime ideas and elegant language; free verse is a prominent device :

**So often, perception cringes,
Even though being friars,
The mind, for us, is delimited,
Our vision may bend the knee,
To sordid circumstances,
Or rather it is to veil from us
The necessary perception,
What to do, Mawlai?^{lvi}**

In the above-mentioned excerpt, the connotational expressions appear of essentiality to convey the sense of deterioration , that's why diction in AL-Husseini theatre is transparent, since it intends to tackle viewpoints and ideology. In the light of imagery; plant and animal images hail throughout the three plays to germinate the sense of self-schemata that guides man into both self-scrutiny and self-abnegation, the dominant image in the lines below seems more realistic and the protagonist shows great self-abnegation :

**At this unique moment,
Immerse thy light my being,
Grandson of the messenger of Allah, Mohammed^{lvii}.**

So, in diction, AL-Husseini theatre theory seizes control of everything genuine; Ridha AL-Khufaji reverts , from now and then, into the Quranic diction, traditional expressions and modern items to pollinate culture and history altogether; that's , he manipulates such words to ramify multiplex shades of meanings; for instance Mawlai, as derived from the idea of adherence in doctrines ; Seidi , as used in Arabic culture to launch speaking to the superiors ; Seid, as employed to call to a stranger; and Wali as a rank in the Arabic hierarchy of authority, on the plus side , such expressions strike deep roots in the Arabic culture and tradition^{lviii}.

In terms of figurative language, metaphorical expressions take hold of the pivotal characters, that's, the shimmering desert and wind escort fortitude of AL-Hussein, AL-Hur and AL-`Abass; whereas the sense of prosopopoeia , as traced in *AL-Hussein's Voice*, portrays the followers of the prophet's son in the desert; the pavilion treated as if someone sacred; " Pawns of quasimen set fire to my pavilion^{lix}". Throughout the

dialogues in all the three plays, the device of hyperbole escorts AL-Hussein's bevy, and accompanies virtue. On the contrary, the device of understatement sticks to those who are epitome of all abomination:

My God, What have I heard?

Something beyond sanity,

Or rather,

It's to be protested,

Thousand of Yazid`s army confront a bevy ,

Consisting of children, women, and the old,

Something beyond sanity,^{lx}

What's to the point is that ambiguity, sometimes, whets the reader to know more about the events, as in *AL-Hussein's Voice* ; the friar ignores the identity of the heads and indulges in a state of magic reality, but bit by bit, the truth sprouts to be more evident:

O, Mawlai, yet I do observe the procession in the village market;

I felt a beauty-taking light prevailing its signs,

Whoever observes thee feels so,

The whole village, at the moment,

Ignore who thou art,

But the light permeates through the heart of them,

So their sympathy augments,

Who from us ignores a light whose source is God?^{lxi}

In the aforementioned excerpt, there is a sense of ellipsis that solidifies the idea of speculations and suspense^{lxii}, since it's a journey from self-schemata through self-scrutiny to self-abnegation ,that's the last terminus man pants after; in the terms of content, AL-Husseini theater is to dominate the sense of poeticism in the texts; it's to implement free verse to keep pace with highly elevated figures; AL-Hussein and his progeny, since poetry prods man into thinking of his being and state. Yet there must be transparency in free verse, the narrative style implemented in all of these plays, since it's an amalgam of both emotionalism and narration in several excerpts of the three meant plays to convey a sense of yearning desire that hankers after germinating

something eternal.

On the plus side, there is ideology beyond the lines that stimulates man into being confirmed and intrepid in time of hardship and ignominy. The recurring ideas beyond these plays come a historical calamity that strikes deep roots in the human mind. Allegory, here, doesn't manifest itself at the first glance, it emerges bit by bit ,since it's a matter of fraud and deception, so man creeps from fraud through deception into self-deception and then relegates himself into nihilism, in time, there are some figures salvaging themselves; AL-Hur averts being saturated in self-deception and raves himself to embark upon AL-Hussein's entourage.

In the last resort, Al-Hur symbolizes self-abnegation as egress to man and as an archetype in *AL-Hur AL-Riahi's Voice*. All in all, the fusion between form, language and content is of aestheticism ; in AL-Husseini theatre and in terms of style, the self-schemata comes to delineate the character of AL-Hur and to prod him into redeeming his history , volition ,his prowess and genealogical tree looting in his mind in the light of self-scrutiny that acts as a shadow to his conscience , that's why ,to the last breath, he grits his teeth to exorcise himself from all shackles of ignominy to flutter high with AL-Hussein's progeny:

**So I bid thee, prophet's son,
Pray allow me, to launch my journey,
From thy hands
Heave it ,
So bestow the opportunity upon me ^{lxiii}.**

Analogously accounting, the friar in *AL-Hussein's Voice*, redeems all his life and religion as Christian finds no equivalent to such ignominy the devious knights brought to his covenant, the dialogue between the head and the friar is just to escalate the process of sliding from the self-schemata through the self-scrutiny to self-abnegation. Vehemently ,he feels that there is no such abomination on earth to decapitate such brilliant heads, bit by bit, steps into self-scrutiny and then into self-abnegation when bearing witness, but in truth, that there is only One. That's why the friar abnegates and relinquishes everything for the sake of truth :

I do declare from my innermost heart fraught with faith,

**I do bow to Allah at thy hands,
I do declare my Islam with certitude,
For many a reason,
I do expose my yearning desire,
Let all life hear me;
" I call Allah to witness
That there is none but Him,
I bear witness that Mohammed is the messenger of Allah,
I do bear witness ;
Thou, the progeny, is on the right,
The progeny of the messenger of Allah...^{lxiv}**

In the above-mentioned excerpt, there is a sense of dramatic irony percolating through the events of the play; the friar appears indignant at the incident of the speared heads, only then ,does he proclaims his Islam; so likewise is Al-Hur to abandon vice and to buttress Al-Hussein bevy at the eleventh hour.

Whereas in *The Moon of the Hashemite people : AL-`Abass* ,it's quite convenient to trace evident Brechtian legacy, as Ridha Al-Khufaji connives his way through dramaturgy by certain elements non-Aristotelian, epic and dialectical; he advocates the sense of realism in these three plays, it means, he eschews any jot of imitation and never sticks to the three unities^{lxv} ; *Al-Hur Al-Riahi`s Voice* and *The Moon of Hashemite People: Al-`Abass* both narrated in retrospect and the present. In time, Ridha Al-Khufaji spotlights the sense of dialectic to bid the readership winnow the chaff from the wheat, as John Arden propounds the state of the Great Charter whether to be sealed or not.

More remarkably, Ridha Al-Khufaji brings into line with the Brechtian tenets as he regards the theatre as a forum for reason, didacticism and songs; Al Shamir endeavours to drag Al-`Abass from Al-Hussein camp, as he stings at the heart's strings of maternity ,but he terminates in fiasco:

**Such certitude we do attire,
In the vesture of glory,
It surges into being as a river,**

**Rectifying all the ruin,
Do thou bargain with me about drought,
Thou never have the right to grant me!
A man like thee,
Whether to drive a bargain or to sell,
It's thy concern,
By his dreams,
Each dominated.
From his source,
Each imbibes,
For each there is a viewpoint.^{lxvi}**

It might be argued, the sense of syllogism and the magic reality escort Al-Shamir throughout all the three plays; since he mingles dreams, desires and reality altogether in justifying certain religious issues to seek any port in the storm or a loophole for the sake of his benefits; in time he fails to exorcise himself from the shackle of the self-incrimination, since he fathoms himself as a desire seeker; on the contrary, Al-Hussein and his entourage are thoroughly desire –forsakers. It's quite convenient to trace a sense of didacticism in both of the dramatists. John Arden spotlights a self-denying character that crouches for nothing but to inform all that the king ,John, sacrifices everything for the sake of his people, so likewise does Al-`Abass whet the morale of his brethrens, in time they fathom what kind of a confrontation they are to lead:

**No sooner do I perceive life,
Than I am thoroughly engrossed
in Abuabidallah rays of light,
It enthrones my heart,
I am to be but,
What thy father, Al-Karar, wants
By Allah,
Like Al-`Abass,
None despairs him,
I am to live but to sacrifice,**

**My being to Mawlai Hussein,
Shield him from unjust despotism,
Thoroughly ,I do long for the call
Of the promised day.^{lxvii}**

In the aforementioned excerpt, the image clusters heave into view as prominent; the tenor incarnated in " rays of light " that means utter loyalty; " Like Al-`Abass, None despairs him" symbolizes the vehicle and the ground comes to the fore as the fortitude of the family in time of trepidation. That's why Ridha Al-Khufaji endeavours to provoke rational self-reflection on the stage to rave the reader's mind and bid him think of his state in the world. Not only does he desire to justify some viewpoints but also he arbitrates that Al-`Abass, the brothers, the mother all abnegate everything mundane and inaugurate a period of utter self-abnegation in which such characters spotlight the state of *Verfremdungseffekt*; estrangement effect prevailing in the camp; though thronging, crowd by crowd, to encompass Al-Hussein, nevertheless ,Al-`Abass, leaf by leaf, whets the morale of his mother that feels a strange sense of *déjà vu* :

**Kufa matter gnaws me, `Abass,
Halt, to know from thee the gist of the matter.
Once it colluded with sedition for thy father,
There is a strange sense of *déjà vu* !
So why is our Seidi proceeding to it now?^{lxviii}**

For Al`Abass it's just *de facto*, they do levy war on them; that's why Al-`Abass pays great heed to his brother who decrees him to drag them to the nightfall to grant his adherents an opportunity to flee home ,if desired so; Al-`Abass implements certain words to tantalize Al-Shamir into talking much;" the best words in their best orders^{lxix}":

**O ,Shamir,
By Allah,
I see thee,
Attiring the cloak of humility too earlier,
Who among thee denies the favours ,**

Of the people of mercy,
 He does salvage thee from infirmity and vagrancy,
 He does salvage thee from blindfolded ignorance,
 Yet rejecting the light of faith,
 And retracing under the cloak of retrogression;
 In ignorance and gall,
 In time thou cast desperation into a sword devoid of,
 The trickery of the merchants and their obsessions.....^{lxx}

In the aforementioned excerpt, Al-Shamir finds Al-`Abass oozing nothing but self-abnegation, in any event, he stimulates some of the other camp into self-schemata and self-scrutiny, but leaf by leaf, they slide into panting after scepter and crown. At the end, there is a Brechtian touch incarnated in the cine-projector that purports the state of *Verfremdungseffectk*; Al-Shamir thoroughly devastated in the battlefield, they bring the colours of the righteous into the ground, but the state of the self-estrangement cleaves them asunder.

What's more, the light effect manipulators certain emotion; fear and joy, that's why it's quite convenient to trace such a legacy in John Arden's play and Al-Khufaji`s . The third person narrator already used in these artworks; in *Left Handed-Liberty*, the dramatist, sometimes, impersonates his viewpoints through the king; both of the dramatists advocate different tenets, but they give the same light to simple narration and language in these plays. John Arden dovetails both dejection and humour; for instance, the way the king humiliates the barons and calls them whoremongers.

By way of contrast, Ridha Al-Khufaji shirks having the sense of humour; he emits the rays of light to the next generations that man is man in all that struggle and casts a seismic impact into the images implemented in his plays, they bring into the same line with the logical structure that designates the concepts of the artworks ,but they diverge in having the local texture that takes hold of minute details and techniques ^{lxxi}; Al-`Abass exposes the state of being thirsty; as he abstains from taking a sip, the water image and foliage repeated in the play to strike deep roots of such altruism that twines him, hand in hand, to embark upon the river and never ever gives a sod to death; he defies all the human desire; " O Death, Where is thy sting^{lxxii}" .Then only then, he falls

dead and all the renegades throng to stab him, such a scene comes in parallel with Shakespeare's Macbeth:

**T is unnatural,
Even like the deed that's done. On Tuesday last,
A falcon, towering in her pride of place,
Was by a mouising owl hawked at, and killed^{lxxiii}.**

As the self-schemata appears of great importance in expressing the interior intensions and thoughts a character intends to conceal. In this regards, it stipulates certain conditions that help drag some of the concealed intensions into three implications; in the first, the personal and private experiences that float into surface faster than any other experiences, for instance; AL-Hur never shirks having martyrdom at all prices; at the very onset, he redeems all his past valour and reputed prowess, that's why he finds himself dispensing with the majority that desires to obliterate the minority:

**You are, but, stinging on my heart's strings
By Allah, I never flinch from the whip of the despot
Never ever yielding to that ephemeral lucre
But what are you talking about?^{lxxiv}**

In the second, it's commonly agreed that less is sometimes more, so it's manageable to reminisce something already existed in the mind, as vehemently does the friar when retrieving his information about AL-Hussein's progeny:

**So thou art Al-Zahra's son,
A head of a prophet's son,
Speared high, do I dream of such an incident?
Or rather the ignominy of the moment alludes my mind,
How can I believe that?
To whom do I divulge my sorrow?^{lxxv}**

In this regard, the self-schemata whets the character to reveal all his concealed intensions and information; it's a process of shifting from the exterior into the interior ,that's the real reservoir of such emotion and thoughts. In the third, the milieu emerges into existence as essential and crucial to retrieve a character's concealed

thoughts; the environmental aspects facilitate the acts of redeeming some ideas appertaining to the same environment:

Since the desert fathoms me,

For the prophecy of my days.

There is a language

There is a lightening as the love seasons,

There is raining,

Whose initiative cuddles me tonight,

So let the flood surge,

Let it surge.^{lxxvi}

Here, the desert inspires him into defying all his desires and coming to his sense as a knight whose valour is peerless and determined. In the aggregate, one reverts into his past experience in time of hardship to heighten his morale, that's why from time to time, AL-Hur iterates^{lxxvii} " I am the free " to reinforce the sense of being free ad infinitum.

As a corollary, the self-schemata triggers the sense of the self-scrutiny that drags the meant character into exposition and delineation; henceforth ,the self-abnegation emerges as concomitant to the two previous processes. The self-scrutiny, in some cases, appertains to both depersonalization and derealization that the meant character suffers from, that's why he endeavours to regain his equilibrium throughout his life. At this conjuncture, there are certain implications that help facilitate the emergence of the self-scrutiny; in the first, the group-discussion and debates that stipulate the character to redeem his past states ;as in the lines below:

It seems we are but entangled in such a matter

The context purports something poignant

Ibn Akeel murdered !

I have a decree to stymie Al-Hussein....

In the heart of the desert

But I do ignore what the people

Deem of the whole matter^{lxxviii}.

Whilst AL-Hur arguing with his tribe, he comes to his sense, after being in the

welter of turmoil and derailed from his spontaneity^{lxxix}. That's, his valour and confirmed stance in the line of Allah never cringe, though having a decree to impede AL-Hussein's bevy from proceeding any more, but he gravitates towards his reason rather than desires^{lxxx}.

In the second, the hypochondriacal preoccupation purports a sense of self-scrutiny in which the meant character fights having some obsessions redeeming the past history and doctrines that plight him to the line of conformity, as happened with AL-Hur when being in the decree dilemma; to impede AL-Hussein or not to impede; to bring the decree into effect or not :

The dawn is approaching now

The dream is iterating,

The soul at dilemma that I can't deny,

It augers very great,

Now I am to choose, to nail the colour to the mast,

To choose is to know the intentions of Wali of Kufa

I know the grandson of the prophet of Allah,

I know his stance in Islam,

But in the whole universe.^{lxxxi}

Under the heading of obsessional ruminations, the third implication comes to usher both the depersonalization and derealization that lead the meant character into compulsive self-scrutiny ;that's why the friar in *AL-Hussein's Voice* ruminates the sense of carnage and the light of countenance of the head he himself obsesses about:

I am to approach ,now, that head,

A head palpitating with virility and faith,

Brilliant light, I feel,

It permeates through my depth,

I am to endeavour to paint,

Or to sculpture this head,

I am to reserve such a moment,

Obstinate moments that combine me with the brave,

My instincts never betray me,

They are really martyrs,

Martyrs,^{lxxxii}

The oxymoronic expressions in " Obstinate moments" propounds that the friar is not to have such a moment ,but then, it's to be quite convenient that he feels self-estrangement, that's why he sets a comparison between the past and the present; as does AL-Hur when being as a spectator to the self and the outer world:

Now, you are but forlorn and alone.....,Hur !

Tomorrow...tttomorrow what will you do...?

Is it sanity ,Hur...?

Children....old men and women...

Is he not cognizant of war axiomatics ?^{lxxxiii}

In the fourth ,there is difficulty in redeeming experiences into words or actions, as in the case of the friar when endeavoring to sculpture the light of the countenance of the head or to delineate whatever he hears and observes:

My God, What have I heard?

Something beyond sanity,

Or rather,

It's to be protested,

Thousand of Yazid`s army confront a bevy ,

Consisting of children, women, and the old,

Something beyond sanity,^{lxxxiv}

Yet in the fifth, pain and pleasure, love and hate perish with all; the friar , AL-Hur and AL-`Abass; they are thoroughly self-securitized and intend to channel themselves into being in the nook of the self-abnegation:

So we do disperse into grotesque cliques,

Then we do fight for a niche,

As doth I observe such a trend in thee,

Thy martyrdom shows the best evidence of all that^{lxxxv}.

In the aforementioned excerpt, the conflicting desires in these three characters draw a line of demarcation between life and death ; in the pursuance of noble and transcendental targets they steer the tide of their mind to meet the requirements of vain

desire abnegation ,that's why the desire chastisement comes in the first to curb the human lust. AL-Hur never takes hold of the present treasure and riches; never does he pants after lures of life, nor does he collude with sedition:

My longing desire escalates to what you know

Oh voice that lurks in my being, when do you inform?

Do they depose me?

It revives me in doing so

I'll be at the apex of ecstasy, when bearing the brunt of that vital solicitude.^{lxxxvi}

In the above-mentioned excerpt, AL-Hur thoroughly curbs his desire as a warrior and the whole state comes in parallel with a biblical reference "It is in my desire that I should chastise ^{lxxxvii}" ; now he proceeds from the desire chastisement to desire extirpation through which AL-Hur devastates the desire of life and pleasures to plight himself to the path of principles and eternity:

Now, I do pant after but...

Safeguarding my soul against blight of oblivion,

Against blight of man destruction,

I do pant after exorcising myself,

From all the shades of this life,

To flutter high among the universes,

I do pant after exorcizing myself from all mischief,

From the solitude of my grave, from its stark darkness,

I do perceive but the sacred light.^{lxxxviii}

In so doing, AL-Hur extirpates thoroughly such desires to flutter high ;" take away from thee the desire of thine^{lxxxix}",the protagonist, here ,reaches the fruition of his last decision; that's why he never cringes, but he takes grasp of his son's hand and surpasses the war with no holds-barred into light:

Oblige none, son,

Such a standpoint sprouts but from one's faith,

Man comes equal to the standpoint,

To implement what he desires,

Each one scrutinizes a vantage point^{xc}.

As does the friar in *AL-Hussein's Voice* relinquishes everything but to capture the moment of sanctity, and never ever yields to the despotic and hangmen ; he keeps himself tracing the beams of light emanating from the decapitated head:

**Now I do perceive thy truth,
I do fathom the sacred light,
On the earth, thou art the lingering light of Him,
By thee, we do surpass all recesses,
He who cuddles thee takes hold of the shelter^{xci}.**

The friar of the bordary covenant fathoms that , " The desire of the wicked shall perish^{xcii}",that's why he steers the tide of the events when he himself feels that the desire to be chaste and fair is everlasting and rewarded one; as the biblical reference , " the desire of the righteous shall be granted" , comes in parallel with :

**That thou yourself do confront the venom of the people,
Is a prophetic and Imam deed;
It's a peerless one,
The whole world will be resonant with it,
In all ages and places,
A deed the generations contemplate,
I do feel that my soul is thoroughly engrossed now,
By a beam,
So I give full rein to the signs of its extent that is beyond sight,**

Under the heading of desire regulation, Al-Hur never elevates himself into the peerage when perceiving that justice and religion call him, and give him an inkling of paradise and eternity yet nothing ,at all costs ,debars him ; that " Let's not be desirous of vain glory^{xciii} " keeps pace with the lines below:

**To be in ebullience, Mawlai,
The soul is to do something cognizant of its ecstasy,
To set the ecstasy intact in the heart of me.,
I shall take the initiative in altruism,,
It'll be my blood,
Striking a note of self-sacrifice at such a memorable day,**

Tenth of `Ashrah.^{xciv}

So marked is that AL-Hur, the friar and AL-`Abass never seek any port in the storm; they mean what kind of principles they hold in the front of the snobbery and jobbery of the authority; in time they do perceive that the higher goals the higher performance; their goal is quite evident and the performance emerges ,bit by bit ,into the fore through the three tackled processes they do surpass as delineated in the Quranic reference below:

O ye who believe

Do your duty to God

Seek the means

Of approach unto Him,

And strive with might

And main in His cause:

That ye may prosper.^{xcv}

The long and the short of the above excerpt manifest that not only do they reveal empathy and histrionics to the other attendants whether in the desert or the covenant; but also they all nip the machination of evil in the bud and strike note of sacrifice to humanity. Since their past impinges upon the present and prods them into light and self-abnegation in pledge of both the self-schemata and self-scrutiny. In the last resort, it's quite convenient to find these protagonists proceeding from the processes of desire chastisement and extirpation through the desire perishing to the last terminus of the self abnegation ; desire granting and regulation that set them archetypal ad infinitum.

Conclusion

Both of the dramatists seize control of the Brechtian theory and shoot the same target in the shades of the logical structure, as having historical events and figures to convey morality to modern man. That's ,why each manipulates most of the Brechtian manifestos in coining the epic drama and didacticism in the light of syllogism that heaves into view through the villains of these plays, but most of the other characters take hold of oxymoronic expressions and palilogy to strike a note to man that he can redeem his equilibrium in terms of self-schemata and then takes hold of himself in the light of the self-scrutiny through which man comes to his sense that leads him into

thorough self-abnegation; the exterior impinges itself on the interior to be exposed, that's ,both of the dramatists delve into the recesses of the pivotal characters through whetting the past; self-schemata to rave their present viewpoints, self-scrutiny, to reach the nth level of altruism and philanthropy; self-abnegation. In so doing, man eschews having any desire but the desire bringing into line with his doctrines ;as in the case of Al-Hussein who desires only to take a martyr of himself in the pursuance of Islam ,as do Al-Hur and Al-`Abass; the king John, ultimately, abnegates his desire of life and steers the tide of his affection to his people; the common authority as he calls them. So he seals the magna carta in time, he perceives that he is to perish, but the items of the Great Charter is to linger ad infinitum.

More remarkably, the sense of minimalism glimpses in *Left-Handed Liberty*, but the magic reality heaves into view in most of these plays, that's the techniques both of the dramatists pay great heed to come to the fore as the form through which the rhymed and unrhymed verse flourish in the meant plays in the light of free verse, in time ,the language ramifies into different levels eloquent, sublime, figurative in the shade of prosopopoeia, Quranic and Biblical. Yet in terms of content or the local texture, there is a line of demarcation between the dramatists; Al-Husseini theater theory sticks to prudence and emotionalism, Whilst John Arden dovetails both tragedy and humour altogether, but they exploit the same token of the linear narration, Verfremdungseffekt, chorus, narrator ,and cine-projector. In time, the dramatic irony and the image clusters escort the scope of the two littérateurs .

Notes

ⁱ Richard Abcarian, *Literature*, New York, Strafford Publishing Service, p. ٤٤٦, ٢٠٠٢.

ⁱⁱ H.H. Goldman, *Review of General Psychiatry*, California, LMP, P. ٥٤, ١٩٨٤.

ⁱⁱⁱ Eliot Slater, Martin Roth, *Clinical Psychiatry*, London, The Williams and Wilkins Company, p. ١٢٠-٢١, ١٩٦٠.

^{iv} Ibid, p. ٥٩٢.

^v Robert Young, *Analytical Concordance to the Holy Bible*, London, Lowe and Brydone, p. ٢٤٧, ١٩٦٣.

^{vi} Andrew Sanders, *The Short Oxford History of English Literature*: London .Oxford University Press, p. ٦٢٠, ١٩٩٩.

^{vii} Ibid, p. ٥٩٠.

^{viii} Frederick C. Dietz, *Political and Social History of England*, New York, Macmillan Company, p. ٧٨-٨٠, ١٩٣٢.

^{ix} John Arden, *Left-Handed Liberty*, London, Cox and Wyman Ltd, p. xii, ١٩٦٩.

^x Ibid, p. ٩٢.

^{xi} Ibid, P. ٨٦.

^{xii} Ibid, p. ١٢.

- xiii Ibid,p.٠٦.
 xiv Ibid,p.٩٢.
 xv Ibid,p.٦٢.
 xvi Ibid,p.٤٢.
 xvii Ibid,p.٢٨.
 xviii Ibid,p.٤٩.
 xix Ibid,p.٨٤.
 xx Eliot Slater, Martin Roth, *Clinical Psychiatry*, London, The Williams and Wilkins Company,p.٥٩٢,١٩٦٠.
 xxi Mick Short, *Exploring the Language of Poems, Plays and Prose*, London, Longman, P.٢٦٤-٥, ١٩٩٦.
 xxii John Arden, *Left-Handed Liberty*, London, Cox and Wyman Ltd, p.٦٦ ١٩٦٩.
 xxiii Ibid, p. ١٧.
 xxiv Ibid, ٦٠.
 xxv Lynn Altenbernd, *A Handbook for the Study of Poetry*, London, Collier Macmillan, p.٩, ١٩٦٦.
 xxvi John Arden, *Left-Handed Liberty*, London, Cox and Wyman Ltd, p.٧٧, ١٩٦٩.
 xxvii Ibid, ٤٣.
 xxviii Richard Abcarian, *Literature*, New York, Strafford Publishing Service, p.٤٤٧, ٢٠٠٢.
 xxix John Arden, *Left-Handed Liberty*, London, Cox and Wyman Ltd, p.٩٣, ١٩٦٩.
 xxx Ibid, p.xiii.
 xxxi S.H.Burton, *The Criticism of Prose*, London, Longman, p.٥١, ١٩٨٢.
 xxxii John Arden, *Left-Handed Liberty*, London, Cox and Wyman Ltd, p.٨٢, ١٩٦٩.
 xxxiii S.H.Burton, *The Criticism of Prose*, London, Longman, p.٥٢, ١٩٨٢.
 xxxiv Ibid, p.٥٢.
 xxxv Ibid, p.٥٢.
 xxxvi John Arden, *Left-Handed Liberty*, London, Cox and Wyman Ltd, p.٨٩, ١٩٦٩.
 xxxvii Ibid, p.٤.
 xxxviii Ibid, p.١٥.
 xxxix Ibid, p.٦٣.
 xl Farah Yeganeh, *Literary Schools*, Tehran, Rahnama Press, p.٦٨٠, ٢٠٠٩.
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 xliv Ibid, p.٩٥.
 xlv Ridha Al-Khufaji, *Al-Husseini Theatre Theory*, Karbala, Al-`Abass Shrine Press, ٢٠-٥٠, ٢٠٠٩.
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 xlix Ibid, p.٤٨.
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 lvi Ibid, p.٤٦.
 lvii Ibid, p.٥٠.
 lviii Ridha Al-Khufaji, *Al-Husseini Theatre*, Karbala, Al-`Abass Shrine Press, p.١٠-١٢, ٢٠١١.
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 lx Ibid, p.٣١.
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 lxii Thomas R. Arp and Greg Johnson, *Perrine's Literature*, London, The Thomason ,p.١٠٧, ٢٠٠٦.
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- lxxviii Ibid, p. ١٧.
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